

the TALKING DRUM



Network for Promoting Intercultural Education through Music (NETIEM)
Southern African Music Educators' Society (SAMES)
Newsletter Issue No. 9 September 1998

✠ Editorial ✠

Greetings and apologies for not publishing *The Talking Drum* during the past six months. Four days before the end of 1997 an opportunity arose that took all of my time and energy. The Academic Dean of the SS Universe Explorer phoned and invited me to teach on board their ship starting March 10, 1998. The programme, Semester-at-Sea, operates from the University of Pittsburgh and the Institute for Shipboard Education. The "floating university" carried 600 students from more than 250 American universities and an academic staff of 30. My colleague, Mitch Strumph from Malawi, boarded the ship in February in the Bahamas to teach courses in World Musics and African Music and to conduct ensembles such as the ships choir. He travelled to Venezuela, Brazil and South Africa. I joined him in Cape Town and began teaching in Kenya when he disembarked. From Kenya the ship travelled to India, Malaysia, Viet Nam, Hong Kong, Japan and finally Seattle, Washington, USA, where we disembarked. My portion of the World Musics course was an introduction to the musics of those countries. Following this voyage I attended three conferences. The first was at Northwestern University just outside of Chicago and concerned "Multicultural Music Education". Among the fifteen invited delegates were Bryon Burton, whose materials appeared in Issue 6 of *The Talking Drum* and Patricia Campbell, author of *Lessons from the World: a cross-cultural guide to music teaching & learning*. I returned to Durban in time to complete plans for the ISME Conference of the Commission on Community Music Activity in Durban in July. Finally I attended ISMEs twenty-third Biennial World Conference in Pretoria.

At the ISME conference the idea of having a Pan-African Music Education Conference arose among African delegates. A committee, chaired by Lupwishi Mbuyamba, was formed. Dumisani Maraire will host this conference next year at the University of Zimbabwe. This is a step towards allowing African music to tell us what and how to do it. The committee requested that I make available part of *The Talking Drum* to publicize this conference. The next issue will, therefore, contain information about this significant event along with more articles and ideas which promote intercultural education through music.

Materials in this issue come from two people who are well known to readers of *The Talking Drum* and from five new contributors. Jaco Kruger's materials appeared in the last four issues, and he shares more songs from the Venda. Vicky Goddard presents three more sessions on Gumboot Dancing. Lessons 4, 5 & 6 in this issue follow on from lessons 1, 2 & 3 in the previous issue. New contributors are graduate students who are completing the Coursework Masters in Intercultural Music Education at the University of Natal. Shirelle Daniel, Debbie Mari, Rina du Plooy, Naren Sewpaul and Merle Soodyall submitted their ideas for use in the classroom. Our thanks to them for their kind act of sharing materials with colleagues, and we look forward to contributions from other readers.

Elizabeth Oehrle

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IDEAS FOR THE CLASSROOM

Gumboot Dancing

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

(Lessons 1, 2, & 3 in previous issue: No. 8)

LESSON FOUR: Amaphoyisa

PREVIOUS KNOWLEDGE:

The foundation dance steps.

The Attention sequence.

TIME GIVEN

30 to 40 minutes.

MATERIALS NEEDED

Gumboot dance attire.

WHO

Primary or High School pupils.

AIM

To introduce the *Amaphoyisa* sequence.

CONTENT

- Revise the previous steps that have been learnt so far (lessons 1, 2 & 3 *The Talking Drum* No.8)
- Perform the *Amaphoyisa* sequence, dividing it up into three stages.

c) Refer to the dance transcription of the *Amaphoyisa* sequence.

d) Lead the class in the performance of the entire sequence.

Call out the command for the class to respond to with the dance steps.

e) Repeat the sequence many times.

f) Select some pupils to lead the class in performing the sequence.

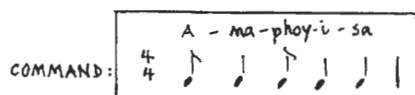
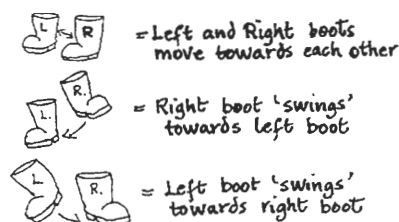
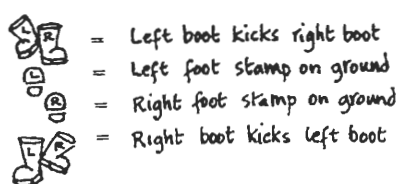
g) Explain the meaning and origin of this sequence.
The translation for the name of this sequence is 'the police'. It was used to refer to the mine police.

OVERT BEHAVIOUR

Pupils perform previous steps learnt.

Pupils perform the *Amaphoyisa*.

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



Start with the COMMAND then here:

+	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4
			[Repeat the sequence]												

LESSON FIVE: Stiff Right Mbijana

PREVIOUS KNOWLEDGE

The foundation dance steps.

The Attention and *Amaphoyisa* sequence.

TIME GIVEN

30 to 40 minutes.

MATERIALS NEEDED

Gumboot dance attire.

WHO



Primary or High School pupils.



AIM

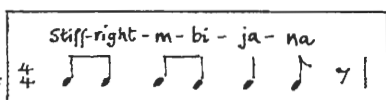
To introduce the *Stiff Right Mbijana* sequence.

CONTENT





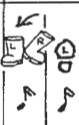







- Revise the previous steps and sequences.
- Perform the *Stiff Right Mbijana* sequence.

 = Left foot stamp on ground
 = Right foot stamp on ground

 = Right boot kicks left boot
 = Left boot kicks right boot

COMMAND: 

Start with the COMMAND,
then here ↓

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

[Repeat the sequence]

LESSON SIX: Good Morning Baas

PREVIOUS KNOWLEDGE

The foundation dance steps.

The Attention, *Amaphoyisa* and *Stiff Right Mbijana* sequences.

TIME GIVEN

30 to 40 minutes.

MATERIALS NEEDED

Gumboot dance attire.

WHO

Primary or High School pupils.

AIM

To introduce the *Good Morning Baas* sequence.

CONTENT

- Revise the previous steps and sequences.

- Refer to the dance transcription of the *Stiff Right Mbijana* sequence.
- Lead the class in the performance of this sequence at a slow pace and then gradually speed up.
- Repeat the sequence many times.
- Select some pupils to lead the class in performing the sequence.
- Explain the meaning of this sequence. This sequence is used as a bridge between more complex steps. It is translated as 'a little bit to the right' in order to get ready for the next step.

OVERT BEHAVIOUR

Pupils perform the previous sequences and steps.

Pupils perform the *Stiff Right Mbijana* sequence.




Some pupils lead the class in performing the *Stiff Right Mbijana* sequence.






- Perform the *Good Morning Baas* sequence.
- Refer to the dance transcription of this sequence.
- Lead the class in the performance of this sequence.
- Repeat the sequence many times.
- A suggestion for this sequence may be to substitute the word *Baas* with the name of one of the pupils in the class. This pupil could then lead the class in this dance sequence, calling the name of the next pupil who will lead, and so on.
- Explain the meaning of this step. This is a greeting step. The mine workers would greet the judges and the mine bosses with this step.

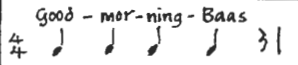
OVERT BEHAVIOUR

Pupils perform the *Good Morning Baas* sequence.

























Some pupils lead the class in performing the *Good Morning Baas* sequence.

- R. = Right hand hits Right boot (foot on ground)
 L. = Left hand hits Left boot (foot on ground)
 = Right hand slap, then left hand slap on left boot (raised off ground)
 = Left foot stamp on ground
 = Left hand slap on left boot (foot raised off ground)

- clap = Clap in front of the body
 = Right boot (raised off ground) hit on inside with Left hand
 = Right foot stamp on ground
 = Right hand slap on Right boot (foot raised off ground)
 = Left boot Kicks Right boot
 = Right boot Kicks Left boot

COMMAND: 

Start with the COMMAND, then here,

	+	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4
		R		L			R L	R		R						su ka!
					clap											
					clap											

An Introduction to "Call and Response" Singing in African Music

© Debbie Mari: Music Department, University of Natal, Durban

AIM

- To create an awareness of Zulu children's songs.
- To demonstrate how call and response is used in African vocal music.

GIVEN

30 minutes
 Std 2-3 / 10-12 year olds.

CONTENT

Information and activities based on, and related to, the song "Siyanibingelela".

PROCEDURE

- The teacher commences the lesson by greeting the children using several South African greetings e.g.: "Hello" (English) and encourages children to respond. "Sawubona" (Zulu); "Goeie middag" (Afrikaans); "Vanakum" (Tamil) etc.
- The teacher asks the students to turn to the person next to them and greet them in a way that is tradi-

tionally practiced by their own culture, and to explain and teach the greeting to the other person.

- The teacher sings "Siyanibingelela" – refer copy of "Siyanibingelela". This is a Zulu children's greeting song, originally written for a group of visitors to a school in KwaZulu-Natal. This dance song is also a recreational song which is performed frequently among children, regardless of the occasion.
- The teacher says the words of the song, encouraging the students to copy the phrases, and add "e-yo" at the end of each phrase.
- The teacher sings the song indicating where the students should sing, i.e. response parts. Once the students are comfortable with the words, melody and call and response parts, a student (or small group of students) take on the role of the leader (call part).
- The teacher asks for five volunteers who enjoy dancing. Each volunteer is assigned one of the five phrases of the song, e.g. "Sibhampa ngamateku!".

Siyanivalelisa, e-yo!

Good-bye to you all, e-yo!

The Great Amen "Masithi" – Stephen Cuthbert Molefe

© Merle Soodyall: Department of Music, University of Natal, Durban

AIM

Students will sing the "Great Amen" and add accompaniment.

Students will realize two important features of African music – call and response and the cyclic nature of African rhythm.

GIVEN

10–13 year olds, 35 minutes

Words and music – "Great Amen"

Percussion instruments – bells, shakers, rattles, home-made instruments.

CONTENT

The "Great Amen", traditional Xhosa religious song, call and response, with cross rhythm that could accompany song.

PROCEDURE

- 1) The teacher sings entire song to the students.
- 2) Students are encouraged to join in.
- 3) Students are taught the part that they will sing and feel the rhythm and melody.
- 4) The teacher will then go over pronunciation of words and meaning.

Words, Pronunciation and Translation

Masithi,	Amen	Siyakudumisa (2x)
Ma-see-tee	A-men	See-yah-koo-doo-mee-sah
Let us say:	Amen	we praise You

Masithi,	Amen	Bawo(2x)	Amen, Siyakudumisa
Ma-see-tee	A-men	Bah-who	A-men, See-yah-koo-doo-mee
Let us say	A-men	our Father	A-men, we praise You

- 5) The teacher presents some information on the composer and the song:

For the teacher:

Stephen Molefe, a Xhosa, composed Masithi, known better as Molefe's "Great Amen". Molefe was a teacher and choirmaster and composed many choruses and hymns. He died in 1987. The Great Amen is the Amen said at the end of the Eucharistic prayer. It is the only part of the prayer which the congregation join in, so it is an important moment in the service.

- 6) Add a rhythmic accompaniment to the song. Write the following patterns on a transparency (or chalk-board).

Pattern A 1 2 3 4 5 6 7 8

Pattern B 1 2 3 4 5 6 7 8

Set tempo by counting 8. Entire class claps A and then B.

- 7) Divide the class in half and have each group clap one of the patterns. Listen to the resultant rhythm that forms.
- 8) Combine the accompaniment with the "Great Amen".
- 9) The teacher asks for volunteers to sing the leader's part.

EXPECTED RESULTS

In experiencing this Xhosa song, two important features are realized.

- Call-and-Response
- The Cyclic Nature of African Rhythm

Moderato. arr. Merle Soodyall

BOOKS:

- Dargie, D. 1994. *African Music Workshop Book*. Munchen. (Both book and tape compiled by and available from: Dr Dave Dargie, University of Fort Hare, P/Bag X1314, Alice 5700).
- Lucia, C. 1996. *Basic Compositional Techniques for South Africa*. Unpublished work.

Kabo Mogatla (seSotho Song)

© Rina du Plooy: Music Department, University of Natal, Durban

AIM

To introduce Grade 10 students to African rhythms and teach a seSotho call-and-response song accompanied by these rhythms.

GIVEN

40 minutes

African drum

Copies of song: *Kabo Mogatla*

PROCEDURE

- 1) Teacher begins by clapping an even pulse at a moderate tempo. Students clap along until a steady beat is established. Repeat each time at a different tempo – slower or faster than the original. Keep a steady pulse.
- 2) Clap 8 beats accenting the first beat and let students imitate. Start off slowly. Stop and then do each repeat at a faster tempo. Tell students that the tempo for African music should be quite fast to have the “African” feel.
- 3) Write numbers 1-8 on the board. Ask students to circle different numbers to be accented. Students clap other students’ choices. Explain that in African music other beats than the main beats are accented.
- 4) Divide the class into two. Group 1 claps 8 even pulses and group 2 claps Rhythm 1 below only on the circled beats. (Circle any numbers)

Rhythm 1: 1 2 3 4 5 6 7 8

- 5) Change to group 2 clapping the 8 even pulses and group 1 clapping Rhythm 2 below only on the circled beats. (Circle any numbers)

Rhythm 2: 1 2 3 4 5 6 7 8

- 6) Inform students that the rhythms they have just mastered will form the accompaniment for a seSotho song, *Kabo Mogatla*.
- 7) Teach part 1 of the song by imitation. This part is the response. As soon as the students know their part, the teacher starts with part 2 – the call. Indicate where pupils must enter. After a few repetitions, the students can volunteer to sing the call.
- 8) Now add the rhythmic clapping as follows:
 - Group 1 sings the first 8 bars while group 2 claps rhythm 1, concentrating on the clapping. Leave out the call at this stage.
 - Group 2 sings the remaining 12 bars while group 1 claps rhythm 2.
 - Add the caller and repeat until everybody feels comfortable with their parts.

- 9) Repeat, with group 1 and 2 now singing the whole of the response together, while clapping their respective rhythms. Repeat as many times as necessary.

- 10) Everybody now stands for the performance. Teacher joins in with the following rhythm on the African drum:



Students can be encouraged to move with the music if they should want to.

- 11) Following the music-making, teacher supplies some information about the song and the meaning of the words.

This is a traditional song of praise or encouragement of the *Bakgatla* – a clan of Sotho speaking Tswana people from the Pretoria area. Their emblem is an ape species called the Blue Ape or *Kabo*. They use the name, *Kabo*, for any member of the *Bakgatla* clan. This song is sung by the *Bakgatla* when anyone has achieved something praiseworthy or is about to embark on a particularly difficult endeavour. A shy timid person is given strength and encouragement by the community through this song. The social function of music in the African community must be mentioned.

Explanation of the Words:

Kabo – name used for person from *Bakgatla* clan.

Mogatla – singular form of *Bakgatla*.

Ai Jebore ku – literally: enjoy this mealie (meaning: enjoy yourself).

Ai Namele – literally: climb the mountain (meaning: carry on, don't look back).

EXPECTED RESULTS

Students clap rhythms to accompany a 2-part Sotho song in call-and-response style and gain background knowledge of the *Bakgatla* people, as well as the social role of music in an African community.

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- Oehrle, E. 1988. *A new direction for South African music education*. Pietermaritzburg: Shuter & Shooter (Pty) Ltd. 2nd ed.
- S.A.C.S. Northern Transvaal. 1991. *Jeugkoorbundel*. Song 32 (arranged in two parts by Rina du Plooy).

PERSONAL COMMUNICATION

Kraai, Joel. April 1997. Personal communication.

Kabo Mogatla transcribed in 2 parts by Rina du Plooy

Ka-bo mo-ga-tla Ai Je-bo-re ku

Ka-bo mo-ga-tla Ai Je-bo-re ku Ai

na-me Ai na-me Ai

Je-bo-re ku Ai na-me Ai

na-me Ai Je-bo-re ku

Ai na-me-le

'97

An Introduction to Polyrythm

© Debbie Mari: Music Department, University of Natal, Durban

AIM

- To introduce and explore polyrythms in African music.
- To explore the concepts of co-operation, independence and interaction, all of which are integral to ways of life in Africa, and are reflected in African music.

GIVEN

Grade 10–12 subject music class.
45 minutes.
Overhead projector and transparencies.
Audio and video recording. (See Discography)
Percussion instruments. (optional)

PREVIOUS KNOWLEDGE

Students have an understanding of the concept of rhythm, beat, polyrhythm and cross rhythm – but may not have experienced them through African music.

CONTENT

African music made up of cross rhythms (polyrhythm)

and the simplest is 2 with 3.

PROCEDURE

- Play recorded excerpt for class. Ask students to comment on the complexity of the rhythmic patterns.
- Students discover that the piece of music sounds rhythmically complex, each part depends on another and that it was an example of polyrhythm in African music.
- Teacher writes *co-operation*, *independence* and *interaction* on the board/transparency and asks students to relate these words to the following activities.
- Divide the class into two groups. Using transparency #1, each group is assigned one part.

Transparency #1

Part 1	X	X	X	X	X	X	X	X	X
Part 2		X	X	X	X	X	X	X	X

- 5) Ask students to comment on the relationship between the two parts.
(Note: This simple hocketing illustrates the interaction between the two parts. Neither part is more important than the other yet without one part the other is not as effective.)
- 6) Teacher claps and counts an even pulse of 6 beats.

Transparency #2

	P	U	L	S	E	
	1	2	3	4	5	6
Part 1		X		X		X
Part 2		X			X	

Allow each group to familiarise themselves with their part. Both groups play their respective parts. Ask students to shift their listening between each individual pattern as well as the whole pattern. Students discover that they can hear three different rhythms.

- (1) Part 1 (a two beat pattern)
- (2) Part 2 (a three beat pattern)
- (3) Overall Pattern (resultant pattern)

(Note: Common in African music are phrases made up of duple and triple pulses played simultaneously. The individual rhythms sound more interesting when one rhythm interacts with another.)

- 7) Divide the class into eight groups. Using transparency #3, allow students to familiarise themselves with their respective parts.

Transparency #3

INSTRUMENTS	1	2	3	4	5	6	7	8	9	10	11	12
1	X			X			X			X		
2	X		X	X		X	X		X	X		X
3	X	X		X	X		X	X		X	X	
4	X			X		X	X			X		
5		X	X		X	X		X	X		X	X
6		X			X	X		X			X	X
7	X			X			X		X		X	
8		X	X		X	X		X		X		X

One student counts and claps an even pulse of twelve beats. Each group enters one after the other, so that each pattern is played once on its own before the next group enters. Repeat the exercise with all groups starting at the same time.

Students discover that if they "lock into" another pattern, their own pattern becomes easier to execute. Further, if one pattern is disrupted or speeds up etc, it will affect the overall sound of the other patterns and that if any patterns are over emphasised, e.g. played much louder than the others, it will also affect the overall sound of the resultant pattern. Students discover that their part is only significant in the context of all the other parts, but if it is taken

away, it will affect the resultant pattern. Students discover that they have to co-operate with each other, and work together in order to achieve the best results.

- 8) Allow the eight groups to create their own 4-5 part work by experimenting with different patterns and combinations of patterns. The teacher will supply a blank grid (see below) for each group. Groups perform for each other.

EXPECTED RESULTS

- (a) Students can recognise and explain polyrhythm and cross rhythm.
- (b) Students are aware of how the concepts of co-operation, independence and interaction are reflected in African music.

Note: Fundamental to an African way of life is the philosophy that a person's role in society is only meaningful in the context of others. This is clearly understood when looking at the basis of rhythmic activity in African music. Rhythms which are simple when played on their own become more effective and more complex when played with another. Performers become accustomed to the idea that interaction (both listening and responding) is determined by their own effort towards tolerance, a sense of working together and playing in association with an equally important part. An analogy has been drawn between the above concepts and rhythm. I have tried to simplify basic principles of rhythm in African music and basic concepts integral to ways of life in Africa in a way that is accessible to the students.

DISCOGRAPHY

Musical Instruments3: Drums. The music of Africa series no.29. Track 2: "Mambala". EM 265.
SGALP 1324

Video: Ghana Dance Factory Drummers.

"*Crossing Rhythms*" recorded live at the Playhouse Opera Theatre.

APPENDIX:

INSTRUMENTS	1	2	3	P	U	L	S	E				
	1	2	3	4	5	6	7	8	9	10	11	12
1												
2												
3												
4												
5												
6												
7												
8												



Music and Religion

© Merle Soodyall: Music Department, University of Natal, Durban

AIM

To broaden the children's understanding of the concept of worship, focusing on Hinduism.

To make them aware of the religious diversity in the community.

GIVEN

35 minutes

10–13 year olds

Percussion instruments, finger cymbals, transparency, words and music of song, pictures of Indian instruments.

CONTENT

One verse of the bhajan "Aum Jay Jagadisha" which will be accompanied by simple percussion instruments.

PROCEDURE

- The teacher asks students from different religious groups to recall and describe their own experience of worship at home or at a sacred place e.g. church (if applicable).
- Pupils are asked to recite a prayer from their own tradition. They are encouraged to speak in their traditional language.
- Pupils are asked to describe special foods that are associated (if applicable) to certain rituals and celebrations.
- Some pupils are asked at least a week before the lesson, preferably a boy and a girl from each tradition present, to wear for this class their traditional clothes. The teacher allows students to explain the significance of various aspects of their garments.
- Pupil are asked to sing a song from their own tradition. If a student has not yet sung this song, "Aum Jay Jagadisha Hare", the teacher sings the following bhajan and teaches it to the class. If there are Hindu students that are familiar with this song, they may lead the singing with the teacher.
Other students will accompany the singers using cymbals, bells, claves etc. Teacher or students decide how this should be done. The teacher explains the meaning of this song and gives a brief definition of a bhajan.

For the teacher

A bhajan is a devotional song. It is sung at all kinds of religious occasions in Hindu temples and at home ceremonies, celebrating festivals and family events. It is sung in unison and it is often accompanied by the harmonium (keyboard) and tabla (drums). There are many popular bhajans in South Africa but "AUM jay jagadisha Hare" is

probably the best known. It is sung by both Indian and Neo-Indian groups at the Rama Krishna Centre, and the tune is known by most Indian South Africans regardless of religion.

The words are in Hindi and have been transliterated into English using Roman letters. There is also an English translation giving the meaning of the words. Only the first verse is shown here. It has 2 couplets, the second one begins at *Jodhya phala* . . .

The teacher may end the lesson by giving the students some traditional Indian sweetmeats.

First Couplet

AUM jay ja-ga-di-sha ha-re
swa-mi jay ja-ga-di-sha hare
Bhakt-ta ja-nan ke san-ka-ta
Bhakt-ta ja-nan ke san-ka-ta
Ksha-na men du-ra ka-re.

Second Couplet

Jo-dhya-ve pha-la pa-ve
duh-kha vi-na-se ma-na ka
swa-mi duh-kha vi-na-se
ma-na ka
Su-kha sam-pa-ti gha-ra
a-ve,
ka-shta mi-te ta-na ka,
AUM jay ja-ga-di-sha hare.



First Couplet

AUM hail to the Lord of the
whole world!
Hail to the master of the world!
In a single moment you remove
the devotees difficulties.

Second Couplet

He who meditates on you reaps
the fruit,
may the minds sorrow be
destroyed.
May the happiness and wealth
come to our home, may all
physical pain be removed.

BOOKS

- Goodall, S. 1991. *Hindu Devotional Music in Durban: An Ethnomusicological study of the Bhajan*. Doctorate Thesis: University of Durban-Westville.
- Lucia, C. 1996. *Basic Compositional Techniques for South Africa*. Unpublished Book.
- Oehrle, E. 1987. *A New Direction for South African Music Education*. Shuter & Shooter: Pietermaritzburg.



AUM jay ja-ga - di - sha ha - re. Swa-mi

jay ja-ga di re. Bhakt-Ta ja - nan ke

san - ka-ta Bhakt-Ta-ja - nan ke san - ka-ta ksha-na men

du - ra ka - re, AUM jay ja-ga - di - sha ha - re.

Jo - dhyā - ve pha-La pa - ve. duh-kha vi-na-

se ma-na ka, Swa-mi duh-kha vi-na - se ma-na ka

Su - kha sam - pa-ti gha-ra a - ve, ka - shā mi -

te ta-na ka. AUM jay ja-ga - di - sha ha - re.

HU !NABA // GÂI BA TE RE

© Naren Sewpaul: Music Department, University of Natal, Durban

AIM

To learn a song in a language that is not familiar to learners.

To create an understanding about call and response songs in African music.

To sing in four parts.

GIVEN

40 minutes

Senior secondary class music

PRIOR KNOWLEDGE

Singing in unison, playing instruments, basic elements of Western music.

CONTENT

Basic information and activities about the song *Hu !Naba // Gâi Ba Te Re*

Words and translation: *Hu ! Te Re Naba Gâi Ba Te Re* (oo naa-pah guy pa te reh) "Massage my stomach"

PROCEDURE

- Sing the leader's lines a few times.
- Ask the class to join in when they can.
- Ask volunteer to sing the leader's line.
- Sing the chorus (response) voices one at a time.
- Have students join with you.
- Divide class into four groups and assign each part to a group.
- Sing the leader's part emphasizing the pronunciation (select volunteer to sing as well).
- Direct the other groups to sing the responses while the leader's part is being sung.
- Ask the class to identify the country in which this song originates. Why?
- Ask the class to determine a distinct feature of this song.
- Discuss the meaning of the song.

ACTIVITY

- Perform the song again.
- Introduce the foot shuffling accompaniment.

- The class sings the song with the foot accompaniment/movement.

EXPECTED RESULTS

Learners will sing a traditional song from Namibia and perform a call and response technique. Learners will sing in parts and create an accompaniment with their feet. The class will be introduced to a new language.

REFERENCES

Roos, P (ed.) 1992. *Namibian Songs for Schools and Communities*. Windhoek Ministry of Education and Culture, Namibia.

LEADER:

CHORUS:

!na-ba //gai-ba te

!naba//gaiba te re Hu !na ba//gaiba te re

!naba//gaiba te !naba//gaiba te !naba//gaiba te

Hu !na ba//gaiba te re

!naba//gaiba te !naba//gaiba te !naba//gaiba te

Music transcription: Axali Doeseb
Text translation: Axali Doeseb
Tempo: ♩ = 100 M.M.

A Ugandan Song: "Mutubaruke Emihanda"

© Shirelle Daniel: Music Department, University of Natal, Durban

AIM

To experience and perform a traditional African song.

GIVEN

30 minutes (x2 lessons)

10-13 year olds

World map, song copies, recorded song, transparency, O.H.P.

CONTENT

Listening to song.

Learning the song.

Experiencing the rhythms of the song.

PROCEDURE

(a) Pupils listen to an authentic recording of *Mutubaruke Emihanda* from *Traditional Songs of Singing Cultures* by Campbell, Williamson and Perron.

(b) Discussion follows based on questions such as, Where does the song originate and why? Locate the country on map. How many different types of instruments were heard? Discussion is summarised by a student. This is a Ugandan song. Uganda is a landlocked country. (Ask students to explain "landlocked".) Who are its neighbours? Major ethnic groups are Ganda, Bakiga, Gisu, Baganda, Acholi, Lani and Karamojong. (Ask pupils to explain "ethnic".) Music has many uses and is central to all activities in Uganda – entertainment, education, religion, harvesting. Drums are vitally important in Ugandan music (why?). Other instruments include gourds, rattles, fiddles, animal horns and small bows. Singing and dancing are also central to all music-making activities. *Mutubaruke Emihanda*, of the Baganda people, is a welcome song to guests/visitors into the home and an acknowledgement of the hardships they may have encountered on their journey. The song is accompanied by hand-clapping, swaying and dancing.

(c) Teacher teaches the melody using imitative method e.g. teacher sings first two lines of the melody on syllable "lah", pupils repeat exactly the same as teacher.

(d) When the melody is fairly secure, add the words. Song is then sung in its entirety with pupils standing and swaying as they desire (either backwards/forwards or side to side or any other).

(e) Rhythms (written on a transparency) of the song are learnt following the steps below. Teacher demonstrates, pupils imitate.

(i) clap, unaccented, several times –

1 2 3 4 5 6 7 8

(ii) clap, circled numbers, accented, several times

1 2 3 4 5 6 7 8

Eventually clap circled numbers only.

(iii) clap, only circled numbers, several times. Teacher demonstrates, pupils imitate.

1 2 3 4 5 6 7 8

(iv) Divide the class into two groups. One half claps (ii), and the other claps (iii). Teacher assists wherever necessary.

Combine all aspects of the song together, that is, melody and words, rhythmic hand-clapping, swaying and dancing. Teacher/pupil may perform one of the rhythms on a drum.

EXPECTED RESULTS

Pupils perform a typical Ugandan song with dancing, clapping/or drumming the cross rhythms that are central to the song.

RESOURCES

Campbell, P, Williamson, S, Perron, P. *Traditional Songs of singing Cultures: A World Sampler*. 1996. Warner Bros. Publications. (a CD accompanies the book)

Pronunciation

Mu-tu-bu-ru-kr: Moo-tha-ba-roo-che.

(the rest of the song pronounced as per vowel sound)

"a" as in "aah", "e" as in "eh", "I" as in "ee", "o" as in "oh", "u" as in "oo".

Translation by Sister Justine Tumushabe, DM

Traditional

Mu - tu - ba - ru - ke emi - han - da yaan - yu, cyim - wa - ra - ba - mu Ok - wii - ja ha - nu Mu - tu - ba Ku - twaa - hu ri - re ngu ni mwen - da kwi - ija, Twa - she - me re - rwa o - bu - ta ga - mbwa Mu - tu ba ha - nu

D.C. al Fine Coda

Translation
When we heard that you wanted to visit,
We were extremely happy,
In a way we cannot say in words.

Three Tshivenda Beer Songs with Guitar Accompaniment

© Jaco Kruger: Department of Music, Potchefstroom University

These are some of my favourite Venda beer songs. They were taught to me by Solomon Mathase, a guitarist from Thohoyandou. I am sure you will enjoy them too. They are suitable for all ages.

Family festivities accompanying a birth, wedding, or graduation usually involve eating, drinking, and the performance of beer songs. Beer songs also are performed by people visiting rural bars. Many people visiting these bars do not drink alcohol, but could drink. A bar is a place where they come for company. Beer songs are important for strengthening bonds of friendship and neighbourliness. This is because their performance requires good cooperation between musicians.

Venda traditional beer songs are known as *malende*. They are accompanied on drum or by clapping. Modern beer songs, such as these given here, are called jive. They have a Western harmonic pattern, and are accompanied on guitar or keyboard. Beer songs must be danced to. You may perform any movement as long as you stamp your feet lightly and sway your hips.

1. Tshidudu (The small claypot)

(chorus)

Tho vhilingana, tho vhilingana!

Gurgle-gurgle, gurgle-gurgle!

(solo)

Tshidudu tsha mashonzha, wee!

The small claypot with mopani worms!

Ndo itwa nga mme anga, wee!

Alas, my mother troubled me!

Vha nthuma vhengeleni, wee!

Alas, she sent me to the shop!

Ndo dinwa nga mme anga, wee!

Alas, my mother troubled me!

Ngauri vha sa mpfuni, wee!

Alas, because she does not love me!

Tshidudu describes the pleasure of company at a beer drink. A group of people are gathered around a pot of mopani worms gurgling on a fire. Mopani worms are a nutritious delicacy eaten with porridge. The gurgling of the pot also is metaphoric of the pleasant conversation and singing at the beer drink. This is why the lead singer complains when his mother interrupts the beer drink, and asks him to go to the local shop for her.

The score indicates one solo vocal line only. The other solo lines are given in the song text. All solo lines have an equal number of syllables and the same rhythm, so you

should have no trouble fitting them to the pattern given in the score.

The first chorus line is the basic part, while the second and third chorus lines are optional. However, you should attempt to have singers performing all three chorus parts. The bracketed chorus part is optional. When omitting the bracketed part, be sure to emphasise the word *tsho* (at the beginning of the third phrase).

The clap patterns are performed by two groups of singers. The patterns also may be combined (giving a 2:3 cross rhythm) and performed on a drum. Co-ordinate your foot beats with the bottom clap pattern.

The song is accompanied by guitar, drum, and clapping. If you do not have a guitar and drum, you may clap only. The first two guitar lines are meant to accompany a small group of singers, or soft singing, while the strumming pattern will support a larger group of singers. You may combine plucking and strumming in the same performance.

I recommend that you use Solomon Mathase's guitar tuning pattern. This pattern eases the task of the left

① $\text{♩} = 63$ TSHIDUDU

Guitar

Guitar variation

Guitar variation

clap

clap/feet

drum

Solo

Chorus

Chorus

Chorus

Guitar tuning

Chords

hand. Only the five highest sounding strings are used. The bottom chord example shows the fingerboard of a guitar, with each line representing a string. The top line is the highest sounding string. The thick black line represents the nut of the guitar. The black notes indicate the stopped strings. The open strings are indicated with 0, and strings not in use with X. P in the score indicates notes plucked by the thumb, and I indicates notes plucked by the index finger. Encircled numbers in the top chord example indicate strings, while the other numbers refer to the fingers of the left hand.

2. *Masindi o farwa* (Masindi was arrested)

Masindi o farwa.

Masindi was arrested at home.

O lila a diphina mutani wawe.

She cried bitterly.

A sia mabundu na nama na halwa!

She left beer and meat!

Masindi is Solomon Mathase's sister. She was jailed for three months in 1988 for brewing *muvhanya*, an alcoholic beverage made from sorghum malt, sugar and water. Many poor rural women brew and sell beer from their homes. Some of them are widows or divorcees. Other have husbands, but they usually are unemployed, or work in Johannesburg.

3. *Tshitiriri tho lila* (The whistle is blowing)

(solo) *Tshitiriri tho lila.*

The whistle is blowing.

(chorus) *Tho lilela Selinah.*

It is blowing for Selinah.

(solo) *Ho saina mama.*

It is a sign mama.

(chorus) *Saina, saina, saina.*

A sign, a sign, a sign.

(solo) *Ho saina baba.*

It is a sign father.

(chorus) *Saina, saina, saina.*

A sign, a sign, a sign.

(solo) *Mukusule ndi mini?*

What are dried vegetables?

(chorus) *Ndi nama ya Vhavenda.*

They are the favourite Venda food.

(solo) *Tshidimela ndi mini?*

What is a train?

(chorus) *Ndi tsimbi dza makhuwa.*

It is the iron of white people.

This seems to be a wedding song of urban origin dating back to the 1950s. Some peo-

ple remember it being performed by penny whistler Albert Ralulimi.

The song describes a marriage in town that takes place between a Venda man who is a migrant labourer, and a non-Venda woman. The whistle signals the start of the wedding ceremony. It also signals the departure by train of the married couple to their home in Venda. Signing could refer to signing the marriage contract. This is necessary because inter-ethnic marriage is considered risky. On the way home on the train, the husband explains Venda customs to his wife. *Mukusule* is a traditional dish preferred by rural Venda people.

The name of the whistle (*tshitiriri*) is onomatopoeic, and seems to derive from the type of whistle used in sport and on trains. Rural people make the whistle from a short length of reed, stopped at one end. The tongue is placed into a diagonally-cut embouchure. The whistle emits a shrill piercing sound, and is used for signalling by boys when herding and hunting.

Selinah is Solomon Mathase's sister. She was married in 1968 and now lives in the village of Vhufuli.

③ ♩=120 (Solo) Tshi-ti-ri-ri tsho li-la. (chorus) Tsho li-le-la Se-li-nah.

(solo) Ho sai-na ma-ma. Sai-na, sai-na, sai-na. (chorus) Sai-na, sai-na, sai-na.

Mu-ku-su-le ndi mi-ni? Ndi na-ma ya Vha-ve-nda.

Ho sai-na ba-ba. Sai-na, sai-na, sai-na.

Tshi-di-me la ndi mi-ni? Ndi tsi-mbi dza Ma-khu-wa.

Ho sai-na ma-ma. Sai-na, sai-na, sai-na.

Guitar (strum) ♩ ♩ ♩ ♩

Xhosa Greeting Song: Molweni Bantwana

© Merle Soodyall: Music Department, University of Natal, Durban

AIM

To explore the concept of rhythm within a Xhosa greeting song.

GIVEN

35 minutes

10-12 year olds

African drum, words and music, O.H.P.

PROCEDURE

1. Teacher claps an even rhythmic pattern using a steady tempo, with NO accents, counting aloud. Students imitate teacher.

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

2. Teacher adds accents. Students imitate.

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

3. Teacher only claps accented beats. Teacher counts aloud. Students imitate.

1			4			7	
1			4			7	

4. Teacher repeats. Increase tempo each time you begin anew.

5. Everyone claps this rhythm steadily. One or two students could beat an African drum.

6. Teacher begins singing *Molweni Bantwana*. Students are still clapping and once confident can join in with the singing. (Words may be placed on the O.H.P.) Teacher goes over pronunciation.

7. Teacher places a table on the O.H.P. or board.

1	2	3	4	5	6	7	8
X			X			X	

Teacher asks students to identify the beats that were being accented in the song.

8. Teacher asks students to come up with their own 8-beat pattern. Teacher gives the first example.

9. Teacher places a volunteer's pattern on the O.H.P. and asks class to clap it. If the pattern is simple enough it may be used in the next exercise otherwise teacher places the following pattern on O.H.P.

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

10. Students clap rhythms. Teacher divides the class into 2 groups A and B.

A – claps original rhythm

B – claps new rhythm

11. Before the singing begins, with the rhythmic accompaniment, students are given a brief explanation on the meaning of the song.

Molweni Bantwana (2x)

Unguban'igama lakho?

Hello children

What is your name?

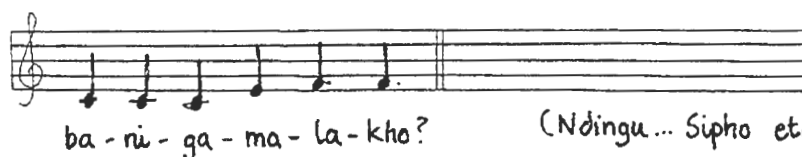
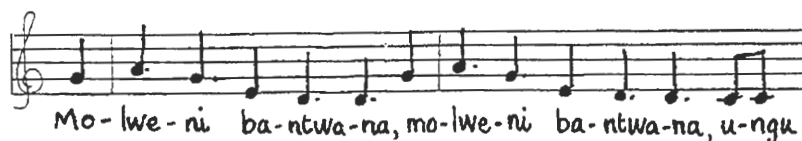
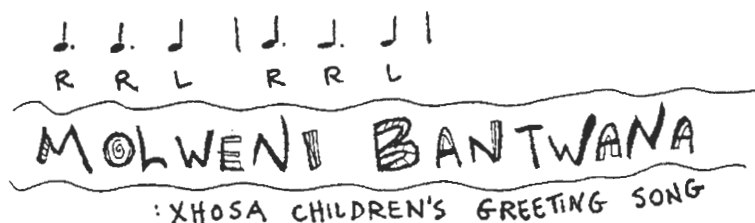
Once students are familiar with the sounds of the combined patterns and the resultant, the teacher leads the singing, and at the end of each chorus points to a child who announces his or her name.

EXTENDED ACTIVITY

Gather the students in a circle. According to the underlying rhythm, add a simple dance step.

Songs sung by South African Children:

Grassroutes Educare Trust, PO Box 410, Athlone.
7760 SA



A South African Zulu Song "Finger Dance"

© Shirelle Daniel: Music Department, University of Natal, Durban

AIM

To experience and perform a traditional Zulu song, in part singing, with appropriate movement.

GIVEN

11–12 year olds

30 minutes

Recording of Finger Dance, transparency, O.H.P.

CONTENT

Listening to and learning the song.

Discussion of the song in context.

Movement.

PROCEDURE

1(a) Play the recording of the song. Immediately thereafter teacher sings the melody part 1 (bar by bar), for the class. Pupils respond by imitating in exactly the same manner.

(b) Teacher rhythmically chants and claps the words of the song as written. Pupils imitate likewise.

Ensure that steps (a), (b) above are securely learnt before proceeding.

(c) Combine melody, rhythm and words of the song and sing altogether.

2(a) Teach part 2, in exactly the same procedure as in 1 (a-c) above.

(b) Ask pupils if they have discovered any difference/similarities between the parts.

3(a) Divide the class in half and attempt the two parts simultaneously. Revise the parts separately if necessary. The teacher must assist the group/s that need attention.

(b) When the two groups have learnt their parts securely, the teacher adds the chant of the third part (indicat-

ing the appropriate finger), while the pupils sing part 1 and 2.

4. Refer to the transparency and teach the Zulu words for fingers.

5. Teacher must ensure that the chanting is as rhythmical as possible. As the words are learnt, relate them to the fingers as well.

6. Discussion of the song (based on questioning technique).

(a) Teacher asks the class, where does the song originate? Why? What is the song about? What is its purpose/function? Teacher summarises, this is a Zulu song taught especially to children to teach them the names and function of the 5 fingers and to count up to 5. Ask pupils if they know of any other counting song.

(b) Play a short extract of the song again to see if they recognise the group singing this song. Have they heard them before? Where? Teacher tells them that the group performing the song is "Ladysmith Black Mambazo" – very famous, well-known and popular singing group, locally and internationally.

7. Teacher introduces a very basic step with hand movements as follows: stand with left foot forward and right foot behind, sway forwards (2 counts) and backwards (2 counts), as pupils sing. Hands held forward with palms showing 5 fingers (4 counts) and then, wave gently from side to side (4 counts). Combine both, swaying bodies and waving hands.

8. Perform song in its entirety. Teacher will perform the chanting of the words, while pupils perform parts 1 and 2, with movement.

9. A shaker may be included at the discretion of the teacher.

Part 1.

These are the names of fin - gers sing them and learn ~

Part 2.

these are the names of fin - gers sing them and learn ~

Part 3.

U - thi - ki - tha - ni
 U - tem - be - se - ya
 U - mud - ey - na - na
 U - kom - ba - ban - tu
 U - thu - pa - za - na



"Finger Dance"

- chorus: These are the names of fingers
Sing them and learn
(Repeat x2)
- Uthikithani* – the teeniest of them all. 1
(‘U’ pronounced as ‘oo’; click on “th” with
tongue behind top front teeth)
Chorus
- Utembeseya* – friend of the wedding ring. 2
Chorus
- Umudeynana* – tallest of them all. 3
Chorus
- Umkombabantu* – the one who likes to point. 4
Chorus
- Uthupazana* – the fat, fat thumb. 5
Chorus



EXPECTED RESULTS

Pupils experience and perform a traditional Zulu song, in parts and with movement.

RESOURCES

Gift of the Tortoise. A musical Journey through Southern Africa. 1994. Music for Little People: 9 425532.

Contains “*Finger Dance*” featuring Ladysmith Black Mambazo.

FOLLOW-UP LESSON

Pupils choreograph their own “finger dance”. Introduction to Ladysmith Black Mambazo and the African musical genre “*Isicathamiya*”.

Indian Folksong

© Rina du Plooy: Music Department, University of Natal, Durban

AIM

To learn a folksong from Assam and keep time in the traditional Indian way.

GIVEN

40 minutes

Map of India

Copy of song: *Ah, Tiewlarun*

APPROACH

1. For this lesson the teacher or some students can dress in an Indian outfit like a sari or a punjabi. Symbols of the Indian culture can be on display and incense can be burned. Inquire from students if they know where the Indian people of South Africa originally come from (India). Do they all dress the same? Let students give examples.
2. Teacher leads students to discover the diversity in the Indian culture and shows pictures of different clothing, instruments, ornaments, etc.
3. Ask students what different musical styles they know of. List their answers on the board. (Classical, religious, folk, pop.)
4. Tell students that these four musical styles can also be found in Indian music. Today’s lesson will explore the Indian folk music tradition.

5. Hand out a map of India and let students find the Assam province and the cities of Delhi, Bombay, Madras and Calcutta. Because Assam is far from the big cities and in the corridor to Pakistan, it is influenced by many different cultures. In the mainland, especially the South, the musical traditions have remained more intact. The Indian classical tradition that is closely related to religion has remained intact for more than 2000 years!

6. Ask students if anyone knows about India’s social system. India had a caste system – only priests could perform religious music. Ordinary people make up their own music.

7. What do we call the music that originated from the people? (Folk music) Lead students to discover some aspects of everyday life that folk music usually deals with (work, play, nature, love).

8. Teacher introduces the folk song from Assam by singing it slowly and softly on “du”. (The English words are not authentic and students should first concentrate on the melody.) Repeat and ask students to discover the time of the song. (4/4)

9. How do we keep time in the western classical tradition? Students give examples. Teacher shows how some Indian people keep time and students try this as



follows:

Count 4 slowly without clapping. Now clap on count 1, point with little finger in palm of other hand (or on thigh) for count 2, point with the ring finger on 3 and middle finger on 4.

10. Teach the first 8 bars of the melody by imitation with everybody keeping time. Repeat as many times as necessary.

11. Hand out copies of the song "Ah, Tiewlarun". Sing English words while still keeping time. Teacher can sing the more difficult second part as a solo with students watching the score.

12. Students can discover the tonality modulation in the song, as well as the fermata and changing meter in the second to last bar. Teacher mentions that in Indian music the scales are very different from western scales and are called *ragas*. In the next lesson we will find out more about *ragas*.

13. Eventually everyone can join in singing the whole song in English, while keeping time.

14. Add *talam* (finger cymbals) or a *tabla* (drum) with the following rhythm:



15. Record the results and discuss.

EXPECTED RESULTS

- Students gain knowledge of Indian culture.
- Students can sing an Assamese folk song, "Ah, Tiewlarun" and keep time in the Indian way.
- Students discover that they enjoy singing Indian folk music and find that they can relate to it.

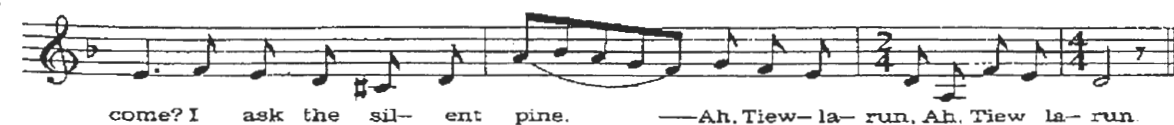
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Oehrle, E. 1988. *A new direction for South African music education*. Pietermaritzburg: Shuter & Shooter (Pty) Ltd.

English by Max Exner
slowly, softly

Folk song of Assam



Dissertations, Theses, Essays and Videos

DISSERTATIONS, THESES, ESSAYS

Additions to those listed in issue no.8. A complete update will appear in the next issue.

Gray, Anne-Marie. "The liberation song: with special reference to those used by the African National Congress, the Inkatha Freedom Party and the Pan Africanist Congress". M.Mus. University of the Orange Free State, 1996.

Mans, Minette. "Namibian music and dance as ngoma in arts education". D.Phil Music, University of Natal, 1997.

Olsen, Kathryn. "Ntaba Dilika: let the mountains fall: a perspective of Phathekile Lukhosi, a female maskanda musician living and working in a transitional environment". B.A.Hons. – Music, University of Natal, 1997

Stephens, Simon. "Looking for the message: Kwaito music and the post-apartheid politics of sound". B.A.Hons. – Music, University of Natal, 1996.

VIDEOS

All videos are relative to aspects of music making in Africa except for "Rhythms of the Table". 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, com-

bines his academic studies with an active participation in dance and music. Apart from teaching African dance, he is acknowledged as a percussionist in various groups from Nantes.

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

PIERRE AKAFFOU, also born in the Ivory Coast, is presently lecturing at the Language Faculty in Nantes. He is the founder of the group Oum Sosso which covers both traditional and modern music, and has been teaching African dance for five years.

(Ethnomusicology Symposium, Howard College, University of Natal, August 1993)

2. MASKANDA COMPETITION (33 mins.)

Maskanda is a neo-traditional type of music played by Zulu-speaking migrant workers. The word comes from the Afrikaans "musikant" and means music-maker. Our modern day maskanda can be seen walking along the street strumming a guitar. He plays to keep him company and to make the road a shorter one. Listening to a maskanda musician, 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 table 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, August 11 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 min.)

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

7. WEST AFRICAN KORA MUSICIANS AND MASTER DJEMBE DRUMMER: Dembo Konte and Kausu Kuyathe from the Gambia and Adama Drame from Cote d'Ivoire – Workshop presented by Lucy Duran (45 min.)

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

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

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

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

9. INTRODUCTION TO UHADI, ISANKUNI, UMRHUBHE, and ISITHOLOTHOLO by Dr. Luvuyo Dontsa from the University of the Transkei and CHIPENDANI MUSICIAN (30 min.)

Green R. Mususa at the Ethnomusicology Conference at Zimbabwe College of Music, Harare, Zimbabwe, September 1994.

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

(New Grove Dictionary, Stanley Sadie, Vol.1, p.356)

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

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

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

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

AND

A INTERVIEW IN SHONA WITH BEAULER DYOKO

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

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

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.

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ISME Commission on Community Music Activity

CMA LETTER to ISME BOARD*

We are pleased to report that the Community Music Activities Commission enjoyed a very productive and inspiring meeting in Durban during July 13-17, 1998.

In today's world, men and women learn a diversity of musics in a wide range of circumstances for a large number of reasons and purposes.

ISME's traditional focus on music education as "school music" does not acknowledge the depth and breadth of these community music activities and their importance in the wider population of people who live, work and learn outside schools or in creative partnerships with traditional school curricula.

In addition, the documented achievements of many community music projects hold important lessons for music teachers concerned with issues of motivation, —

curriculum teaching strategies, music technology, musical pluralism, and more. Indeed, ISME need only look at the vibrancy and success of community music in South Africa to see "music education" in new and exciting ways.

In conclusion, the Community Music Commission urges ISME to take action in two ways:

- 1) ISME needs to reflect critically on its nature and development in the near and long-term future; and
- 2) ISME needs to increase its involvement in community music activities worldwide and, especially, in the new South Africa after this significant conference concludes.

* International Society for Music Education Commission for Community Music Activity



CONCLUDING STATEMENT of 1998 CONFERENCE

"MANY MUSICS – ONE CIRCLE"

The Eighth Biennial Meeting for the ISME Commission for Community Music Activity
Durban, South Africa, July 13 – 17, 1998

This document is the concluding statement of the 1998 ISME Commission for Community Music Activity. It sets forth the ideals, characteristics, principles, and recommendations for the future development of community music programs.

The Nature of Community Music

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

- emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community
- active participation in music-making of all kinds (performing, improvising and creating)
- the development of active musical knowing (including verbal musical knowledge where appropriate)
- multiple learner/tutor relationships and processes
- a commitment to life-long musical learning and access for all members of the community
- an awareness of the need to include disenfranchised and disadvantaged individuals or groups
- a recognition that participants' social and personal growth are as important as their musical growth
- a belief in the value and use of music to foster inter-cultural acceptance and understanding
- respect for the cultural property of a given community and acknowledgement of both individual and group ownership of musics
- an on-going commitment to accountability through frequent and diverse assessment and evaluation procedures.

Distinctive Means of Community Music Programs

Community Music programs accomplish their aims through the following means:

- flexible teaching, learning and facilitation modes (oral, notational, holistic, experiential, analytic)
- excellence/quality in both the processes and products of music-making
- the honouring of origins and intents of specific musical practices.

Present and Future Ideals

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

In addition to involving participants in the enjoyment of active music-making and creativity, Community Music programs provide opportunities to con-

struct personal and communal expressions of artistic, social, political, and cultural concerns.

In the pursuit of musical excellence and innovation, Community Music programs also contribute to economic regeneration, create job opportunities in cultural sectors and enhance the quality of life for individuals and communities.

In all these ways, Community Music programs complement, interface with and extend formal music education structures.

CALLS FOR ACTION

1. Cultural Diversity in Community Music

Musics of the world are relevant for musical practice and music education because of increased accessibility (through the media and travel) and increased mobility (migration). This diversity creates the possibility for openness and innovation through many practical models of teaching and learning at all levels. Community Music programs should encompass an appropriate range of musical practices, processes, materials and philosophies from different cultures.

We recommend the following initiatives:

- encourage collaboration and cross-over between music educators in school systems and community musicians
- fundamentally re-structure music education across the board
- establish music practice-oriented pilot projects both outside and within existing structures of music education
- develop resources and make them widely available
- approach music education and music in education from a "world" prospective (including music history)

Cultural Context and Recontextualization:

- recognition that musics/arts removed from one setting and replanted in another will change their nature
- honour cultures and culture bearers, but acknowledge that music and arts continue to grow and change
- empower students and families as sources of musical/artistic expressions and negotiate ways of infusing their cultures into community and educational settings
- utilize pedagogical materials that are developed in collaboration with culture bearers

Cultural Diversity

- honour intricacies of different interactive transmission processes
- encourage educators to participate in diverse cultural communities that surround them.





2. Collaborations and Alliances with Community Music Programs

The present and future of Community Music depends significantly on improving Community Music collaborations, alliances and exchanges across local, regional, institutional, national, cultural and stylistic boundaries.

To facilitate and enhance collaborations we recommend the creation of a Community Music website and electronic journal for the international exchange of Community Music case studies and narratives, resources, strategies, and experiences. Such use of the WWW would:

- facilitate alliances and exchanges between Community Music theorists and practitioners
- articulate the roles of Community Music in the maintenance, development and renewal of school music programs (especially general classroom programs)
- inform curriculum writers worldwide about the nature of Community Music and the ways Community Music ideas and practitioners can serve the goals and practices of music education at all institutional levels.

3. Teacher Training for Community Music Programs

The present and future of Community Music requires the development of excellent training programs (informal and formal) for Community Music professionals. As well as fostering the musical, educational and finance-related competencies of these professionals, training programs should provide leadership in creating partnerships among Community Music programs, professional and amateur music-makers, and formal educational institutions.

We recommend the following initiatives:

- develop international centres for Community Music training
- design varied models for Community Music teacher training
- generate a database of existing Community Music training programs
- formulate varied approaches to the recruitment of Community Music workers.

4. Strategies for Community Music Programs

The present and future of Community Music depends on the effectiveness of practitioners in this field. This requires that a number of strategies be developed and implemented.

This commission advises community workers to consider the following:

- capitalize on the growing goodwill of formal institutions (e.g., universities)
- work with existing (as well as with emerging) systems of training, education, employment, health and so forth
- reflect within, with and outside your own community
- negotiate on the basis of mutual benefits
- advocate and market Community Music initiatives to the entire web of potential supporters
- develop visibility and public relationship programs
- document successful Community Music processes and program results for evaluation purposes
- solicit and collect evaluations of Community Music programs for short-term and long-term evaluation and grant-writing purposes.

5. Music Technology

Existing and evolving music technologies (e.g.: synthesizers, samplers, MIDI controllers, software) have enormous potential in the field of Community Music in the 21st century. Technology permits and encourages access to all forms of music-making for new groups of creators – with or without traditionally taught musical knowledge – to become a reality, enabling the production of music of quality. Communication technology allows musical interaction to happen on any level (local or global).

In addition, new technology allows Community Music programs to function as fulcrums for the development of new musical languages and styles, the expansion of present understandings about the nature of music, and the facilitation of performances and publications.

In all these ways, music technologies open windows to music and music making for all sections of the population.

We recommend the following initiatives:

- Utilize existing and evolving networks of all kinds, from the grass-roots level to formal institutions local and worldwide.
- Foster collaborations that finance and share technological resources Demystify technology by emphasizing and creating user-friendly strategies.
- Expand access to existing technology centres and resources.
- Recognize that technology is not equally available in all countries and communities.
- Reflect critically on the limitations of technology (including issues of cost, ownership, accessibility, institutionalization, and forward-looking vs. backward looking adaptations).



EVENTS



**10th biennial International Eisteddfod in Roodepoort, South Africa
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