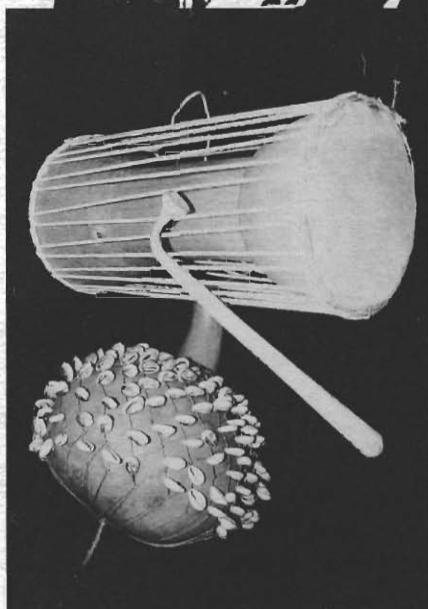


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## **The Talking Drum • Newsletter Issue No. 22 • December 2004**

Network for promoting Intercultural Education through Music (NETIEM)

Pan-African Society of Musical Arts Education (PASMAE)

Prof. E Oehrle, School of Music, University of Natal, Durban, 4041 South Africa

Fax: +27 (31) 260-1048 • E-mail: oehrle@nu.ac.za

Editor: Prof. Elizabeth Oehrle

Illustration for *The Talking Drum*: Dina Cormick

Design and production: Graphicsos

## **Editorial**

**T**his issue is the wonderful response to the challenge proposed in *The Talking Drum*, June 2003. That challenge was to devote an issue, or a portion thereof, of *The Talking Drum* to contributions from staff and students of a particular tertiary institution who wish to promote the musics of Southern Africa in education. Thanks to the concerted efforts of Prof. Meki Nzewi from the Music Department of the University of Pretoria both staff and students of that department share their thoughts and ideas in this unique issue, and Prof. Robin Walton, HOD, informs readers of the efforts and focuses emanating from this department.

The idea behind this challenge arose from the realization that research relative to music/arts and education is growing in tertiary institutions in South Africa and indeed, throughout Africa. This results in more and more articles

that appear in reputable journals; however, the majority of educators who would benefit greatly if they had the opportunity to read about and use such research seldom, if ever, have that chance. Such journals belong to the world of academia and not to the everyday life of teachers, many of whom work under stressful conditions in urban and rural areas. *The Talking Drum* now strives to become the much needed channel of communication between music researchers and thinkers at tertiary institutions and educators in the field, particularly at grassroots level, who are searching for ideas about how to utilize the music/arts of Africa in the classroom.

Other institutions are urged to follow the lead set by the Music Department of the University of Pretoria through Prof. Meki Nzewi. As you may glean from this issue, it will be helpful if one staff member takes the initiative in his/her department. To reiterate it is not necessary to provide articles for an entire issue but only a portion of the material for one issue. The Music Department of

the University of Witwatersrand indicated an interest in contributing. Departments that respond to this challenge are urged to encourage not only their staff, but also their students to provide contributions since many are involved in small research projects and in education. In the past Jaco Kruger's students from North-West University and students from the Music School at the University of KwaZulu-Natal contributed to this publication. Positive results were that many students were energized by seeing their work in print and encouraged to go further with their research projects. The opportunity to share their work with others, and in some cases receive feedback from readers, was also valuable..

The call continues for other institutions to seize this opportunity and encourage staff and students to publish work relative to the promotion of intercultural education through music/arts and to publicise or showcase their department through the *Talking Drum*. If this resonates with you, contact me as soon as possible.

Elizabeth Oehrle

# The Music Department of the University of Pretoria

© Chris Walton, Head of Music Department, University of Pretoria

**T**he Music Department of the University of Pretoria was founded in 1960. Today, we offer tuition to some 230 students from over a dozen countries and with the most diverse cultural, social and linguistic backgrounds. In contrast to the general trend in music in South Africa, our student numbers have continued to grow steadily for the past three years, with our annual intake now standing at over 50 undergraduates. While many students have their homes in South Africa or the surrounding African states, others have come from as far afield as England, America and China in order to study here. The staff body, comprising eighteen full-time and some thirty part-time members, is similarly cosmopolitan, and includes graduates from the Juilliard School of Music (New York), the Paris Conservatoire, the Conservatory and University of Vienna, the State Conservatory in Carlsruhe and the Universities of Harvard, Oxford and Cambridge.

We offer two basic undergraduate degrees: a four-year BMus, which allows for specialization in performance (jazz, 'classical' and African indigenous), choral conducting, composition, music

technology, music education and musicology; and a three-year BA (Mus), which is a broader-based degree aimed more directly at students wishing to enter the field of music education. Students are not confined to one direction of study, however – it is perfectly possible, say, to study classical piano alongside African drumming. Our postgraduate degrees (Honours, Master's and Doctorates) offer similar specializations to the BMus. Our degrees in Music Education in particular draw students from all over Africa. We are also proud to number amongst our recent graduates the first-ever doctoral student in composition whose idiom is based on the indigenous music of his own region in West Africa.

Our performing students regularly win many of the competitions and bursaries that South Africa has to offer; one of our organ students even won the world's most prestigious organ competition last year, at St Alban's in England. One of our flute graduates has recently been accepted into the World Youth Orchestra; and in the 2003 National Piano Competition in South Africa, all the finalists were students of ours. And in research our staff and

students have published some fifty articles and half a dozen books over the past four years. Together with colleagues from other South African universities, we have also this year founded two new scholarly journals: Muziki, published by Unisa Press, and the Journal of the Musical Arts in Africa, published by One World Books.

At the Music Department, we are naturally aware that our future depends upon helping to alleviate the social and educational imbalances that are a legacy of South Africa's past. We are therefore involved in numerous outreach projects to bring music to the wider South African population, especially to those communities who have hitherto been particularly disadvantaged. Our goal is identical to that of our University as a whole: to be internationally competitive, yet locally relevant.

For further information on our courses, please consult the University of Pretoria website at [www.up.ac.za](http://www.up.ac.za), or email the Head of Department at [chris.walton@up.ac.za](mailto:chris.walton@up.ac.za).



# Studies in African indigenous music at the University

© Lesego Mosupyo, Music Department, University of Pretoria

**A**t the Music Department of the University of Pretoria, modules on African music are compulsory at the first and second year levels of undergraduate courses. African music may also be studied on a postgraduate level. Furthermore, the lecturers of African music have promoted this subject to people outside the Department. Group and individual lessons are offered for both children and adults. Tuition is offered in various types of drums, bells, rattles and shakers, as well as in the theory of African music.

## African music as a subject

African music first became part of the Department's curriculum in 2000, when Professor Meki Nzewi joined the Department's staff. Nzewi had previously held a lecturing position at the University of Nigeria in Nsukka. Prior to Nzewi's arrival, African music was not taught on its own, but formed part of the subject Ethnomusicology.

In April 1990, with the arrival of the first black African students to study at the Department, the Department's staff felt that it would be proper to introduce a module on indigenous music. It was then that Ethnomusicology, with an emphasis on African music, was first introduced, as a component of postgraduate modules in music education. Since it was not a subject on its own, it was taught by guest lecturers. In July 1992, when Doctor Inge Burger joined the Department's staff, Ethnomusicology became a semester module taken at fourth-year undergraduate level. In February 1994, it became a compulsory year module in the second year. After Nzewi's arrival, he and Burger presented different parts of the module. Burger presented the part on

Southern African popular music, and Nzewi that on African indigenous music. Burger continued to teach alongside Nzewi until November 2002

In the courses presented by Burger, different types of ethnic music were studied, as well as Southern African popular music. The emphasis was placed on the theoretical aspects of the music. It was not required of students to perform the music being studied.

However, in the courses taught by Nzewi, emphasis is placed on the performance practice of African indigenous music. Students are not only taught techniques of playing the instruments, but are also introduced to the creative principles of African music, as well as to African philosophies of life and music. Nzewi believes that knowledge of these enables the students to appreciate the music better, as well as to understand its theory. The latter is emphasized at third year level, when students are required to engage in original research projects.

Nzewi uses drums for teaching. He chooses to use drums because they are easy to play and have global appeal. According to Nzewi, drums are as fundamental in the teaching of African music as the keyboard is in the teaching of Western music.

Nzewi uses two types of drums. When discussing the theory and philosophy involved in African

ensemble music, the students play on the *djembe* drum. When teaching classical drumming (i.e. notated music), the *igba* drum is used. When playing ensemble music, students are also encouraged to play other instruments. These instruments are discussed below.

Nzewi's teaching method is based on indigenous African learning approaches: The instructor plays a statement, which is then imitated by the pupils. The pupils may also take turns to create their own musical statements spontaneously, which are then imitated by the instructor and other pupils.

In January 2003, Professor Robert Mawuena Kwami joined the Department's staff to teach music education and African music. It was a great loss to the Department when he passed away in March 2004 after a short illness. Kwami's teaching method was similar to that of Nzewi's. One of the differences was that Kwami used the '3m system', which he had developed from various traditional African teaching methods. The three m's are mnemonics, movement and music. The pupils learn the music by verbally imitating the sounds made by the instruments. They then have to maintain the tempo using bodily movements – for example by stamping their feet – while reciting the sounds in the correct rhythms. Once the first two steps are mastered, the music can be performed on the instruments. Students who take the compulsory modules on African indigenous music attend group lectures. Those who wish to specialize in modern African classical drumming receive individual lessons. Students taking the compulsory modules have to give performances, which form part of their assessment.





All students are encouraged to compose.

### African music as an extra-curricular activity

Nzewi and Kwami have contributed towards the promotion of African music, both inside and outside the Department. They have both given workshops on African music at the University and other institutions and have established community-based outreach programmes.

In July 2000, Nzewi established the 'Soccajasco Kids', a group of former street children who perform vocal and instrumental music and dance. The works they perform are based on the modern African classical drumming style. The Soccajasco Kids give regular performances and workshops, and have performed both locally and internationally. They are currently the resident instructors at the Centre for Indigenous African Instrumental Music and Dance for the SADC countries (CIIMDA), which is based in Pretoria.

In 2003, Kwami embarked on a research project that led to the founding of four workshop groups. These include two University-based drumming workshop groups, one for adults and another for children, as well as African music ensemble workshop groups at two primary schools in the Gauteng Province. The latter are comprised of schoolchildren who perform African ensemble music. These groups now give regular performances. Kwami also established the Pan African Music and Dance Ensemble ('Pamade'), a group of dancers and drummers who perform works from South, East and West Africa. Pamade has given performances at various functions of the University of Pretoria.

In June 2003, Kwami recruited two research assistants, Charles Mugerwa and Edward Lebaka. They continue to run the different groups established by Kwami, and are the artistic directors of Pamade. Both Mugerwa and Lebaka are postgraduate students at the University of Pretoria, the former in Music Education, the latter in Theology.



**DRUMS** – Back row, from left to right: *igba*, *atsimevu*, *kidi*, *sogo*, *moropa*. Front row, from left to right: *Ekwe*, *mpetia*, *igba*, *jembe*, *donno*, *mpetia*, *igba*. Also pictured: *Axatse* and *gankogui*

### The instruments

Since the arrival of Nzewi and Kwami, various types of African indigenous instruments have been acquired by the Music Department.

#### 1. Drums

- The *djembe* is an open-ended membrane drum from the Senegambia region of West Africa.
- The *igba* are open-ended membrane drums from Nigeria. They come in different sizes.
- The *ekwe* is a wooden slit drum from Nigeria.
- The *donno*, which, owing to its shape, is also called the 'hourglass drum', is from Ghana.
- The *atsimewu*, *sogo* and *kidi* are a set of different-sized drums from Ghana.
- The *mpetia* is an open-ended drum from Ghana.
- The *meropa* (singular: *moropa*) are different-sized drums from South Africa. The versions used at the Department are manufactured by the International Library of African Music in Grahamstown, South Africa, and are modelled after the traditional *meropa*.

#### 2. Bells, rattles, shakers

- The *ekpili* is a rattle from Nigeria.
- The *axatse* is a shaker from Ghana.
- The *gankogui*, *atoke* and *krekyiwa* are bells from Ghana.

### Conclusion

At the University of Pretoria, efforts are underway to make the performance-based study of African music accessible and enjoyable for both students and members of the public, young and old. Furthermore, efforts are being made to promote the subject both locally and abroad. These initiatives are stepping-stones towards a better understanding and appreciation of the contemporary practice of African indigenous music.



### BELLS, RATTLES AND SHAKERS.

Back row: *Ekpili*  
Front row, from left to right: *Axatse*, *atoke*, *krekyiwa*, *gankogui* with playing sticks.

# Furthering Music Education in the Community

© Hetta Potgieter and Sanet Schoeman, Music Department, University of Pretoria

**A**s lecturers in Music Education at the University of Pretoria (UP) over the past 8 years, we have experienced dramatic changes in different facets of education. During this period both our University and our own Music Department have endeavoured to position themselves to be internationally and nationally competitive. How have these changes and other challenges – such as changing career choices and increasing community service – influenced our courses and our student curriculum in Music Education?

We had to investigate our subject field and re-discover its versatility and territory: from western to world cultures, from classical to indigenous music, from teaching infants to enriching elderly people, and from dealing with both gifted learners and the handicapped.

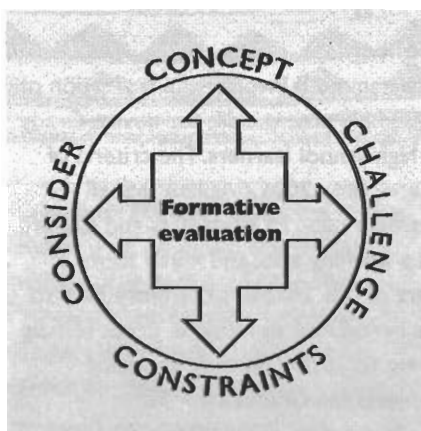
From 1998 onwards, we set up various community service projects, namely:

- a weekly radio broadcasting programme of music appreciation for Afrikaans-speaking listeners;
- Music Education for the street children of the Itumeleng Shelter;
- Group music at the Prinshof School for visually impaired learners;
- The Saturday Morning Music School, for a group of African teenagers from the former township of Atteridgeville, teaching them a brass instrument, music appreciation and music literacy (this project has since merged with STTEP, a similar outreach project based at UP);
- Musicula, music group classes for children from 3 months to 6 years;
- Music and well-being: music activities for elderly people in old age homes;
- Steel drum and marimba playing for grade 8 learners of Pretoria High School for Girls.

These community service programmes lead to action research: planning, implementing, observing and evaluating, and presenting the content of Music Education where students and lecturers work as a team.

## The 4 C's

Zuber-Skerritt (2002:114) defines 'action learning' as the involvement of learning through concrete experiences and critical reflection on those experiences through group discussion, trial and error, discovery, and learning from and with each other. Learners are thereby given the opportunity to try out ideas in action and to find out for themselves what does and does not work within the various teaching environments. The following diagram highlights the 4 Cs as utilized in this action learning and research project, namely: programme Concept, identified Challenges, Constraints observed and actions to be Considered.



**DIAGRAM: 4 C's of the action learning and research cycle utilized:**

This diagram depicts a repetitive cycle. Formative evaluation occurs during or after each phase of the cycle. As new problems arise, the cycle is repeated.

In this article, the focus will be on two specific community music programmes. The first, programme A,

involves music facilitation for the visually impaired and blind, while the second, programme B, involves the facilitation of ensemble-playing skills for novice Grade 8 high-school learners.

## Programme A

### Concept

For the past four years, our undergraduate students have been involved in the facilitation of Music Education to visually impaired and blind learners of Grades one to three at Prinshof School. First, the students were familiarised with the teaching environment by means of a field trip to the school. They were taken to each class, introduced to the learners and given an opportunity to see the learning environment. After this brief introduction, a number of weeks was spent briefing the students on the academic and methodological aspects involved in teaching the blind and visually impaired.

Each week the students were asked to bring to class a practical example of a possible solution for the facilitation of singing, playing of instruments, movement, reading of notation and listening to music. Before actually teaching, students had to submit a structured lesson plan, listing all teaching aids and music examples that were to be used. These lessons were then evaluated, improvements suggested, and thereafter presented at the school.

### Challenges

The students were faced with the following challenges:

- The challenge of this programme was to facilitate and select suitable instructional techniques and theories in order to maximise musical learning and learning through music. The most important consideration was how to

introduce the music skills to learners without them being able to see either the facilitator or the teaching media.

- Students had to acquire the skill of explaining tasks and concepts in a practical and detailed manner. Each individual learner's profile was taken into account.

### Constraints

The following constraints were identified:

- Time: Students have very little time to spend in practice.
- Experience: Students have very little teaching experience.
- Braille: Learners perform reading and writing tasks through Braille. Students have no Braille experience.
- Diverse learner abilities. At this stage, partially sighted and blind learners are placed together in the learning environment. Lack of knowledge of each child's ability places constraints on learning and facilitation.

### Considerations

Through the students' experience and research (Camara, A. 2000), the following considerations when teaching the visually impaired and blind learner were formulated:

- Singing: The learners tend to lose interest when the song is too long. The learners should be encouraged to make up their own song, which links up well with stimulating their creativity.
- Listening: Music excerpts should not be too long. Learners relate easier with music if it is associated with a story or a situation that is familiar to them.
- Playing sound-making objects: Feeling vibrations, pleasing textures and shapes will encourage exploration. Bells and rattles are easier to play than are instruments that are struck.
- Movement: Visually impaired children often have a fear of space. They should have experiences that will make them feel at home in their environment. It is good to start off with structured movements that can be done while staying in one position.

Balance is an important aspect to be worked on.

- Notation: Playing by ear, learning by rote, and by making use of 'talking scores' are some of the methods we used. Large print notation is used by partially sighted people and Braille music is used by the severely visually impaired.
- Other arts: The incorporation of drama, visual arts and crafts enriches musical learning.



## Programme B

### Concept

Programme B involves the facilitation of ensemble playing skills for novice Grade 8 high school learners. The criteria of Curriculum 2005 stipulate that all learners need to study Arts and Culture as a learning area, and music forms a part of this. Learners therefore have to be introduced to music in order to help them to decide on their specialist subjects for Grades 10 – 12.

In practice, this poses a serious dilemma. Music staff need to engage learners not only in the theoretical aspects of music, including theory, harmony and history of music but also in practical music-making. The number of notional hours available on the timetable makes this almost impossible. Consequently it was decided that all beginner music learners (Grade 8)

could be accommodated through steel drum and marimba ensemble playing.

For this programme, six fourth-year Music Education students were involved. As preparation, the students had to research the origin, construction and playing techniques involved in steel drum and marimba playing.

### Challenges

#### PLAN

A group of 30 Grade 8 learners was to be involved in the programme. The planning phase incorporated the structuring of a timetable, lessons and curriculum within the time frame and notional hours available. As part of the planning, the students had to select appropriate music examples and arrange them for steel drum and marimba ensemble. Subsequently the workload was divided between the students.

## IMPLEMENT

As part of the implementation phase, the students had to draw up a budget that had to incorporate the materials needed. The learners came to the Music Department and were introduced to the steel drums through a small drama, written and performed by the students, highlighting the history and development of steel drum playing. From the middle of March, each student began teaching a group of 5 – 6 learners for one hour a week. Each week, one of the students was responsible for the lesson plan and arrangement.

## OBSERVE

The learners' progress was observed and evaluated as part of the student's June exams. The school music teacher, students and lecturers were present. Criteria such as knowledge, skills and attitude were used to determine the progress of the pupils. Apart from this evaluation, the lecturers also observed the students' involvement and abilities.

## Constraints

The following constraints were identified:

- The limited and varying musical background of the learners had to be

taken into consideration when the curriculum and lessons were planned.

- The limited hours available for teaching hindered the systematic approach of facilitation.
- University and school calendars do not correspond.
- Communication between the school, learners, lecturers and students poses a problem seeing as there are so many parties to consider when decisions are made.
- To keep learners motivated to attend classes after school hours poses a problem.

## Considerations

The positive outcomes of this project were very valuable, and far outweighed the constraints.

- Students gained experience of curriculum planning as well as project management.
- Research opportunities were created. One of the students wrote a mini-dissertation and compiled a syllabus for steel drum and marimba playing for Grade 8 and 9 learners.
- Learners were given the opportunity to gain musical knowledge and experience.

- Opportunities were created for learners of various abilities to experience group music-making, which would not necessarily be the case when learning a solo instrument.
- The learners, who had never before had the opportunity to play for school opening ceremonies, performed at the end of the year's final assembly. They were ecstatic!

## Conclusions

Community service is employed as a vehicle to take Music Education from the classroom into the wider community. It has been our experience that all parties involved in community service programmes benefit from it. Students and lecturers go into the community, and then come back to the university with first-hand experience. These experiences generate energy, and give a new perspective to planning and implementing. It is a dynamic, growing process.

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- Zuber-Skerritt, O. (2002). *The concept of action learning*. Published in: *The Learning Organisation* Vol 9: no 3. p 114 – 124.

## Recommended Publications

### The Choral Music from South Africa Series (CMFSA) for equal Voices SA/SSA/SSAA

Selected and Edited by Rene Human of Africa Music and Choral Trust.

"Through transcriptions, arrangements and compositions by South African musicians you will feel the pulse of our continent".

For more information:

Email: [africamusic@mweb.co.za](mailto:africamusic@mweb.co.za);  
website: [www.amct.co.za](http://www.amct.co.za)

### Discover Musical Cultures in the Kunene: a guide to the living music and dance of Namibia

Minette Mans, Namibia Scientific Society, Windhoek, Namibia 2004.  
Email: [nwg@iafrica.com.na](mailto:nwg@iafrica.com.na)

### Journal of the Musical Arts in Africa

Editors: Anri Herbst & Hetta Potgieter;  
Single-copy orders can be placed online at [www.oneworldbooks.com](http://www.oneworldbooks.com). Journal available online: [www.jmaa.uct.ac.za](http://www.jmaa.uct.ac.za)

Music Education Research Editor:  
Sarah Hennessy, Carfax Publishing  
Taylor & Francis Group.

An international referred journal, which draws its contributions from a wide community of researchers. The journal provides an international forum for cross-cultural investigations and discussions relating to all areas of music education.

Email: [s.j.e.hennessy@exeter.ac.uk](mailto:s.j.e.hennessy@exeter.ac.uk)

### Readings in African Philosophy: an Akan Collection.

Edited by Safo Kuami, Lanham, University Press of America 1995.

Ubuntu: An ethic for a new South Africa. Augustine Shutte, Cluster Publications 2001.



# Student's involvement in outreach and the benefits thereof

© Ralf Schmitt. Student, Music Department, University of Pretoria

**W**e all hear the usual jargon of "help here", "help there", "get experience", "do this", "do that" and even the odd "wake up to the real world". We as students are expected to gain invaluable experience by involving ourselves in various outreach programmes. We're expected to selflessly give of our time for a greater cause, in the name of community upliftment and the famous real world.

Although every bone in my body disagrees, our mentors are correct. We live in an impoverished country, which possesses some of the most technically advanced weaponry known to mankind, with no enemy to fight. Our children live and die on the streets of Johannesburg, Durban, Cape Town, and even Beaufort West. We're more concerned about the result of the sports match we're watching, than the welfare of the young girl offering us marijuana less than 200m from the stadium. How seriously are we embracing the African renaissance, and the war on poverty alleviation?

A few years ago, our then minister of health, Dr Nkosazana Dlamini-Zuma, controversially introduced compulsory community service for graduating medical professionals. This meant that all graduating doctors had to work for the state for at least a year, before they were allowed to practice privately, or professionally work for the state. Many emigrated, as the thought of leaving their comfortable urban environment for the depleted hospitals of KwaZulu-Natal, the Eastern Cape, Limpopo, and Mpumalanga was just too daunting. Our public service sector was and still is in shambles, and something drastic needed to be done quickly. I may be the first to get irritated when the ingrown toenail of the elephant in the Pretoria Zoo is blamed on Apartheid, however the imbalances in particularly the education and health sectors of our country, can solely be blamed on messieurs Herzog, Malan, Verwoed, and co.

In the 1930's when the effects of the Great Depression were dire, the American government had to do something drastic to help their citizens out of their predicament. Much the same as Apartheid, the Great Depression created extreme circumstances and conditions. The American economy was going nowhere until Roosevelt introduced his master plan to alleviate poverty. The state provided work to professional white collar workers, as well as blue collar workers. Those who could not do books for the government, or work in state hospitals, built bridges, roads, railway lines, dams etc. Suddenly the nation was at work uplifting themselves, and creating a world superpower that would later go on to dominate the world in every sphere imaginable.

Although Dr Zuma's community service initiative was

lambasted by the press, opposition parties, and the previously advantaged segment of our population, it is exactly what our young democracy needs. Annually our president makes a lavish trip in his private Boeing to the UN to plead Africa's cause, and every year the economically stronger nations pledge aid and assistance which seldom materialises. Relying on the western world to fix our problems will get us nowhere. The US is too busy fabricating links between malevolent regimes and Al Qaeda; Japan is obsessed with developing an electronic pet, and France has its hands full preventing young ladies wearing head scarves to school. Honestly, they don't give a damn about us. We have to uplift ourselves. Other ministries should follow Dr Zuma's policy on community service, and our graduating accountants can audit for the state (imagine how much fun it would be doing Jacob Zuma's books). Graduating teachers can educate our nation before heading off to the UK or Australia. Our engineers can design bridges and roads, and those who have no education can build them, and uplift themselves in the process. I would call this outreach or community conscription. Instead of a year of military conscription, both men and women should be expected to complete a year of community conscription.

Now where do the musicians of our country fit into Schmitt's plan of community conscription. The obvious answer lies in teaching music to disadvantaged communities. That's all good, but we can do so much more. We're in a war not against the collaboration of Saddam Hussein, Osama bin Laden, and the Boeremag, but our greatest enemy poverty. Whilst our country is building bridges or knitting sweaters, our finest musicians can go to the *platteland* and perform to the young pioneers easing poverty. We have a rich musical heritage which we know little about. Those not performing can unearth centuries of forgotten or rare musical treasures from the furthest corners of our land. Research is vital for the continuation of musics of Africa, and unless this field is embraced, it faces extinction.

As South Africans we all have a responsibility to uplift our beautiful country, especially those who have been afforded the privilege of an education, be it in exile or at home. We have so much going for us. Our mineral wealth is unrivalled. South Africans are friendly and outgoing people, and we have so many exciting cultures to learn from. Take these factors, mix them up with a bit of community conscription, and we're sitting on a gold mine.

Why should community service only be reserved for convicted criminals?

# More than la-la in the classroom

## A brief history of Zulu lullabies, complemented with lesson ideas for the Arts and Culture class

© Eureka Jansen van Vuuren, Music Department, University of Pretoria

**M**usic is an integral part of the life of the Zulu. It conveys history, thought and other vital information about the social life and structure of their culture. Singing, as a natural form of communicating, is not marred by inhibitions regarding voice quality and performance. Everyday life, as well as special occasions, is lived through singing.

According to Krige (1985:336), the Zulus are very fond of song and seldom do anything without singing. Children and adults alike, compose songs as they work or play. Lyrichord (2002:1) mentions that Zulu music is seen as "food of life". All human emotions are expressed in music. This aesthetic principle enables people to say things to others, which they would otherwise not be able to transmit in speech. Kirby (1946:285) says the music of the Nguni tribe, which includes the Zulus, covers a wide range of subjects, embracing every phase of the life of the people. The mother sings lullabies to her children, who later have their own little songs and singing games. The stories told to them frequently have songs interpolated in them. Bebey (1975:3) reminds us that African musicians do not necessarily seek to combine sounds to have a pleasing effect. Their aim is to express life in all its aspects through the medium of sound. He also says that African music is not the inadequate form of expression that we find in Western music. It is an integral part of life from the moment of birth.

During my research, documenting Zulu children's songs in particular, I also gathered information on Zulu lullabies. This was not an easy task because most Zulu children and adults told me that there were very few familiar lullabies, since mothers used to compose a new lullaby for each newborn child. Every individual thus had a unique song

dedicated to his/her birth. Most of them also said that a baby is lulled to sleep by making use of rhythmic sounds. Going through the literature, I found some interesting information regarding lullabies.

According to Bebey (1975:6), a lullaby has a dual purpose – "to comfort a baby and also to teach him why he should not cry". He says that a lullaby is supposed to lull a baby to sleep but also to express a mother's gratitude to God or nature for having a child. He also mentions that this is the only stage of life where the African child is not actively involved in the musical process.

Krige (1985:338) refers to the fact that every Zulu child originally had a song invented for him/her by the mother. This song was used as a lullaby and was called *isiHlabelelo*. This song was an intimate part of the child's life and in the case of a girl, it was again sung to her at the time of her first menstruation and on the day she got married.

I came across quite a few songs which were checked and selected by my Zulu colleagues at Mpofini Senior Secondary School where I teach. When I started to do the recordings however, I found that some songs were known with different tunes and others did not really have a set tune. Many of these "songs", were just chanted to a lulling rhythm.

The Zulu learners, who recorded these songs for me, went along and created new tunes within minutes, for some of these songs. This once again shows the incredible creative ability of Zulu teenagers to sing as a group and quite naturally compose a song in different voices.

I enclose the lyrics and loose translations of some of these lullabies to illustrate the content of typical Zulu lullabies:

### **Ngilosi yami encane**

*Thula ngilosi yami encane  
Engithi uma ngiyibuka  
Ingiphe ukumomotheka  
Ngithi mangibheka  
Koluny' uhlangothi  
Ngikubone ugwele injabulo  
Thula ngilosi yami encane*

### **Translation**

Quiet my little angel  
When I see you  
You just smile for me  
And on the other side  
Your face is full of happiness  
Quiet my little angel.



### **Thula Thula Mama Thula**

*Thula thula mama thula  
Umama usayothenga  
Usayokuthengela amasi  
Khona uzokhula, ubenamandla*

### **Translation**

Don't cry my baby  
Your mother is going to buy  
You sour milk  
Because you need power.



### **Umama Ngiamthanda**

*Umama ngiamthanda  
Nobaba ngiamthanda  
Naye umfowethu  
Naye udadawethu  
Kodwa hhayi!  
Njengomama  
Kodwa hhayi!  
Njengomama*

### **Translation**

I love my mom and my dad  
As well as my brother and my sister  
But not the same as my mom  
But not the same as my mom.

I include the melody of the following two songs so that the learners can sing/play them.

### Thula Ngane

Thula ngane  
Umama akekho  
Uyothenga amasi  
Uthi adliweyimi  
Kanti adliwe yinja  
Yinja kagogo  
Emabalabala

### Translation

Stop crying baby  
Your mother is not here.  
She has gone to the shops  
To buy you some milk  
She thinks I drank it  
But the milk was drunk  
by the coloured dog

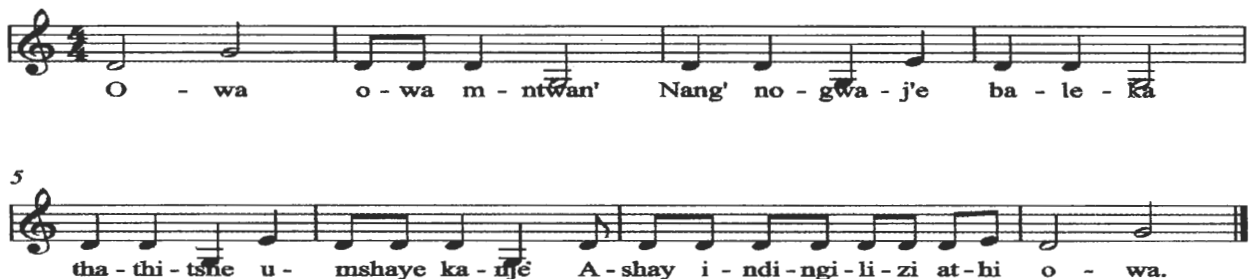


### Owa mntwana

Owa mntwana  
Owa mntwana  
Nangu unogwaya  
Ebalek' ethatha itshe  
Umshaye entanyeni  
Ashaye indingilizi  
Athi owa

### Translation

Owa owa baby  
Owa owa baby  
There is a rabbit  
and it is running fast  
Take your stone  
And hit him  
He will turn around  
Moreover, turn around owa



The above information can be utilised in different areas of the curriculum for grades 7 to 9 and it is specifically well suited to the following learning outcomes:

#### Learning Outcome 1:

Grade 8 – Learning a song from local culture.

#### Learning outcome 2:

Grade 9 – Analysing how music is used in songs, rituals, etc.

#### Learning outcome 3:

Grade 7 – Singing South African songs from various cultures.

#### Lesson example for a grade 9 class

#### Time allocated:

Two lessons of 60 minutes each.

#### Learning outcomes:

Analysing how music is used in a cultural process; encompassing past and present contexts.

#### Key competencies:

Research skills, presentation skills.

#### Resources:

Tape recording/Voice, copies of Zulu lullaby lyrics.



## Lesson One:

Educator shares information with learners about the Zulu lullaby tradition, plays them a recording of the songs or lets someone sing it to them. She/He then gives them a copy of the words of all the above lullabies. Learners must then find information from the lyrics regarding the following: (This can be done in groups)

1. Which of these three lullabies are most probably the oldest? Give a reason for your answer.

2. What information about the lifestyle of the traditional Zulu can be gained from the lyrics?

Learners are asked to find information about the lullabies of different culture groups in their community. Information must preferably be found from people belonging to the specific culture group and not from books.

The educator gives the learners the following worksheet at least one week before the actual lesson and also discusses the assessment rubric with them.

### WORKSHEET: Lullabies

Name of Learner: \_\_\_\_\_

Grade: \_\_\_\_\_

Name of Educator: \_\_\_\_\_

1. To which culture group does your informant belong?
2. How are lullabies sung in this culture? (For example: with dancing, with other movement)
3. Write down the words of a lullaby from this culture group. Also write down the meaning of these words in your own language.
4. Is this song a traditional song or is it modern?
5. What information, if any, could you gain from the lyrics of this song regarding the lifestyle of this culture group?

### Assessment Rubric

LEVEL	Name of learner: _____ Name of Educator: _____ Date: _____
4 14 –20 marks (70 – 100%)	Excellent research work regarding lullabies of other cultures. Able to do presentation of exceptional quality.
3 10 –13 marks (40 – 69%)	Good research work regarding lullabies of other cultures. A well presented presentation.
2 8 –9 marks (35 – 39%)	Basic research done. Able to present a basic presentation.
1 0 – 7 marks (1 – 34%)	Very little or no research done. Very little or no ability to do a presentation.
Total x 5 = /20 marks	Comments:

## Lesson Two:

For the first thirty minutes, all learners who chose the same culture group are placed together where they have to discuss the information they gained, consolidate it and prepare to present it to the class. They must also select one song to teach to the class as a whole.

Each group can now be given the opportunity to present their report back and chosen lullaby. (Depending on the size of the class, the learners might have to get more time to prepare their presentation.)

### Some more lesson ideas for the Arts and Culture Class – based on lullabies

(The above lesson plans as well as the following ideas, focus on the music component of the subject area.)

- ✓ Discuss the characteristics and lyrics of lullabies in general and the lyrics of these Zulu lullabies in particular.
- ✓ Inspire learners to write lyrics for a lullaby and then compose a suitable melody.
- ✓ Learners can perform composed lullabies and do accompaniment with suitable instruments.

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# The structure of an African ensemble piece: Using little materials to produce big musical and human results

© Professor Meki Nzewi, Music Department, University of Pretoria

The "little" piece above is for an African ensemble of instruments and voices. These may be available in any classroom situation. Teachers and learners can improvise by substituting any of the instruments that are not available with any sounding objects in the school or community. Any object that can produce a deep and light sound, including the desk, can, for instance, serve as the drum. Hit the drum or object with the base of a cupped palm to produce the deep or dark sound; tap the drum or object at the rim or edge with tightly held fingers to [produce the high or light sound of a drum. If no bell is available, use a pair of dry sticks or other hard object. If a shaker or rattle is not available clap the hands. And if the base drum or deep sounding drum is not available hit any object that has a deeper sound than the first drum.

African instruments that form an ensemble are discussed as playing layers or lines or roles, NOT parts, of the piece. This is so because each ensemble line or layer is an independent musical theme. In indigenous African music a theme such as played by an instrument that keeps the pulse can be as brief as two pulses – the sounding pulse/beat plus the silent pulse.

## Interpreting the piece

The four bars piece contains rhythmic themes commonly found in African music. The rhythm structure of a theme played by an ensemble instrument in

African music may appear short and simple when written or heard. But persons new to African indigenous music performances can find such a short and simple looking theme difficult to play. Africans feel rhythm, and do not normally count it. The ability to feel rhythm is inculcated from childhood through body movement and dance. However, in the contemporary circumstances most Africans have lost contact with the cultural activities that instill original rhythm sense. It becomes necessary to adopt approaches that will enable the interpretation of rhythmic structures particularly in a classroom situation where there are learners whose cognitive sensations do not derive from traditional educational models. As such the following exercise can help any person who has any problem in playing bar 3 of the drum layer, for instance:

Keep and feel the pulse (as in bar 1) by walking about or stepping at a spot. Subdivide one beat or crotchet into four semiquavers.

Clap the four semiquavers in the time of every step/crotchet beat while stepping the pulse. At the same count: "one, two, three four" along with the claps.

Next, keep stepping while clapping and counting only the "one" and "four" submissions of a beat

This means keeping silent for counts/claps two and three. Correctly done this exercise gives the sound and feeling of a beat subdivided into a dotted quaver plus a semiquaver

The rhythm structure of the first two beats of bar three is repeated. It comprises a dotted quaver (three semiquavers duration) followed by the last semiquaver of the first beat, which is tied to the first quaver of the second beat (another three semiquavers duration), followed by the second quaver subdivision of the second beat.

1 hm hm 4 hm hm 3 hm

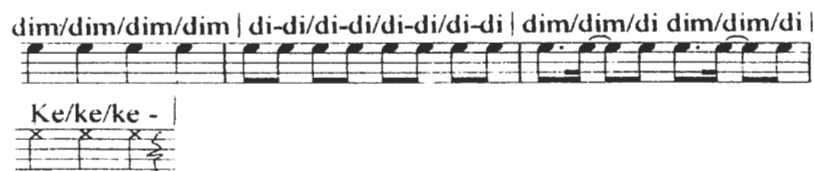
To play this rhythm figure, keep stepping the pulse while repeatedly counting and clapping the one and four of the first beat, and three of the second beat as follows: "One..four..three." The dots represent the semiquaver subdivisions that are not sounded vocally or with a clap. If there is further difficulty hum the silent subdivisions as follows: "One-hm-hm-four-hm-hm-three-hm".

Stop humming as soon as the pattern is accurately played. The above exercise is already a help in feeling and clapping the theme for part of the bell layer

Step regularly to the pulse and count as well as clap as follows, "...four..three."

or hum: hm-hm-hm-four-hm-hm-three-hm

As soon as the rhythm elements are understood substitute singing for counting. For African indigenous music learning and analyses, it is common to sing the themes played on instruments by using mnemonics. Mnemonics are syllables which imitate the sounds and tone levels of music instruments. To sing drum music with deep and high levels of tone use the syllables "dim" and "ke", respectively, or make up your own syllables. In instrumental music singing it is important to pitch the voice as closely as possible to the tone level of the particular instrument using the syllables. As such two drums with different levels of tuning will use the same syllables to sing different levels of tone, which automatically become pitches when transferred to the human voice. Hence in African indigenous music instruments are discussed as singing and talking. The drum part in the music score will then be sung as follows:



To sing the bell theme use the syllable "gem". A double bell tune can be sung with "gom" for the lower tone and "gem" for the higher tone. Sing the shaker or rattle part with "cham"; the bass drum part with "dum", and if the body is hit with a stick sing that sound as "ka".

The starting point in knowing, feeling and playing African indigenous music the way Africans feel and play is then to walk or tap the pulse of the music while playing one's part. Conductors are not necessary in ensemble performances. Moreover tapping a foot and bouncing the body already gives the impression of dance, which enriches the visual presentation in live performances. African music is normally felt and danced in four pulses/beats metric organization and feeling. The four pulses metre can then be in common or compound time. (There are, however,

instances of five, seven and nine pulses metres in the indigenous music of South African cultures.) It becomes easy to feel and play the subdivisions as well as the re-combination of subdivisions of the regular pulse of African music when the performer's sense of pulse is secure through cultural upbringing or conscious learning exercises. Moreover, since every ensemble layer may have independent rhythmic structure keeping the common pulse of a piece helps to understand how the various parts fit together while each retains its thematic independence. There is always a common ensemble pulse as well as a common ensemble starting point even though the layers may come in at different points in a performance. A person who cannot feel rhythm or move or keep a regular pulse while playing may get the false impression that the rhythmic structures of African music are complicated. No rhythmic structure is complicated for a child to play once the sense of pulse

and a movement orientation to playing or singing are inculcated through training for children who have not grown up in indigenous African locations.

#### Notation

It is important to note that African drums that can produce more than one level of tone do not play percussion, rather tonally derived rhythm structures; hence we use the term melorhythm to refer to such African instruments and the music they produce. Note also that in indigenous African music practice drums and other toned instruments do talk. They produce an instrumental sound like the rhythm and tones of a tonal language. It is, therefore, common to sing or interpret in words what the drum and other melorhythm instruments play, that is, communicating or singing texts in a tonal language on melorhythm

instruments (drum-talking – hence there are talking drums in Africa). When transcribing or writing music played on melorhythm instruments we use symbols such as a thick dot to represent the deep tone, an "x" to represent the high tone, and an "s" to represent the slap produced on a drum membrane. Conventional rhythm values are then attached to the symbols to represent the duration of each note represented as a symbol. A line could be drawn such that the deep sound is written below the line. The high tone and the slap are written above the line. This makes it easy for a person already trained or being trained in staff notation to play the score for drums and other non-melody instruments. Note that Africans do not play rhythm structures in a mechanical manner, once the feeling for pulse is established.

#### Performing the score

The piece is written for five instruments including the human voice or a melody instrument. The basic guideline for interpreting any of the layers is stepping the pulse with at least one moving foot while sitting or standing. Furthermore every member of a class should partake in interpreting every ensemble layer before assigning the various layers to different performers for producing the integrated ensemble sound.

Layer one can be considered the principal ensemble part, which does not imply that the other parts are dependent on it for the thematic identity. Each ensemble theme is also a colour of sound as well as a unique characteristic needed to bond musical as well as human relationships. Label the drum part as theme 1, the bell part as theme 2, the shaker/rattle part as theme 3, the bass instrument part as theme 4, and the melody instrument part as theme 5. After the unique quality of each of the ensemble themes has been played as well as sung by the class while moving to the pulse, exercises at sounding together or relating together can start as follows. Divide the class accordingly to the various layers as recommended for each Step.



respective ensemble layers without variation. The fifth player will create improvisation (instrumental, vocal, body playing) on his or her theme by moving away from it, and conclude by re-stating it. The players will take turns to develop the respective themes for the instruments. Discuss and compare the type of musical energy felt during the exercises at the simultaneous variations in Step 17 and the individual improvisations.

All these exercises on creativity and practical explorations will enable the learners and teachers to understand through active participation how musical composition and the development of the significant sound of a piece happen spontaneously on every performance occasion in African indigenous music theory and performance practice. An ensemble piece can combine any number and choice of instruments available, as well as any number of players on an instrument type or dance as long as the sound of every ensemble layer can be heard clearly as part of the

ensemble. Note that it is the African performance principle that a music or dance theme is normally repeated two or more times before a variation is introduced; and every variation is repeated at least twice before introducing a new variation, which is actually a new version of the significant theme. This creative principle gives the listener (in music) or spectator (in dance) enough opportunity to appreciate the nature as well as aesthetic quality of each new variation or version. It also prepares the mind to recognize what is new about a fresh development of what is already in experience. An element of variation in music or dance can be as minute as the duration of a semiquaver of sound or body gesture added or taken off the preceding statement.

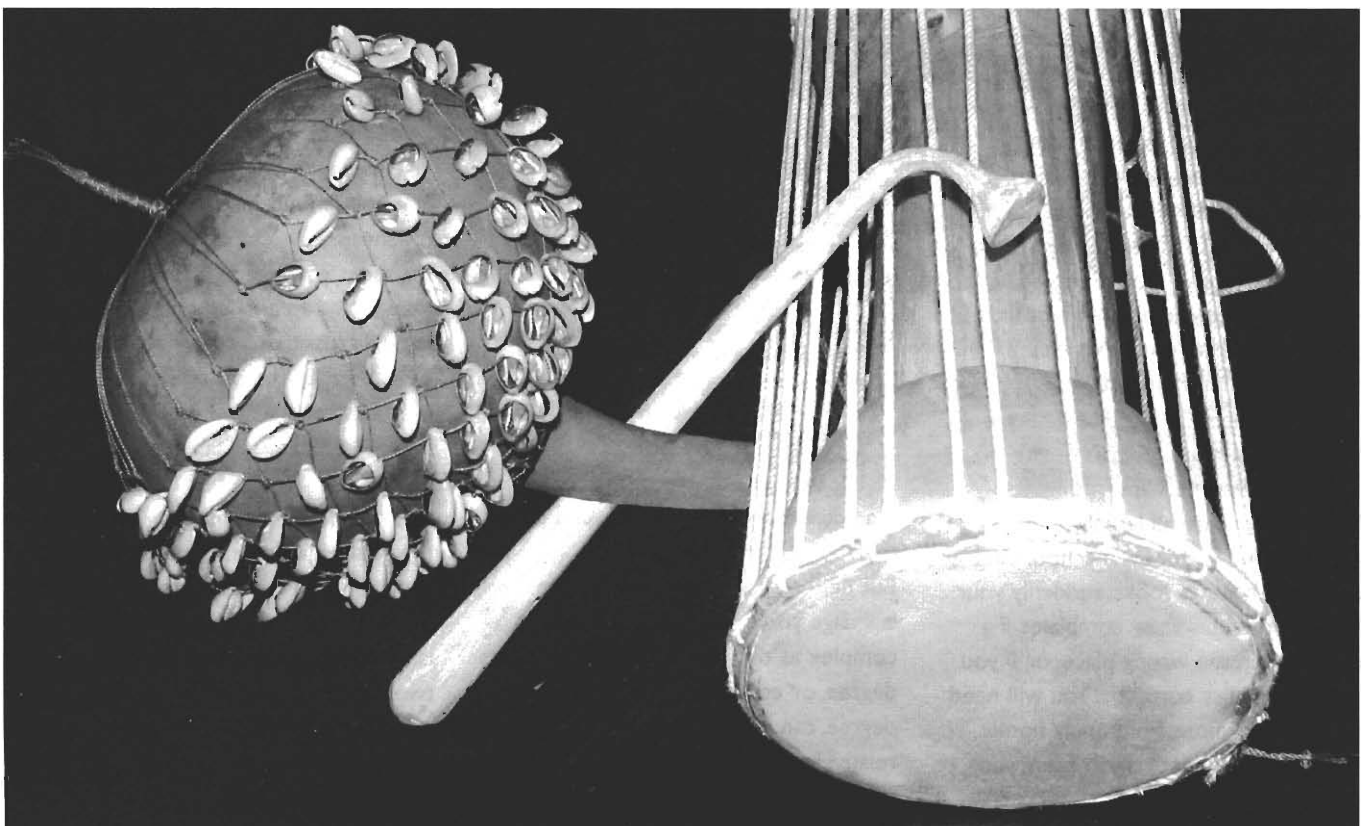
#### Step 19

Concert performance. To start a performance it can be instructive for the audience to have one instrument layer start the piece, and get the other ensemble layers join one after the other

in any preferred order. The melody part should enter last. It will be important that every new instrument to enter must join at the common Ensemble Starting Point. Also a player who has undertaken an external development (improvisation) must rejoin the ensemble sound by re-stating the significant theme at the Ensemble Starting Point.

Steps 9, 10, 12, 13, 16, 17 and 18 are sections of varied creativity deriving from the four bars ensemble piece, which can be structured in any order and duration to produce a concert performance event.

The above can be used at any and every level of education, primary to tertiary to demonstrate learning, creativity and performance exercise in African indigenous music theory and practice. Teachers and learners can use it as an example for creating, developing and performing own pieces. A number of such products can be presented as full school and public concerts.





# Taking the fear out of Research Methodology

© John Hinch, Music Department, University of Pretoria

**S**o, you have been teaching music for x number of years and are established in the profession. You begin looking ahead. You need input; further stimulus. Or you see that the next step may involve some form of promotion. Or your salary is linked to the level of your diploma or degree. You decide to further your education and your career prospects, and enrol for a post-graduate degree – an Honours or a Masters.

In the classroom you have been dealing out wisdom and relating facts and figures to (hopefully) uncluttered and enquiring young minds, and re-entering the lecture halls of a tertiary institution can be very daunting. Where much of your energy had been used up in keeping classroom order and instilling discipline, and much time devoted to lesson preparation and marking, suddenly you are on the receiving end. Sure, the lectures, classes or workshops are structured and lecturers are there to help you, but there is one academic area which will probably seem relatively new to you, and thus cause some concern; that area being Research. You will now be expected to write academic documents – assignments, long essays and dissertations – based on your own, individual, largely untutored research. This can be scary stuff! What to research? Where to start? How?

And what should the structure be? Whereas your school learners, their parents – even, perhaps, your headmaster – are all largely unconcerned with how a school circular or an exam paper looks, suddenly your lecturer or supervisor complains if a comma is in the wrong place, or if you don't use italics correctly! You will need to read and quote from many books and journals. Unnecessarily fussy, you may think. Fussy, it is; but there is a reason for this.

You will probably be required to attend lectures or read up on Research Methodology. You come across phrases like 'Comparative research', 'the Harvard method of referencing' and 'plagiarism'. The very words conjure up something that may seem simply intellectual and, perhaps, beyond your comprehension. This is not necessarily so. Admittedly, some excellent books on Research Methodology are heavy going initially, and freely use terminology with which you may not be familiar. You may be required to read or scan research articles in order to both familiarise yourself with the various types of research, and in order to collect ideas for your own research. The starting point will be to read the Abstracts – where these are available. (An Abstract is basically a short summary of an academic document or an article.) You will probably be put off by reading an Abstract like the following, extracted from the respected *Journal of Research in Music Education*<sup>1</sup>:

The purpose of this study, grounded in near-transfer theory, was to investigate relationships among music sight-reading and tonal and rhythmic audiation, visual field articulation, spatial orientation and visualisation, and achievement in math concepts and reading comprehension. A regression analysis with data from four high schools  $J(N = 98)$  in the American Midwest yielded a 4-variable model that included reading comprehension, rhythmic audiation, visual field articulation, and spatial orientation,  $F = 21.26, p < 0.001$ , accounting for 48% of the variance on music sight-reading...

But neither your research nor the language you use has to be nearly as complex as this! Research for a Masters degree, or especially an Honours degree, can actually not only be relatively painless, but also stimulating and relevant to your own situation as a teacher.

What to research and how? There are two 'easy' options for the inexperienced researcher. Firstly there is the 'literature review' where one simply buries oneself in books, journals and other written material relevant to your topic; this topic is usually chosen in consultation with your study leader, or supervisor. A topic should be 'designed' so as to be relevant to you (as a teacher, or otherwise), to be stimulating in some way, to widen your horizons, and to bring you in touch with fresh information or material. This studying of a topic through the relevant literature (your university's librarians should help you to find this material) includes historical topics. For instance, perhaps there are important musical figures in your local cultural history that have not, as yet, been investigated and written about?

Secondly there is the type of research where your own classroom becomes a laboratory for you to 'experiment' in. For example, you can 'experiment' with different types of material (sound, instruments, books, overheads, etc.) to discover which is the most effective as a teaching aid. This then forms a basis for comparison, and for a discussion as to why one is more effective than the other. Or different methods can be tried out, resulting, similarly, in comparison and discussion. Your learners do not need to know that you are 'experimenting' on them. If the goal of your 'experimenting' is to provide them with a better education, there can be no problem with ethical issues<sup>2</sup>. If you have, say, two classes of twelve-year-olds, then using different materials or methods with each class would provide a source for comparison. For instance, in one class they could learn a song by means of

learning both the words and the music at the same time; in the other they could learn first the music and then the words - or vice versa. You could teach one class songs with them sitting, and the other class with them standing and thus being able to move (dance?) with the music. Comparing differing approaches to education and then analysing their various outcomes can prove a relatively straightforward path for your research: musical material of your learners' own culture versus material 'borrowed' from another culture; once a week choral activity versus daily sessions; different methods of encouraging improvisation; etc.

A student is not limited to any of the above, as virtually anything can be the starting point for research. A large music department - as at the University of Pretoria - will present you with a variety of avenues for original research, whether at Honours, Masters or Doctoral level.<sup>3</sup> Don't forget to find out about bursaries, whether from your employer, some

institution (like the NRF in South Africa) or the university itself; you may be surprised at what is available to help finance your post-graduate studies.

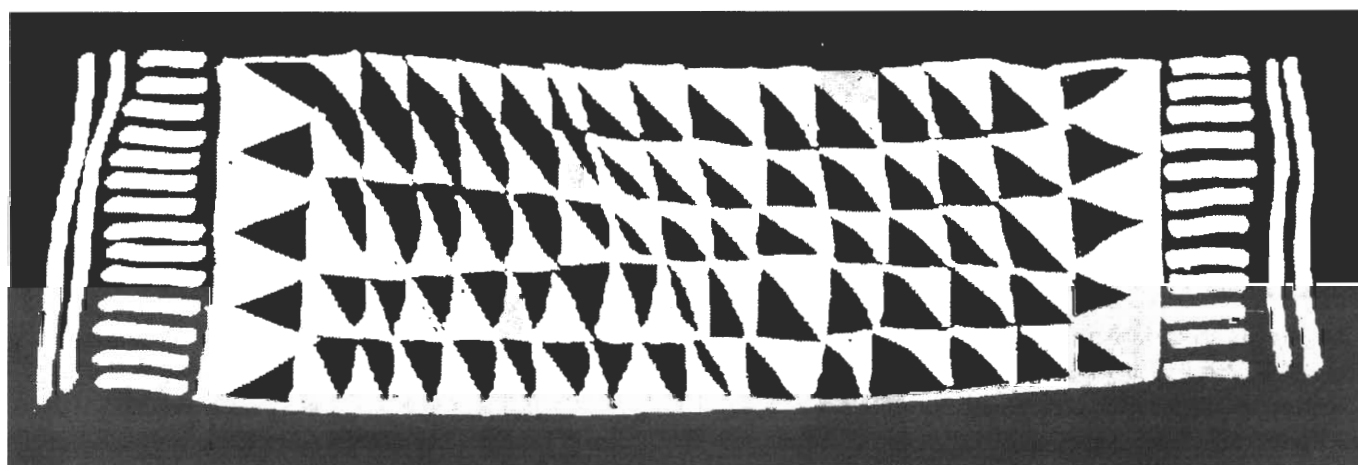
For neither an Honours degree nor a Masters degree is it necessary to get involved in deep philosophical debate or try to revolutionise the music teaching profession. All that is required is that you train your mind to work and think methodically and logically, and learn how to prepare and present a neat and user-friendly academic document. These skills are not ends in themselves; they will enable you to think more clearly, and work more effectively both as a teacher and as an administrator. Your work, both in the classroom and elsewhere will be more productive and be more professional. As J. C. Carlsen<sup>4</sup> puts it, "research is neither a product nor an answer; it is a process, the outcome of which should be new knowledge".

Don't be afraid of academic work, or of research! Every teacher with a Masters degree and every doctoral

candidate had to start their research and their academic writing somewhere. They all had to learn how to research and write a dissertation. They were all successful. You can be amongst them...

## References

1. Gromko, J.E. 2004. *Predictors of Music Sight-Reading Ability in High School Wind Players*. Journal of Research in Music Education, Vol. 52 (1), p. 6.
2. Should your research involve any form of questioning of your learners (verbal or in writing), or should any school records or other sources of personal information be consulted, then permission has to be obtained for this. For a full description of ethical considerations, implications and routes see [www.up.ac.za/academic/humanities/eng/research/research.html](http://www.up.ac.za/academic/humanities/eng/research/research.html)
3. For instance, at the University of Pretoria you can register for post-graduate studies in Music Technology, Music Therapy, Music Education, Musicology, Composition, Didactics of Piano, Performance or African Music studies. (Obviously, each area has certain entrance criteria; information can be obtained from the author or the Secretary of the Music Department.)
4. Carlsen, J.C. 1994. "The Need to Know": 1994 Senior Researcher Award Acceptance Address. Journal of Research in Music Education, Vol. 42 (3), p. 183.



# Centre for Indigenous African Instrumental Music and Dance (CIIMDA)

Research, education and Performance

© Christopher Klopper, Administrative Manager CIIMDA

**CIIMDA** is situated in Pretoria on a property well suited with ample parking, kitchen facilities and large rooms suitable for lectures, instrumental session and movement classes. To date, 40 participants have passed through the centre for training, with the next group of eighteen arriving at the end of October. This will translate into 58 participants and 35 days of training in total.

The first group of participants were from South Africa and the course was arranged as a pilot for the centre. Gauteng, KwaZulu-Natal, Eastern Cape, Free State and the Cape were represented. The workshop was deemed effective by the participants who suggested that no problem can be solved in the schools without the involvement of teachers. The introduction of Music Action Team (MAT) cells was received so positively during the training that the group from Gauteng were seen during lunch times holding meetings to establish the MAT cell. Dates were diarised for further meetings, and the group was inspired to make the musical arts happen in their respective areas.

Eighteen participants attended the first SADC training. Participant compositions ranged from classroom teachers to Education Department officials. The countries represented in this training were: Mozambique, Malawi and Zambia. During this two week training Mr Tom Gravlje, Director of International Affairs: Rikskonsertene, visited the centre. It was therefore fitting for the centre to host the official launch during his visit to South Africa. The launch of the CIIMDA took place on the second Monday evening of the



two week course. The function was well attended by approximately 120 people. The Soccajasco Kids, Pallisander Choir and the course participants all presented performances based on the African drumming and dancing skills and techniques they had been learning during the week.

The second week saw the introduction and inclusion of the musical bow and *mbira*. Two experts were sourced for the presentation of these sessions. Many participants commented on the sessions most positively. The *mbira* sessions made such a positive impact with the participants that it was decided to honour their requests and supply each participant with an *mbira*. Furthermore, every participant was provided with two *djembe* drums, for which they were all required to sign a commitment contract for the formation of a MAT cell and for the production of music performing groups in their schools. This will be monitored and reported back in due course. The course ended on a positive note with individual and group performances of a high standard.

CIIMDA's 2005 calendar is already looking very full with 8 two-week training courses scheduled for the participating SADC countries, and a further 12 one-week outreach workshops proposed in the participating SADC countries. International interest is starting to increase with a number of e-mails being received from individuals and groups expressing interest. The centre will try its best to accommodate such groups and would like to encourage any interested parties in South Africa to make contact with the Administrative Manager: Christopher Klopper through [ciimda@lantic.net](mailto:ciimda@lantic.net).



# PASMAE CONFERENCE 2005

MAPUTO, MOZAMBIQUE, 5-10 JULY 2005

## THEME:

## Music Education and African Musical Arts Practices

Under this overarching topic five sub-themes will be discussed:

- Sub-theme I: Study of performance technique of African instruments and their construction technology
- Sub-theme II: Instrumental performance content and contexts
- Sub-theme III: Choral performance content and contexts
- Sub-theme IV: Indigenous choral styles, aesthetics and intonation
- Sub-theme V: Development of teacher training and classroom-based musical arts education

Three strands are implicit in all the above five themes: (1) Gender sensitivity; (2) Indigenous Knowledge Systems (IKS); (3) Africa, the West and the East, empowering each other.

## CALL FOR PAPERS, PERFORMANCES, POSTERS & WORKSHOPS

### Nature of sessions

- This is a practically oriented conference.
- Apart from keynote addresses, papers that are accepted will be discussed in the context of workshops seminars on related topics and discussions of performances.
- An exhibition of musical instruments, posters, pictures, books, cassettes, etc. will run concurrently with the Conference.
- Presenters should show evidence of documented fieldwork experience and should be ready to run interactive workshops, conduct seminars, lead and guide discussion groups.
- No paper will be formally read as such; conference procedures will be discursive and structured in ways to enable the distribution of the 'collective conference voice' to musical arts educators in a publication separate from the Conference Proceedings. To this end, working documentation will be prepared prior to the conference, as far as possible.
- Papers selected through a process of peer reviewing will be published in the Conference Proceedings

### Who may submit proposals?

Educators working with music and dance, music teachers at all levels, music artists, musicians, dancers, martial musicians, music psychologists, music therapists, music sociologists, music historians, community music practitioners, music publishers, choreographers. Musical Arts Education Action Teams are particularly encouraged to submit proposals. English is the official conference language.

### What should be submitted?

Papers and workshop documentation: 4000 words

Poster: 1000 words

Each contribution should be accompanied by a 100-word abstract and a 70-word biographical note on the author(s)

Format: MS Word electronic copy and one hard copy

### Where to submit?

Electronic MS Word copies: [admin-ciimda@lantic.net](mailto:admin-ciimda@lantic.net)

Hard copies should be mailed to:

PO Box 11300

Hatfield, 0028

Pretoria

South Africa

**Closing date for submissions: 31 January 2005**

Please consult [www.pasmae.org](http://www.pasmae.org) for regular updates

For further information contact [admin-ciimda@lantic.net](mailto:admin-ciimda@lantic.net) or [psmae@up.ac.za](mailto:psmae@up.ac.za)

Tel/fax: +27 (12) 460 4556





# Inspiring Young Bands from Southern Africa Live in Blantyre!

**Malawi hosts the 6th InterRegional Music Crossroads Southern Africa Festival, 20 – 23 January 2005**

**Sophie Putcuyp, JMI Communications**

**Y**oung musicians from Malawi, Mozambique, Tanzania, Zambia and Zimbabwe will soon be packing up their instruments and heading for Blantyre, Malawi's largest city and entertainment capital, where they will compete at the 6th annual InterRegional Music Crossroads Southern Africa Festival, held from 20 – 23 January 2005.

After winning their national Music Crossroads competitions the groups will have been practicing hard to make sure their acts are up to scratch. They will be judged not only on their musical qualities but also on presentation, stage awareness and communication. First-prize winners will get the once in a lifetime opportunity to go on a European tour. Runners-up will be rewarded with musical equipment, studio recordings and airplay.

Hosting the InterRegional Festival for the first time, Music Crossroads Malawi is run by the Department of Arts and Crafts (Ministry of Culture). Music in Malawi (known as the "warm heart of Africa") draws its influences from the traditional styles of the country's many ethnic groups as "Tikhu Vibrations" (<http://www.tikhu.org/>), Malawian Music Crossroads Winners 2003, showed with their mix of contemporary music, gospel and traditional Malawi music and dance.

Among the bands that have successfully launched their careers after taking part in Music Crossroads Southern Africa are Kapa Dech and Timbila Muzimba from Mozambique. The winners of last year's InterRegional Festival, held in January 2004 in Dar es Salaam (Tanzania), the "OYA Theatre Group" (<http://www.jmi.net/news/11/>) from Tanzania, performed at the Sauti Za Busara festival in Zanzibar last February and toured successfully (<http://www.jmi.net/jminews/49/>) in eight European countries this summer.

## **6th InterRegional Music Crossroads Festival – Programme**

- 20 Jan** Malawi National Finals and guest performances, French Cultural Center
- 21 Jan** Malawi National Finals and guest performances, French Cultural Center
- 22 Jan** InterRegional Competition (with bands from Malawi, Mozambique, Tanzania, Zambia, Zimbabwe), French Cultural Center
- 23 Jan** Final concert of all bands and guests, Panorama International, Mount Source
- Daytime meetings and workshops take place at the French Cultural Center

## **Music Crossroads Southern Africa**

(<http://www.jmi.net/activities/crossroads/>), a youth empowerment through music program initiated by JMI in 1996, offers young African musicians aged between 15 and 27 years old the chance to improve their musical skills through workshops, festivals and competitions. Up-and-coming African musicians who want to make music their lives can pick up knowledge and advice from professionals from the music field and learn the tricks of the trade at a Music Crossroads event which also offers a unique occasion to meet other young musicians, gain valuable performance experience and compete for attractive prizes such as musical instruments, studio recordings and tours in Europe. By watching the performances, many young listeners and street kids are also inspired to become like their local heroes. To ensure that the future of these young musicians isn't cut short by Aids, dedicated workshops enable participants to address themes related to sexuality without taboos. Music Crossroads Southern Africa receives support from SIDA, NORAD and UNESCO.

## **Source and information:**

Sophie Putcuyp, JMI Communications Jeunesses  
Palais des Beaux Arts, Rue Royale, 10 B-1000 Brussels  
Tel: 32-2-513 97 74 Fax: 32-2-514 47 55  
E-mail: [press@jmi.net](mailto:press@jmi.net)

## **Other News**

- The JM World Orchestra is back online! (<http://www.jmi.net/news/15/>)
- Music for Europe ^ ExTEND Visions (<http://www.jmi.net/news/14/>)
- Inspiring 59th JMI Annual General Assembly (<http://www.jmi.net/news/13/>)
- Register online for the next ExTEND 2004 conferences! (<http://www.jmi.net/news/12/>)

## **Quick Links**

- ExTEND 2004 Updates (<http://www.jmi.net/activities/extend/visions/>)
- Music Crossroads – the sounds of Africa (<http://www.jmi.net/activities/crossroads/>)
- Discover the new JM World Orchestra! (<http://www.jmi.net/activities/jmwo/>)
- Visit JMI online: [www.jmi.net](http://www.jmi.net) (<http://www.jmi.net>)



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