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*THE Marriage  
of Philamon  
Mozart goes to  
Ikageng*







## The Talking Drum • Newsletter Issue No. 31 • July 2009

Network for promoting Intercultural Education through Music (NETIEM)

Pan-African Society of Musical Arts Education (PASMAE)

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

Fax: +27 (31) 260-1048 • E-mail: [oehrle@ukzn.ac.za](mailto:oehrle@ukzn.ac.za)

Editor: Prof. Elizabeth Oehrle

Illustration for *The Talking Drum*: Dina Cormick

## Editorial

**T**he *Talking Drum* is fortunate indeed to be able to turn to Andrew Tracey for assistance. Readers will recognize that this cover includes the same pictures of the two mbiras which appeared on the cover of the previous issue. The small mbira on the left was made by Andrew from a very hard piece of African Blackwood, so hard that he would never do this again. He relates: "It is a Zambian/Malawian type 'kalimba', modeled on a Cewa one from Malawi in my father's collection. The other mbira is one of the styles formerly made by Kwanongoma College of African music in Bulawayo, which many people have mistakenly started to call *nyunganyunga*, following Dumi Maraire, but it is a *karimba*."

This issue includes a revision of "Learning how to play *Karimba*" by Perminus Matiere, which appeared in issue #30 of *The Talking Drum*, and he was graciously assisted by Andrew. Perminus currently studies and teaches at UKZN, and he is a fine performer. He and Jerry Rutsate, also a Shona music teacher, spent time with Andrew at the International Library of African Music in Grahamstown, and they had discussions about the *Karimba*. We are grateful that Perminus initiated the

sharing of his knowledge and love of this indigenous instrument through *The Talking Drum*.

Hetta Potgieter from the North-West University in Potchefstroom features in this issue once again. Her work with her students and in her community is ground-breaking and relevant. Her Musikhane Community Project not only transformed the thinking of her students but also the perception learners had of music and of how to perform. Dance was also an integral part of this project as was the re-imagining of existing operas with an African context. Her desire to assist Arts and Culture teachers resulted in a collaborative in-service training workshop which she shares in "Intensive music courses for Arts and Culture teachers". Educators from other provinces in South Africa are challenged to compile similar workshops for their teachers, many of whom are floundering as Arts and Cultural educators. Combining the arts in education is synonymous with views of the arts in Africa; however, teachers are not adequately trained and need the kind of assistance which Hetta provides.

Hopefully our website problems are solved. Unfortunately the website

address often changes, but currently all back issues of *TTD* should be found at [music.ukzn.ac.za/HomePage7865](http://music.ukzn.ac.za/HomePage7865) – next click – *Recent Publications* then scroll down to the bottom of that page for *TTD on line*. You may also Google: *The Talking Drum ukzn*.

*TTD*, mouthpiece for PASMAE (Pan African Society for Music/Arts Education), includes information of their conference in Nigeria. My intention also was to publicize the very important Conference at North-West University, *Musical Arts in South Africa*, but, the unavoidably delayed publication of this issue made this impossible. The Conference invitation and information are retained for readers who may wish to follow the proceedings. My sincere apologies go to the organizers and readers for this mishap.

Please continue to submit relevant materials to share with the wider educational communities through *TTD*. Transferring the wealth of knowledge in the minds of scholars and students to written articles is not easy, but it is an exercise worth pursuing.

Elizabeth Oehrle

# Learning how to play *Karimba*

© Perminus Matiure, School of Music, University of KwaZulu-Natal

*Mbira* music of Zimbabwe has developed to greater heights both in Africa and in overseas countries like Britain, America and Sweden. Much of the development has been propounded by the introduction of *mbira* teaching and learning in schools and institutions. Much of *mbira* teaching is common in Teachers' colleges and Universities following the works of Hugh Tracey, Andrew Tracey, Jege Tapera, Elliott Ndlovu. Dumisani Maraire and others who developed the Kwanongoma *karimba* into the present *nyunganyunga*. For the purpose of this article I will use the name *karimba* to refer to Kwanongoma *karimba*. It is quite disturbing to note that when student teachers in Zimbabwe leave colleges or universities, most of them do not further impart the skills of playing *karimba* to children. The reasons may be attributed to the unavailability of *karimba* instruments in the schools or lack of a proper teaching material in terms of literature and methodology. In this article I will present both the content and methods that may help in improving teaching and learning *karimba*. The article will discuss the history of *karimba*, parts of *karimba*, layout of the keys on the *karimba* and Tracey's pulse notation which will be used to transcribe two songs: "Kukayiwa" and "Chemutengure".

## History of *karimba* "nyunganyunga"

'*Nyunganyunga*' is a new name given to the type of *mbira* known widely in the countries around the Zambezi river, Zimbabwe, Zambia, Mozambique and Malawi, as '*karimba*' in the languages south of the river, and '*kalimba*' in the languages north of the river. The same *mbira* has a few other local names too. It is believed to be the earliest *mbira* of the region around Zambezi River (Tracey 1972:85). Tracey goes on to maintain that it is assumed that the name *nyunganyunga*

must have been coined by Dumisani Maraire in his long stay in USA. The name has been forwarded to his students resulting in its distribution to many parts of the world. As we speak very few people know the instrument as *karimba*. Instead *nyunganyunga* is widely used. It is important for those interested in African music to know the real name of the *mbira* and realize that Dumisani Maraire might have generated the name from another *mbira* called *nyonganyonga* belonging to the Sena / Barwe in Mozambique and Sena / Tonga, Sena / Gorongosi and Sena / Manganja in Mozambique and Malawi which is described in depth by Tracey (1972:96). What we call *nyunganyunga* today was brought to Zimbabwe from Mozambique by Jege Tapera who then taught Andrew Tracey in Bulawayo in 1960. Jege Tapera was invited to teach the instrument at Kwanongoma by Robert Sibson. Several students were introduced to *karimba* and Maraire happened to be one of the students taught at Kwanongoma. His immaculate proficiency on the instrument enabled him to popularize it in America. Even in Zimbabwe *karimba* is now taught in schools, teacher's colleges and in universities. It is the aim of this article to help teachers intending to teach *karimba* to beginners, improve their teaching skills in order to promote the growth of the indigenous music of Africa.

## The structure of *karimba*

### Parts of *karimba*

Each part of *karimba* has its own function which has a bearing on the resultant music produced by the instrument. The soundboard (*gwariva*) is the primary resonator of the instrument. It is the board on which the keys are mounted. Without it we can not talk of an *mbira*. Most *mbira* soundboards are made from a special type of wood extracted from either *mubvamaropa* also

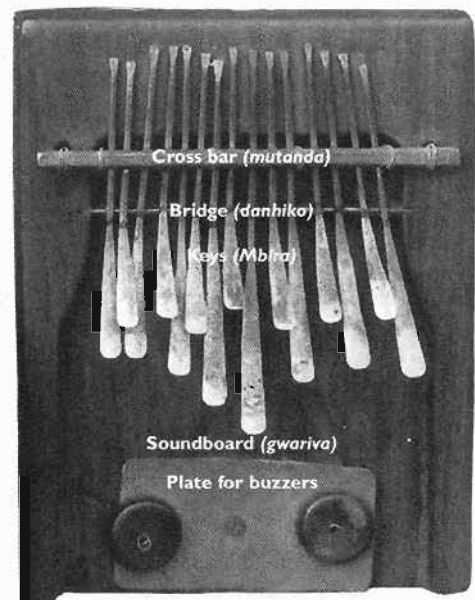


Figure 1. Parts of *karimba*

called *mukwa* or from *mufenje* trees. It is important to note that it is becoming hard to find these trees these days because it has been used so much by the furniture industry. Below is a log from a *mubvamaropa* tree ready to be developed into a *gwariva*.



Figure 2. Photographed in Chitsvuku Hill 18 December 2008

*Karimba* soundboard measures 21cm by 18cm on average dimensions. Fifteen metal keys are mounted on this soundboard using a crossbar, *mutanda* and a bridge, *danhiko*. Most *karimbas* have some buzzers in the form of bottle tops. To amplify the sound the instrument is mounted in a round

wooden resonator which was designed by Hugh Tracey for his Kalimba in the 1950s and was first made by Indelicato, a KwaZulu-Natal guitar maker. It was later simplified by Eliot Ndlovu, the instrument-maker at Kwanongoma, after Andrew Tracey had brought it to Bulawayo in 1960. The sole aim was to make the *karimba* suitable for learning and teaching purposes in schools. Below is the resonator ready for use:



Figure 3. Photographed on 17 March 2009

### Handling of the *mbira*

The *mbira* is handled with the two hands with the two thumbs and the right index finger above the keys. Many people prefer playing this instrument in a sitting position although some can play in a standing position. Whatever the position, the most important thing is to choose the position that yields the best performance for you. It is important to make sure that the students can hold the *karimba* in a proper position. Improper handling of the instrument may hinder good playing. Once the *karimba* is properly handled then the fingering becomes easy.

### Layout of keys



The keys on *karimba* are arranged in four manuals<sup>1</sup>. There are two manuals on the left and another two on the right.

For *karimba* tuned in F the top two manuals are separated by the highest key which has the pitch of high F or (1') above. The two top layers have keys with the same pitch, which are C, D and E or (5), (6) and (7) respectively on either side of F. It must be noted however that not all *karimbas* are tuned in F. Instead *karimbas* in the Zambezi valley are tuned in different keys which makes *karimba* a transposing instrument depending on the player's preference. However Andrew Tracey suggests that it is reasonable to have a common pitch for all *karimbas* and he uses G. For the purpose of this paper I will use F because this is often the pitch of the Kwanongoma *karimba*. The keys in the *karimba* above are numbered according to their pitch levels. All keys marked (1) sound F, (2) sound G, (3) A, (5) C, (6) D and (7) E. Keys with the same number means that they are in unison and their difference in octaves are shown by marks. For instance (1.) is one octave lower than key (1) and (1') is one octave higher than key (1) (Tracey 1972:88). This applies to all other keys in unison. It is also important to note that *karimba* tuned in F has no number 4 or B flat.

### Fingering on *karimba*

For beginners three fingers are used to play *karimba*. These are the thumbs and the right index finger. The right thumb plays the bottom right manual, that is (1), (5), (6) and (7) and the left thumb plays the bottom left keys; (1), (2), (3) and (3.). The right index finger plays the top right keys which are (1'), (5), (6) and (7).

### Learning a new song

To learn a new song on *karimba* one has to get the basic pattern of the song. The basic pattern is like the heart of the song. It acts as the oscillatory movement on which different variations can be improvised. From a traditional perspective the basic pattern plays the same role as a time line. It is the overall

feeling of the song. It is important for a beginner to master the basic pattern first before attempting more complex variations. *Mbira* teachers who jump on to teach students complex variations before teaching them the basic pattern of the song make *karimba* learning a monster rather than a pleasure. Suggested steps to follow when introducing *karimba* to beginner are:

- The history of *karimba*
- Its structure and layout of notes
- Learning and teaching methods of *karimba*
- Playing technique
- Basic pattern of simple patterns
- Rhythm, *kupfura*
- Bass line, *mazembera*

Such an approach will go a long way in simplifying the teaching approach and hence inculcating interest in the learners.

There are different methods of learning *mbira* in general, and they fall into two groups which are traditional methods and formal methods. Traditional methods are rote method, apprenticeship method, inheritance from ancestors through dreams and formal methods using a letter or number method. It is up to the teacher to use a method that is appropriate for the learners. For the sake of this article I will use Tracey's pulse notation as a formal way of teaching and learning *karimba*. For the benefit of the readers let me also describe the other methods.

### Rote method

In this method learning is done orally—the learner learns by observing and imitating another *karimba* player. This method can be time consuming and discouraging. It is unstructured and informal but it is the most commonly used in schools as an extension of the method experienced by children at home.

### Apprentice method

This is employed when the learner stays with the *mbira* player and learns as they perform. The method again is informal and unreliable in the case of formal students. However it is one of the best methods which make use of an ethno-

1. A manual is a layer of keys, often having consecutive notes of the scale, and played by a particular finger. Although some people feel that there are two manuals on *karimba*, I rather prefer four manuals for easy analysis.



graphic approach, an approach currently advocated for in the field of ethnomusicology. The learner learns the instrument as he performs during either ritual or non-ritual performances.

#### Inheritance

For this method, a player inherits the skills from the ancestors and learns the patterns through dreams (Berliner 1993). This is the most common one for *mbira dzavadzimu*. Many *mbira* players in Zimbabwe confirm that they learn *mbira* through dreams. I, as an *mbira* player, also had that experience.

#### Treatment of pulse

The transcriptions of the pieces in this article are presented in pulse notation. The notation is designed for African music whose music is conceived in regular, equi-spaced small units of time called pulses. These pulses are represented on paper by equidistant vertical lines. The purpose of the pulses is to clarify rhythmic relations which are not governed by the principles of Western music. Note-heads indicating duration, as is the case of staff notation, are not used because in African music it is more important to specify the exact point of entry of a note rather than the duration Tracey (1988:44), Rutsate (2007:55). Above is the pulse sheet designed by Tracey (1972, ILAM) which has 24 pulses.

From the pulse notation it can be noted that the pitch is represented by five-line staff. All the pieces in this article will be in key F since the *karimba* I used was tuned in F. For the pieces that combine low and high notes, all the notes will be written on treble clef. Notes played by the left thumb are represented by darkened circles, those played by the right thumb are represented by an open circle with a tail and those played by the index finger are represented by open circles. *Mbira* music is cyclic in nature and the first cycle is repeated over and over. Players improvise as they repeat the cycle. The improvisation is created on the basic pattern. For sake of this article only one cycle will be transcribed.

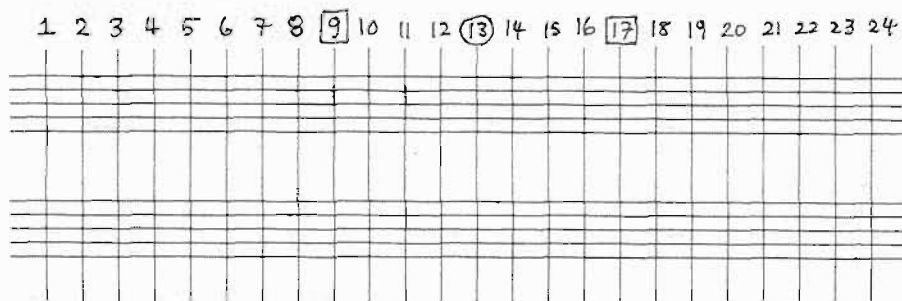


Figure 5. Pulse lines

### Learning Song One

#### Kukaiwa

Before teaching the basic pattern it is advisable to explain the form of the pattern and possible songs that can be played using the pattern. In this case *Kukaiwa* is a binary form which is basically characterised by two phrases. Each phrase has three beats with three pulses to each beat. The entire pattern has eighteen pulses.

#### 1. LESSON ONE

##### Basic Pattern



Identify the notes on the *mbira* and play them as chords, playing on the first pulse of each beat only, and leaving the 2nd and 3rd pulses empty, that is you are feeling the rhythm inside each beat as triple: one-two-three, etc. If you have a *hoshio* rattle playing along with you this will be easier. To make the student understand the phrase structure easily the first three-beat phrase can be taken to be a question and the second the answer. Encourage the students to realize that the question can give an unresolved feeling. The answer will then resolve the question.

#### 2. LESSON TWO

Now introduce variation one on the basic pattern which includes splitting the last chord but still articulating the first pulse of every beat more than the other two.

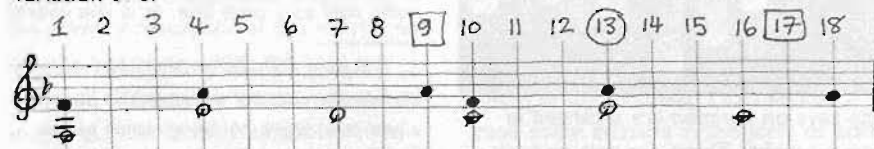
##### Variation one



#### 3. LESSON THREE

##### Variation two

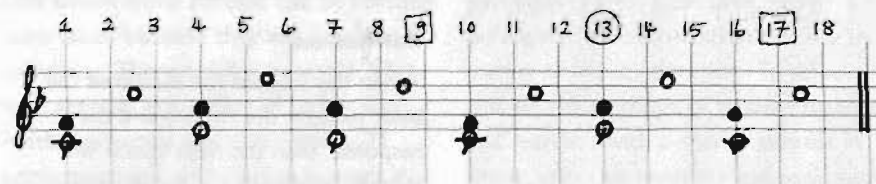
Introduce the low F, *mazembera*, as a development of variation one to produce variation two.



#### 4. LESSON FOUR

Now the basic pattern is rich in *mazembera*, bass line. The next thing is to work on the rhythm of the song which is called *kupfura* in Shona. *Kupfura* is the most important playing technique that a student has to achieve with perfection and proficiency. It combines both the high notes and low notes. Singing is easier when playing this technique. So patience has to be exercised when teaching or learning *kupfura*. The thing to do is to instil the playing technique first. In this case the technique combines both splitting and chordal.

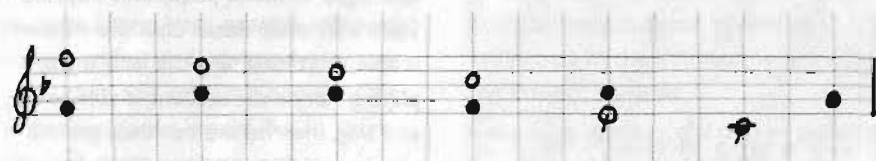
##### Rhythm of *kukaiwa*, *Kupfura*



#### 5. LESSON FIVE

In this lesson the student can now be introduced to the lead, *kushaura* of the song, which introduces more high notes and imitates the voice of the lead singer.

##### Lead, *Kushaura* of *Kukaiwa*

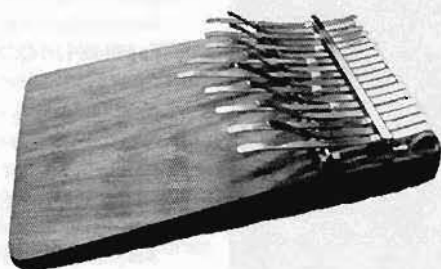
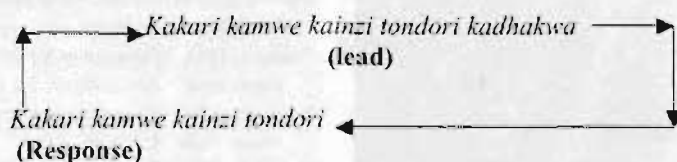


When the student is able to play the rhythm, then singing can be introduced depending on the text preferred by the student. In other words from the *Kukaiwa* basic pattern one can create several songs by putting his/her own text. One song I can suggest for now is called *Tundra* which can be illustrated as follows:

**Lead:** *Kakari kamwe kainzi Tondori kadhakwa*

**Response:** *Kakari kamwe kainzi tondori kadhakwa*

The songs that can be sung using this pattern are canonical in form. That is the response echoes the lead as illustrated:



#### Learning Song Two

##### *Chemutengure*

*Chemutengure* is a very fascinating song in that it is a folk song that reveals the history of the coming of the whites to Zimbabwe and the experiences of the black wagon drivers. *Chemutengure* literally means that which carries and this refers to the white men's wagon. When the whites came to Africa they used ox or horse drawn wagons to travel from one place to another especially the Boer ox wagon. They used to employ black men to drive the horses. The Shona call *kutyaira ngoro*. The composer of this folk song explains the experiences of the wagon driver and the text of the song which the learner must be told as follows:

Lead: *Chemutengure*

Response: *Chemutengure*

Lead: *Chave chamutengure vhiri rengoro vakomana*

Response: *Woye woye*

Lead: *Mukadzi wemutyairi haashayi dovi vakomana*

Response: *Woye woye*

Lead: *Anatora girisi wokurungira vakomana!*

Response: *Woye woye*

Lead: *Wanditi mutyairi wandione?*

Response: *Woye woye*

Lead: *Ndaona bhurukwe rizere tsine!*

##### English literal translation

Lead: *Chemutengure*

Response: *Chemutengure*

Lead: It is *Chemutengure* wheel of a wagon boys.

Response: *Woye woye*

Lead: Wagon driver's wife is not short of peanut butter, boys.

Response: *Woye woye*

Lead: She takes grease and uses it as relish instead!

Response: *Woye woye*

Lead: You say I am a wagon driver what have you seen?

Response: *Woye woye*

Lead: I have seen your trousers, they are full of blackjacks!

The contextual meaning of the song is that it encourages workers to be proud of their work. It brings out the knowledge system that we are what we are because of our major activities that we do day in day out, like our jobs.

This pattern is also binary in form. The harmony uses intervals of a fourth or a fifth. This is typical of Shona music as argued by (Tracey 1972:88)

## 1. LESSON ONE

### Basic pattern of Chemutengure



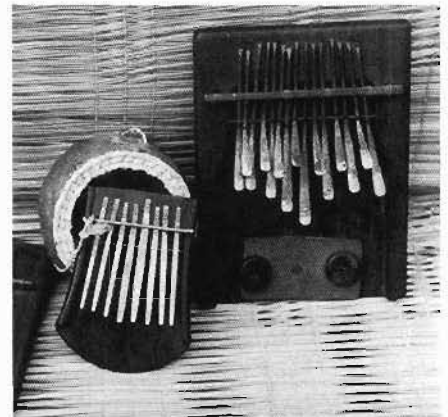
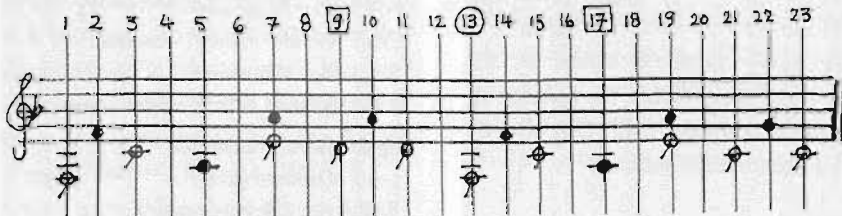
## 2. LESSON TWO

### Rhythm of Chemutengure, kupfura



## 3. LESSON THREE

### Mazember, Response

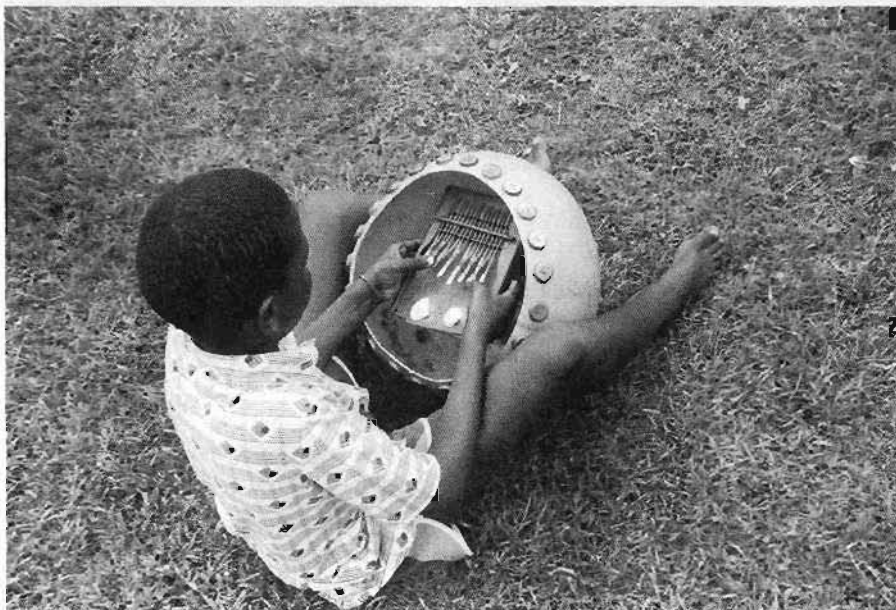


## Conclusion

When the student has mastered the basic pattern, the rhythm and the response, then the next lesson will include combining the three starting with the basic pattern followed by the rhythm, the response and back to rhythm. This must be repeated over and over in the next lesson. The last lessons will include singing. Singing and playing mbira is not a skill that is acquired overnight. A lot of patience is needed. Start with small doses until the student is able to at least sing the lead whilst playing. Once the student is able to play and sing, then he/she can then get the pleasure of mbira playing. This method of learning karimba will go a long way in making mbira learning simple and fascinating for a beginner.

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Elizabeth Ochrie, 1986



# Collaborative learning: community and university as partners in the learning process

© Staff members and students of the School of Music, North-West University

The Potchefstroom Campus of the North-West University is situated in an area where many schools can be reached quite easily because they are near the university. There are, for example, 52 farm schools in a radius of 20 km from Potchefstroom and approximately 35 primary schools and 16 high schools in Potchefstroom and Ikageng.

Teaching and learning opportunities are, therefore, just a few minutes away. These opportunities naturally develop into different projects. As the years have passed, the lecturers and students of the School of Music have realized that these projects have a very positive influence on our under- and postgraduate curriculum and research opportunities. In this article we would like to share three of these projects with you.

The goal of this article is to

- describe the Musikhane community project and illustrate how interactive music teaching takes place;
- discuss basic dance concepts and a summarized format of the National Curriculum that motivated intermediate Arts and Culture educators to apply it to dance patterns with which they are familiar;
- give information about the tendency of contextualized opera and show how a popular opera could be put in a local context.

## I. MUSIKHANE COMMUNITY PROJECT

### Background

Dirkie Nell writes:

The Musikhane Community Project is a music educational programme for children from previously disadvantaged

communities of Potchefstroom. The project strives to provide its participants with a sense of social belonging in a multi-cultural society by means of music education. To achieve this, working groups of student teachers and learners with a shared interest in music, strive to meet certain goals such as concert performances, theory exams and the acquisition of teaching skills.

Postgraduate and undergraduate music students teach in the Project as part of their educational practical training. Staff members at the School of Music, undergraduate and postgraduate students as well as volunteers in the community work in the Project towards

- exposing as many children as possible to music through singing, dancing, playing instruments and music notation;
- identifying children with potential for further music tuition;
- creating opportunities for students to teach in a multicultural environment under the supervision of music education lecturers.

The Project consists of several programmes, including

- The Music Education Programme
- The Music Literacy Programme
- The Musicianship Programme
- The Mini Maestros Violin Ensemble
- Musikhane Orchestra

During a two-hour contact session held weekly, activities such as singing, listening, traditional and contemporary dancing, teaching of music notation, playing of violins, xylophones, marimbas, African drums, recorders, guitars, piano and other instruments are included.

### What did the students and lecturers of NWU learn from the Musikhane children?

Transformation, in the minds of learners as well as teachers, is one of the major positive outcomes of the Musikhane Community Program. During a study that I conducted it became clear that the perceptions learners had of music and of how to perform music changed. The learners, as well as the student teachers, were exposed to a wide variety of multicultural music. The learners indicated that their interest in music broadened, which is one of the main aims of the Musikhane Community Project. The influence of the learners' involvement with music underscores Elliott's (1995:116) statement that

[M]usic making and music listening are unique and major ways of bringing order to consciousness and, therefore, unique and major ways of achieving self-growth and self-knowledge or constructive knowledge. Dynamical musical practices provide conditions necessary to attain optimal enjoyment.

Elliott (1995:122) also emphasizes that self-growth, self-knowledge, and musical enjoyment should be the primary goals of music education in general.

According to the learners' parents, it became apparent that the participants of the Project were less inclined to spend time on the streets, getting involved with criminal activities. This was a positive contribution to the learners' value systems, their families and the community. The community was also exposed to multicultural musical experiences through the bi-annual concerts presented by the children, their teachers and the staff of the School of Music of the North-West



University. The parents enjoyed the new musical cultural experience which also expanded their own musical horizons.

The student teachers found teaching and motivating learners of different cultures a very positive experience. Participating in the Project also enhanced their skills in teaching young learners. The teachers experienced an improvement in their social skills, such as communication and interaction with the learners. Their lesson planning, problem solving, singing, dancing and presentation skills also improved. This gave them a holistic teaching experience which improved their ability to speak to a class, express themselves clearly, repeat everything as many times as the learner requests, think on the level of the learner, eliminate misunderstandings and create constructive teaching strategies.

The Musikhane Community Project has ultimately led to the personal development of learners, lecturers and student teachers. Education improves the quality of life. Delpont (2006: 80) states

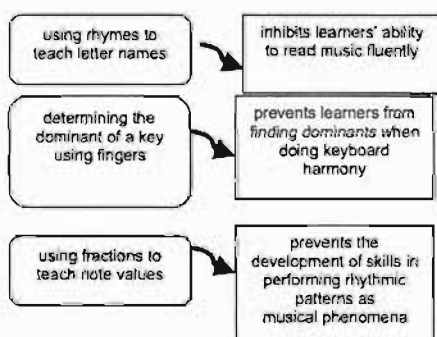
[U]ltimately education should also be conceived as an improvement of the quality of life of individuals and societies and the development of total human beings.

### Application

Danell Herbst writes:

Most recently, the Musicianship Programme was added after certain needs were identified in the teaching of music literacy.

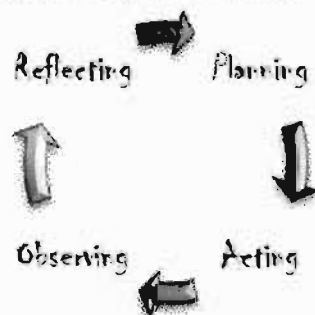
I observed, for example, the following teaching methods which might lead to confusion and hamper the learners' understanding of crucial relationships in music:



As these, and similar, teaching methods did not provide satisfactory results, alternative methods had to be considered.

A possible reason for the unsatisfying results achieved with the above-mentioned methods could be that they are removed from any musical experience or context. Most learners do not realise the value of music theory and display negative attitudes.

Because my research interests are concerned with the methodology of teaching music theory, I continuously try to provide musical experiences (or context) by keeping in mind what musicians actually do when they use music notation. This leads spontaneously to cycles of planning, acting, observing, and reflecting.



However, it becomes progressively clear that a well-developed idea is needed of what a musical experience can be. The notion of musical experience corresponds with David Elliott's (1995) concept of 'musicing'.

Elliott (1995:61) believes that formal knowledge by itself is "inert and unmusical. It must be converted into procedural knowing-in-action to achieve its potential." Elliott's neologism (musicing) refers to musical action. According to Juntunen (2004:44-45), this musical action includes "performing, arranging, composing, conducting and improvising and an equally active process of listening." Musicing also contributes to "personal self-growth, greater self-knowledge and improved self-esteem as well as brings order to consciousness" (Juntunen, 2004:44-45).

Consequently, the **Musicianship Programme** aims to provide musical experiences, using learning activities

which correspond with Elliott's (1995) philosophy of praxial learning (musicing). I aim further to explore these activities in order to enlarge the educator's awareness of the dynamics of learning music.

### What do the Musikhane children learn from us?

Each week's lesson plans are developed, structured and/or adapted according to the results obtained in the previous lessons. Lesson plans can also be customized to accommodate changes in the infrastructure and/or teaching capacity. In line with the underlying principles of action research, the curriculum has to be dynamic and subject to continuous adjustment.

Just a few examples of activities used in the musicianship programme:

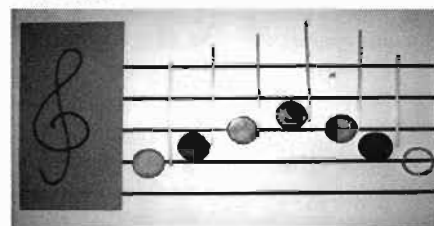
#### 1. Learning note names with sticks and bottle tops

The following is just an example of how it can be used:

Learners create patterns with bottle tops and sticks, following to the teacher

- singing on sol-fa,
- singing on note names,
- playing on the piano.

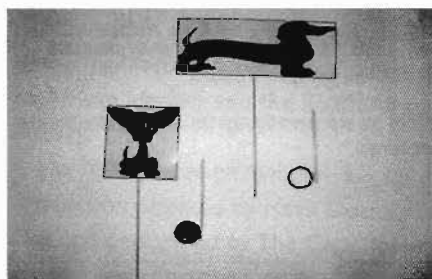
Learners can also sing some phrases and create their own patterns which can be depicted with the bottle tops and sticks.



#### 2. Learning concepts like long/short and high/low with different picture cards on sticks.

The following is just an example of how it can be used:

Learners listen to different kinds of music, like Mandoza, and hold two pictures in hand: different pictures for short and long sounds. They show the appropriate picture when they hear the long and short sounds.



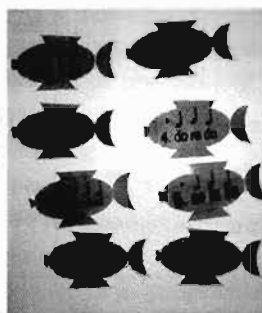
**3. Learning note names on a 'big piano'.**  
The following is just an example of how it can be used...

- Learners receive a card with note patterns and 'dance' it on the piano.
- The 'piano' can also be placed on stairs to help with the concept of high & low.



#### 4. Fishing

Learners catch some 'sol-fa fish'. They need to convert the sol-fa to staff notation on a given work-sheet. It is great fun to have fishing competitions!



## 2 DANCE IN THE LEARNING AREA ARTS AND CULTURE

### Background

Berdine Orffer writes:  
There can be no doubt about the importance of dance for people and in education. Dance is often not taught in schools because educators are not familiar with the basic knowledge and skills. According to the choreographer, Alwin Nikolais, dance is "what happens between here and there, between the

time you start and the time you stop" (Newman, 2006:107). Judith Jamison, the art director of the Alvin Ailey American Dance Theatre, states that dance is "as close to God as you are going to get without words. To dance is human. To dance is divine" (Newman, 2006:107). Yet, dance is almost never presented in Arts and Culture because teachers do not have dance training. There are gaps "between the ideals of dance education and the reality of training" (Friedman 2006: 39 – 53).

### Application

During an in-service training workshop held for intermediate Arts and Culture teachers of the North-West Province from 25 to 29 February 2008, I first discussed a summarized format of the National Curriculum (NC) with the teachers. I started with the outcomes set out in the NC and thereafter demonstrated the basic concepts.

## DANCE

| Learning Outcome 1: Creating, Interpreting and Presenting<br>The learner will be able to create, interpret and present work in each of the art forms.  | Learning Outcome 2: Reflecting<br>The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.   |
|--|---|
| <p><b>Grade R</b><br/><i>Organising Principle: The learner will be able to use play, fantasy and imagination to develop the skills and knowledge for creating and presenting the Arts.</i></p> <p>AS 1 Through play, co-ordinates simple gross and fine motor movements, including crossing the mid-line.</p> <p>AS 2 Draws on play, fantasy and imagination to explore a wide variety of movement words, rhythms and changes in tempo.</p> <p>AS 3 Participates in simple dances based on formations and patterns.</p>  | <p><b>Grade R</b><br/><i>Organising Principle: The learner will be able to think about and respond to artworks focusing on self and own environment.</i></p> <p>AS 1 Talks about own dancing using action words.</p>  |
| <p><b>Grade 1</b><br/><i>Organising principle: The learner will be able to develop skills and knowledge through exploring and experiencing art based upon self and own environment.</i></p> <p>AS 1 Builds own movement vocabulary using:</p> <ul style="list-style-type: none"> <li>1.1 locomotor movements such as walking, running, leaping and galloping;</li> <li>1.2 axial movements such as turning, rolling, falling, swinging, reaching, bending, rising, stretching, stamping and kicking;</li> <li>1.3 exploring movement possibilities of different body parts;</li> <li>1.4 movement ideas from own environment;</li> <li>1.5 combinations of movements in movement sentences such as run-stop-turn-reach-drop.</li> </ul> <p>AS 2 Demonstrates in movement an understanding of numbers and simple geometric shapes such as circles, lines, angles and squares.</p> | <p><b>Grade 1</b><br/><i>Organising principle: The learner will be able to think about and respond to art and culture activities designed to stimulate awareness of own creativity, imagination and possibilities.</i></p> <p>AS 1 Responds to fantasy ideas through movement.</p>                |
| <p><b>Grade 2</b><br/><i>Organising principle: The learner will be able to develop skills and knowledge to create and presents arts activities based upon ideas drawn from immediate environment</i></p> <p>AS 1 Accurately demonstrates the eight basic locomotor movements (walk, run, skip, hop, leap, jump, gallop, slide), while traveling forward, sideward, backward, diagonally and turning.</p> <p>AS 2 Recognises and explores opposites found in the immediate environment (e.g. makes large and small shapes, high and low shapes with the body).</p> <p>AS 3 Learns and performs simple dance steps from dances in the immediate environment.</p>   | <p><b>Grade 2</b><br/><i>Organising principle: The learner will be able to reflect on and respond to art and cultural activities in the immediate environment using appropriate terms.</i></p> <p>AS 1 Shares opinions about the place, performers and content of dances the learner has seen</p> |



|  |   |
|--|---|
| <b>Grade 3</b><br><i>Organising principle: The learner will be able to develop skills and knowledge to express ideas, feeling and moods through creating and presenting artworks.</i><br>AS 1 In preparing the body, shows the ability to maintain good posture when sitting and standing.<br>AS 2 Lands softly and safely from jumps, hops and leaps by articulating (toe-heel-bend) the feet and bending the knees.<br>AS 3 Explores a variety of movements, opposites and contexts to compose movement sentences. | <b>Grade 3</b><br><i>Organising principle: The learner will be able to recognise and reflect on art processes and how artworks express and suggest ideas, feelings and moods.</i><br>AS 1 Identifies how feelings and moods are expressed through the body and face, the use of energy and the choice of movement.              |
| <b>Learning Outcome 3: Participating and Collaborating</b><br><b>The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.</b>  | <b>Learning Outcome 4: Expressing and Communicating</b><br><b>The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.</b>   |
| <b>Grade R</b><br><i>Organising Principle: The learner will be able to participate and co-operate in art activities to develop awareness of self and others in own environment.</i><br>AS 1 Responds to movement instructions that cover space without bumping or hurting others when moving forwards and backwards.   | <b>Grade R</b><br><i>Organising Principle: The learner will be able to explore, express and communicate personal stories and responses to stories and ideas in own environment.</i><br>AS 1 Expresses ideas and stories creatively through movement activities that are guided but open-ended.                                  |
| <b>Grade 1</b><br><i>Organising principle: The learner will be able to participate and co-operate imaginatively with others in art activities in a safe environment.</i><br>AS 1 Responds to images through movement, adhering to control commands and signals such as 'stop', 'start', 'freeze', 'hand control', 'no bumping' and 'find a space'.   | <b>Grade 1</b><br><i>Organising principle: The learner will be able to use imagination and fantasy to explore, experience and communicate ideas.</i><br>AS 1 Explores vowel and consonant sounds and numbers as well as fantasies through movement and movement-games.  |
| <b>Grade 2</b><br><i>Organising principle: The learner will be able to participate and co-operate with others in art and culture activities that focus on the immediate (local) environment.</i><br>AS 1 Moves freely and with ease through space both inside and outside, while Responding to mutually agreed upon physical, verbal and sound signals.  | <b>Grade 2</b><br><i>Organising principle: The learner will be able to explore, express and communicate ideas and concepts from the immediate environment.</i><br>AS 1 Explores movement characteristics of animals, people, machines and nature.   |
| <b>Grade 3</b><br><i>Organising principle: The learner will be able to participate and collaborate in art and culture activities, acknowledging feelings, mood and choices.</i><br>AS 1 Explores, selects and links movements that express feelings and moods into movement sentences to contribute towards a class dance.   | <b>Grade 3</b><br><i>Organising principle: The learner will be able to explore and express sensory perception to communicate and interpret ideas, feelings and moods.</i><br>AS 1 Uses different ways of moving to express the same ideas, feelings or moods.<br>AS 2 Interprets images, sounds, and textures through movement. |

The following basic elements of dance were demonstrated by using traditional dances:

Space, locomotor movements, axial movements (characterized by movement around an axis), body awareness, time, sound and music, quality of movement, adaptation to an apparatus, adaptation to a partner, characterization, choreography, force, series, patterns, imitation, lead and follow, question and answer, meeting and separating and, finally, repetition (Van Papendorp & Friedman, 1997).

Each of these concepts can also be demonstrated by using various dances. I used Irish traditional dance to encourage the teachers to experiment with some dance patterns they are familiar with. Dance cannot be studied without a clear perspective of its cultural roots.

### 3. CONTEXTUALISING OPERA

#### Background

Santisa Viljoen writes:

In South Africa, the popularity of Western Opera amongst singers from previously disadvantaged communities is undeniable. This popularity is evident not only in the syllabi of choral activities such as the SASCE competitions, but also in the tendency of directors, producers and performing artists to revisit and re-imagine existing operas in order to find ways in which to manifest or articulate the identities and (hi)stories of individuals and societies in South Africa. Examples of existing operas that have been revisited and re-imagined within an African context are:

- the songwriter Hal Shaper's adaptation of Puccini's *La Bohème* (*La Bohème Noir*),
- the adaptation of Beethoven's *Fidelio* (performed on Robben Island in 2004).

- Brett Bailey's adaptation of Verdi's *Macbeth* (Spier, 2007) titled *macbEth: the opera*, Dornford-May's *UCarmen eKhayelitsha*, a postmodern adaptation of Bizet's *Carmen* and (most recently)
- Dornford-May's *Impempe Yomlinge*, an adaptation of Mozart's *Die Zauberflöte*.

Opera as a genre is especially suitable for the purpose of manifesting or articulating identity and (hi)stories because of its generic conventions (drama, dance, music, décor, costumes) which coincide with the conventions of some of the cultural practices and oral story-telling traditions within a society. The history and ideologies of African societies are often manifested and articulated in music and dance. Opera can integrate the generic conventions of the creative outputs from different historical and ideological contexts and can "transcend temporal, geographical, and social boundaries" (Marvin, 2001:1). Therefore, the re-imagining of existing

operas within an African context results in the manifestation and articulation of an African identity and the South African history.

In 2008, *Impempe Yomgile* – a production directed by Mark Dornford-May and performed by The Cape Town-based Isango Portobello company - had a nine-week run in the Young Vic Theatre in London in front of approximately 400 000 people. This production was awarded the Best Musical Revival at the prestigious 2008 Laurence Olivier Awards in London.

The strategies used to re-imagine Mozart's *Die Zauberflöte* within an African context included the use of instruments such as xylophones, steel drums and marimbas. Another very interesting and original use of instruments involved the use of milk bottles filled with various amounts of water in order to obtain various pitches. Besides the inclusion of traditional and indigenous instruments, the audio image of the production is further enhanced by the cast's stamping, singing of traditional and indigenous melodies and contribution of oral sound effects. There is also, as in *UCarmen eKhayelitsha*, the juxtaposition of the original music with African choral music.

*Impempe Yomgile* adheres to the original narrative of *Die Zauberflöte*, but the African cultural aspect is embodied in the depiction of Tamino's journey as a coming-of-age initiation rite. Dornford-May involves the audience in the creative act right from the start of the production by having the cast mill around on stage while the audience is entering the theatre. The presence of the cast results in the audience feeling part of the narrative process.

The *buffa* character of Mozart's *Die Zauberflöte* is echoed in the use of costumes, characterization and the translation of the libretto. The three ladies are dressed in disco style garments reminding one of the seventies, while Papageno's (dressed in grey camouflage) birds are young women dressed in pink boiler suits. The costume of the Queen of the Night

is multilayered and multi-textured with a headdress that reminds one more of Medusa than a queen. Apart from including melodies sung in African languages, the opera is sung in English and the translated libretto includes some wonderfully witty moments.

The re-imagination of existing operas within an African context not only results in the manifestation of identity and ideology, but also allows for the possibility to eventually develop a generic style of opera that would be recognized as uniquely African and South African.

#### Application

Paul Bester writes:

I took Mozart's opera, *The Marriage of Figaro*, and re-imagined it within a different cultural context. I decided to make this opera more accessible to people who have not been exposed to opera by presenting it in a cartoon format.

I visited a friend in Ikageng and was intrigued by the cultural similarities between the Spanish and African milieu. Mozart's opera is about servants who work for a count and countess. These employers place their servants in extreme moral and social situations with which they then have to cope. In

my recontextualization of Mozart's original opera, I replaced the character of Figaro with a character named Philamon and the character of Suzanna with the female character Suzy. The villainous Count Almaviva becomes the village chief! In the cartoon presentation that follows, the altered names are used, but the narrative is similar to that of Mozart's opera.

In the first scene, Philamon is measuring room space with a measuring tape. The chief has given Philamon and his bride a room and bed and Philamon wants to determine where the bed should be placed. Suzy looks at her veil in the mirror, adjusting it on her head whilst Philamon is measuring and does not pay attention to her. Suzy does not like the room and bed at all because of the location close to the chief's room. She explains to Philamon that the chief is interested in her and wishes to exercise his right according to feudal law which will allow him to lay claim on her on her wedding night. This law was common in Mozart's original setting. A landlord had the right to make love to the bride on her wedding night and her husband could not do anything to prevent it. Philamon is shocked and Suzy makes him promise that he will protect her from the count.

THE Marriage  
of Philamon  
Mozart goes to  
Ikageng



# THE Marriage of Philamon

Mozart goes to Ikageng



Paul Beger

## CONCLUSION

The above-mentioned projects, activities and research conducted at the School of Music of the North-West University in Potchefstroom is proof of the success that can be achieved when collaborative learning takes place in and outside of the classroom. The learning process that is facilitated and enhanced by the involvement of both the community and the tertiary institution is unique and beneficial to all parties involved.

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# Intensive music courses for Arts and Culture teachers

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## A short background

On 1 August 2007 one-hundred-and-twenty Arts and Culture educators from the North-West Province (South district) attended a one day in-service training workshop presented by lecturers from the School of Music, North-West University, in collaboration with Mr. Tertius Crause of the Education Department. The intention of the School of Music is to continue with these in-service training courses as a certificate program that will be developed in time to an accredited Advanced Certificate in Education (ACE) in Arts and Culture.

The University of Jyväskylä, Finland, has been involved in South African music education programs since 2002. Their involvement started with the University of Pretoria as partner. From

2008, the North-West University, Unisa, the University of Botswana and the Kenyatta University, Nairobi, have been invited to be part of the North-South-South Project funded by the Centre for International Mobility (CIMO). One of the focus areas of the project is to present intensive courses to Arts and Culture educators in South Africa.

The first intensive Arts and Culture in-service training course for grade 4 to 6 teachers with CIMO sponsorship took place at Raaswater, a conference venue 30 km from Potchefstroom, on 25-29 February 2008. This in-service training course was attended by 30 Arts and Culture teachers and evaluated as of great value. This year we received funding for a similar course from 20-22 February 2009 at the Conservatoire, Potchefstroom. The target group this

year was grade 7 to 9 Arts and Culture educators. Students, undergraduates and post-graduates from the Universities of Jyväskylä, Pretoria, Kenyatta, Botswana and North-West also attended this year's course.

## What was the 2009 course about?

The focus was the teaching of senior phase Arts and Culture in the classroom. The presenters aimed to empower teachers with the necessary skills and knowledge with immediate effect. "Tomorrow you should be able to teach" was the slogan of the presenters. A summary of the National Curriculum Statements by Liesl van der Merwe, an Arts and Culture lecturer from the Education Faculty, made it possible for the teachers to grasp the big picture.

## Summary of assessment standards in Music in the Senior Phase

| Senior Phase | Gr 7  | Gr 8   | Gr 9  |
|--------------|---|--|---|
| LO 1: Create | <p><b>AS 6</b> Forms rhythmic sentences combining and mixing different drumming techniques and percussion patterns. (Create, playing instruments – techniques, write, rhythmic sentences and patterns)</p> <p><b>AS 7</b> Improvises and creates music phrases using concepts such as mood, form and contrast. (Improvise, create, pitch – music phrases, mood, form)</p> <p><b>AS 8</b> Reads and sings or plays the scales and simple melodies in G Major. (Reads, sing, play instruments, pitch - G major)</p> <p><b>AS 9</b> Composes music, songs or jingles about human rights issues or to accompany a performance or presentation about human rights. (Composes, playing instruments – accompanying, melodies – all elements)</p> | <p>Music: Generic</p> <p><b>AS 8</b> Learns and performs songs or music from popular or local culture. (sing and playing instruments, melodies – all elements)</p> <p>Music: Additional</p> <p><b>AS 9</b> Composes and performs a 4-bar melody using crotchets, quavers and minims. (Compose, play instruments sing, note values)</p> <p><b>AS 10</b> Reads, writes and sings or plays scales and simple melodies in the keys of C Major, G Major and F Major. (Reads, writes and sings or plays, melodies – C, G en F major)</p> <p><b>AS 11</b> Creates an integral musical presentation interpreting a message, incorporating dance, drama and visual elements. (create, music presentation)</p> | <p>Music: Generic</p> <p><b>AS 9</b> Makes music using voice and available percussion or melodic instruments for performance in 5/4, 7/4, 12/8 and 4/4 meters. (Playing instruments, sing, 5/4, 7/4, 12/8 and 4/4 meters)</p> <p><b>AS 10</b> Organises and markets a musical performance with regard to planning, advertising, fundraising and producing.</p> <p>Music: Additional</p> <p><b>AS 11</b> Reads, writes and sings or plays scales and melodies in D Flat, A Flat, B Flat and E Flat Major. (read, write, sing, play instruments, melodies in D Flat, A Flat, B Flat and E Flat Major)</p> |



|                         |   |  |   |
|-------------------------|---|--|---|
|                         |   |  | <p><b>AS 12</b> Blends the styles of own choice from immediate cultural environment and those used in West, East, Central or North Africa (e.g. Kwaito, Jazz, Kwassa-Kwassa, Gospel, Hip-hop, High Life, Soukous). "(Create, style)"</p> <p><b>AS 13</b> Uses ululation, vocalic liting, creptilation and mouth drumming to create a climax in a musical situation. (sing – techniques, form – climax)</p>  |
| <b>LO 2:</b><br>Reflect | <p><b>Composite</b></p> <p><b>AS 1</b> Finds out about a South African artist of the past or present, from any art form, and reports to the class. (talk about music/musicians)</p> <p><b>AS 2</b> Explains the need for conservation of a country's indigenous knowledge systems, heritage artefacts in museums, galleries, theatres, cultural sites and natural heritage sites. (cultural studies)</p> <p><b>Music</b></p> <p><b>AS 6</b> Classifies African instruments in terms of ideophones, chordophones, membranophones, aerophones, and <b>Western Instruments according to strings, woodwinds, brass and percussion.</b> (Talk about music instruments, timbres – African instruments)</p> <p><b>AS 7</b> Discusses any of the following types of instruments in terms of the shape, materials used, type of sound, how it is played, what makes the sound:</p> <p><b>AS 7.1</b> drums - made of wood, gourds or clay - to show the different membranes that are made of cow, goat or donkey hides; (Talk about music instruments, timbres – African instruments)</p> <p><b>AS 7.2</b> percussion instruments - rattles, bells, clap stick, slit gongs, mbira, xylophones, kalimba, likembe, lamallaphone; (Talk about music instruments, timbres – African instruments)</p> <p><b>AS 7.3</b> stringed instruments - musical bows, lutes, lyres, harps, zithers, kora, xalam; (Talk about music instruments, timbres – African instruments)</p> <p><b>AS 7.4</b> wind instruments - flutes made from bamboo, reeds, wood, clay and bones; (Talk about music instruments, timbres – African instruments)</p> <p><b>AS 7.5</b> trumpets made of animal horns and wood; (Talk about music instruments, timbres – African instruments)</p> <p><b>AS 7.6</b> clarinets from the Savannah region made of guinea-corn or sorghum stems; (Talk about music instruments, timbres – African instruments)</p> <p><b>AS 7.7</b> flugelhorn, saxophones and guitars. (Talk about music instruments, timbres – African instruments)</p> | <p><b>Composite</b></p> <p><b>AS 1</b> Explains the importance of ownership of work and artists' copyright in oral art forms and written compositions. (talk about music)</p> <p><b>AS 2</b> Discusses how the Arts have contributed and can contribute towards social and cultural change (e.g. as a mirror, in documentaries, as suggestions, commentaries, predictions). (talk about music)</p> <p><b>AS 3</b> Uses the Arts to demonstrate an awareness of environmental concerns.</p> <p><b>Music</b> (talk about music)</p> <p><b>AS 6</b> Listens to and demonstrates how the use of polyphony in African music accords participants equitable space in the making of music. (Listens, talk about, polyphony)</p> | <p><b>Composite</b></p> <p><b>AS 1</b> Identifies the constituent parts of an integrated African art form.</p> <p><b>AS 2</b> Analyses the interplay between global and local culture.</p> <p><b>AS 3</b> Analyses how cultures affect one another and undergo change.</p> <p><b>AS 4</b> Discusses the role of technology over time in shaping processes and products in drama, dance, music and art.</p> <p><b>AS 5</b> Discusses and interprets concepts of power, control and dominance in mass media and popular culture.</p> <p><b>AS 6</b> Identifies sources of cultural information such as elders, scholars and artists from the communities, libraries, museums, heritage sites or the Internet to investigate a significant composer, musician, artist or performer in the history of music, dance, visual arts or drama.</p> <p><b>Music</b></p> <p><b>AS 10</b> Analyses how music is used in songs, rituals, public events, movies, opera or advertisements to evoke response. (Talk about music, expressive elements)</p> |

The presenters were a group of lecturers from the different universities with diverse expertise. The didactic principals of the musical skills singing, moving, listening, creating, playing instruments, talking about music, reading and writing music and improvising were

demonstrated, practiced, put in context, and integrated with other art forms. One of the highlights was the concert of all involved: 90 teachers / lecturers / students. The musical talent of teachers was impressive, especially because the majority of them thought they were not

musical at all.

To put all the aspects together a template for an Arts and Culture lessons was discussed and presented on the last day. This shows how all the necessary information can be placed on one page.

| Learning Area Arts and Culture                            |                         | Date: 22 Feb 2009        | Type of assessment used in this lesson   |                          |
|---|-------------------------|--------------------------|--|--------------------------|
| <b>Grade: 7</b>   |                         | <b>Learning outcome:</b> | Performance-based assessment   | X Simulations            |
| Learning Outcome 1: Creating, Interpreting and Presenting |                         | X                        | Tests  | Oral questions X         |
| Learning Outcome 2: Reflecting                            |                         |                          | Assignments  | Observations X           |
| Learning Outcome 3 Participating and Collaborating        |                         |                          | Practical exercises  | X Self-report assessment |
| Learning Outcome 4: Expressing and Communicating          |                         |                          | Projects   | Structured questions     |
| Role-plays  |                         |                          | Other  |                          |
| <b>Elements of music:</b>                                 | <b>Music activities</b> |                          | <b>Assessment standard:</b>  |                          |
| Tempo   | Sing                    | X                        | Forms rhythmic sentences combining and mixing different drumming techniques and percussion patterns. |                          |
| Pulse/Metre   | Move                    | X                        |  |                          |
| Rhythm  | Listen                  | X                        | <b>Lesson theme:</b> Drumming techniques and rhythmic sentence                                       |                          |
| Pitch/Melody  | Create music            |                          |  |                          |
| Timbre  | Play instruments        | X                        | <b>Resources and media:</b> Transparency, CD player, Worksheets, Djembe drums                        |                          |
| Texture   | Talk about music        |                          |  |                          |
| Expression  | Read and write music    | X                        |  |                          |
| Form  | Improvise               |                          |  |                          |

**Beginning: introduction an activity to get their attention**

| Teacher' role  | Learner's role                              |
|--|---|
| <b>Demonstrate</b>   | <b>Imitate</b>                              |
| 1. Good morning Sa-rah. How are you to-day?                                  | 1. Good morning Sa-rah. How are you to-day? |
| 2. Ask learners to move to demonstrate rhythm                                | 2. Move to demonstrate rhythm               |
| 3. Taa, ta te, taa, taa. Ta te, ta te taa.                                   | 3. Taa, ta te, taa, taa. Ta te, ta te taa.  |
| 4. Explain graphic notation  | 4. Read graphic notation                    |
| 5. Western notation  | 5. Read Western notation                    |
| 6. African notation  | 6. Read African notation                    |
| 7. Ask questions about rhythmical patterns, rhythms and drumming techniques. | 7. Answer questions                         |

**Middle: activities to facilitate new knowledge, skills and values**

| Teacher' role                      | Learner's role                 |
|------------------------------------|--------------------------------|
| 1. Demonstrate drumming techniques | 1. Explore drumming techniques |
| 2. Demonstrate pattern 1 and 2     | 2. Perform pattern 1 and 2     |
| 3. Teach the song Shosholoza       | 3. Sing Shosholoza             |
| 4. Facilitate ensemble playing     | 4. Play patterns while singing |

**End: activities to practice and assess acquired knowledge**

| Teacher' role                                   | Learner's role   |
|---|--|
| 1. Facilitate stepwise practicing               | 1. Practice both patterns while singing                  |
| 2. Use rubric to assess each groups performance | 2. Perform Shosholoza. Play drum and sing in an ensemble |

### What was the opinion of the teachers?

During the last day an evaluation form was completed. Of course there were some shortcomings, which the presenters will address. The following remarks of some teachers indicate that there is a need for these courses.

"Thanks for the opportunity and for inviting me. This course is a real eye-opener and has empowered me fully. I will be sharing this with my colleagues and hope they get the chance to attend too next time. God bless and I feel really that you helped me".

"Keep up with the spirit of team work. We are glad for the opportunity, and would like to have it in future again".

"I was motivated to the fullest. I now know how to teach music and to plan an arts and culture lesson".

"Ever since I attended the course I am fully enthusiastic to perform my lessons".

### What about the future?

The follow-up course will be in August 2009. If any teachers would like to have more information about these intensive courses, they may contact the School of Music at 018 299-1700.

## Conferences

### ■ Conference: Invitation and call for papers

Musical Arts in South Africa: Resources and Applications

August 27 to 29, 2009

School of Music & Conservatory, North-West University, Potchefstroom campus

#### Rationale

The Human Sciences Research Council undertook extensive research into the state of music education in South Africa during the early 1990s. The results were published in 1993 under the title *Effective Music Education in South Africa*. The report emphasised that music education was in a crisis of coherence, relevance and of curriculum-in-use. Regrettably, this crisis is yet to be resolved. Apart from the absence of adequate music teaching facilities, as well as temporary staff appointments and poor remuneration, there also is a lack of skilled teachers and sufficient and appropriate teaching-learning support material.

Some new teaching-learning material has become available over the past decade, while many useful publications now aid teachers responsible for the Arts and Culture Learning Area (ACLA) as well as specialised music education and training. However, because music often vies for attention with dance, visual art and drama, it is often treated superficially in these publications and the choice of musical examples often lack diversity and imagination.

Following the objectives of the ACLA curriculum, new teaching-learning material is aimed at a culturally diverse learner population. Much of this material exploits indigenous musical knowledge (IMK). Research into the educational applications of IMK approximately dates back to the early 1980s. Since then various IMK research programmes were launched by the NRF, often in collaboration with local universities. However, the need for the documentation and educational application of IMK remains an ongoing national priority.

Pursuing this priority has important implications for

- the documentation of local forms of IMK, including that which is disappearing and changing;
- research and theorisation in music education;
- musical arts education (in ACLA and formal and informal specialised music education and training), specifically in terms of
  - curriculum development in the ACLA, and specialised musical training;
  - the collation of teaching-learning support material;
  - teacher training.

#### Call for papers

Interested persons are invited to submit proposals for papers and any other type of presentation (e.g. workshops and poster presentations) dealing with the documentation and application in musical arts education of IMK. Such proposals should not exceed 300 words and must be accompanied by a short CV of the presenters. Paper presentations may not exceed 20 minutes and workshops 45 minutes unless by prior arrangement with the organisers.

The closing date for proposals is 13 July 2009. The evaluation panel will inform applicants by 20 July 2009 whether their proposal has been accepted. Proposals must be sent to [Hetta.Potgieter@nwu.ac.za](mailto:Hetta.Potgieter@nwu.ac.za)

#### Conference proceedings

Presenters who would like to have their papers published in the planned published conference proceedings will be required to have their work peer-reviewed. Their submissions must reach the organiser by 14 September 2009.





## ■ PASMAE Conference | 25-31 October 2009 | LAGOS, NIGERIA

PASMAE Conference takes off from October 25th - 31st 2009 in Lagos-Nigeria.

The Hosting Institution is ADENIRAN OGUNSANYA COLLEGE OF EDUCATION, OTTO IJANIKIN, LAGOS, NIGERIA.

Enquiries contact : lfeoluwa Oloransoko femitutu@yahoo.com

International Society for Music Education



Established in 1953

PAN AFRICAN SOCIETY FOR MUSICAL ARTS EDUCATION

Music Department, University of Venda, Private Bag X5050,  
Tlokeengodou, 9750, South Africa



6<sup>th</sup> Pan African Society for Musical Arts Education- ISME Regional Conference: Lagos, Nigeria 26th-30<sup>th</sup> October 2009

**Call for Papers & Workshops - IRENE SOKO SAID:** I am sure an arrangement can be made with Ade the chair for the LOC for people to still submit papers.

**Please forward all communication to:** Irene Soko, PASMAE Secretary General, Rainbow School, Box 2316, Gaborone, Botswana. Email: irene@botsnet.bw

**Conference Theme:** Cultural Affirmation in the Context of current Global Educational Challenges.

**Shape:** Papers for consideration in this conference must derive their impetus from the classroom situation/experiences and to certain extent be in concert form.

### Category A: Papers

Papers will be selected based on submitted abstracts of up to 250 words. Only selected abstracts will be published in the abstract book which will be circulated upon arrival at the Conference. The abstract should be submitted under a clearly defined title.

A full paper should be sent electronically to [Irene@botsnet.bw](mailto:Irene@botsnet.bw) by 30<sup>th</sup> August 2009.

### Category B: Workshops

Workshop presentations will be selected based on abstracts submitted under a suitable title and an outline of presentation mode.

### Presentation Time

30 minutes shall be allocated to Papers 25: minutes for presentation and 5 minutes for questions.

1 hour shall be allocated to workshop presentations in which the presenter will involve workshop participants in practical ideas for music learning, teaching and practice.

### Format of Submission

Each submission should be prefaced with: This Paper/Workshop is submitted for consideration for the 6<sup>th</sup> Pan African Society for Musical Arts Education Conference, Lagos, October 2009. The submission must be in Microsoft Word, Times New Roman 12 point font, with a left margin of 3 cm and all other margins of 2 cm, with double spacing.

### PASMAE Membership

Please note that every presenter is required to:

- Be a PASMAE member
- Register for the conference
- Be responsible for all expenses including travel, accommodation, conference registration and meals that are not included in the registration. Please ensure that you solicit funds from your institutions.

It will be a condition of acceptance of the paper that a 'consent to publish' and 'copyright transfer' form is submitted. At least one of the named authors must present the paper, should there be co-authors.

Please forward all communication to: Irene Soko, PASMAE Secretary General, Rainbow School, Box 2316, Gaborone, Botswana. Email: [irene@botsnet.bw](mailto:irene@botsnet.bw)

## Recommended Readings & Websites

**British Journal of Music Education.** Vol.26, No.1, March 2009: p108: Simone Kruger: *The Musical Human: Rethinking John Blacking's Ethnomusicology in the twenty-First Century* edited by Suzel A. Reily. Aldershot: Ashgate, 2006. pp. xiv + 220l. ISBN: 0 7546 5183 X

"... to music educationalists wishing to learn more about ethnomusicology – including the fieldwork approach; the cultural analysis of music; the role of music in socialization; the impact of speech on musical competence; the biology of music making; the dynamics of moments of transcendence; the study of music through the eyes of the other; and the basic premise of universal human musicality – the book provides a rigorous introduction to the discipline."

**Music Education Research.** Vol.11, No.1 March 2009: *The oral tradition in the Sankofa Drum and Dance Ensemble: student perceptions* by Juliet Hess, p.57.

### Online version of *The Talking Drum*:

[music.ukzn.ac.za/HomePage7865.aspz](http://music.ukzn.ac.za/HomePage7865.aspz) -- Recent Publications (scroll to the end for TTD) or Google: The Talking Drum ukzn

**SAMUS: South African Music Studies.** Ed. Christine Lucia Vol.28. 2008. Review article: *Ethnomusicology and music education: Continuing the dialogue* by Alvin Petersen, p.169.

**Schöpf, Jürgen:** *The serankure and music in Tlôkweng, Botswana.* Berlin, 2008.

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## DVDs

Except for "Rhythms of the Tabla", all the following video recordings are relative to aspects of music making in Africa. Produced by E. Oehrle solely for educational purposes. Copyright controlled.

### 1. GUMBOOT DANCING: V. GODDARD (15-20 mins)

This is a teaching video which includes demonstrations of some basic steps of Gumboot dancing accompanied by lesson plans.

### 2. AFRICAN DRUM MUSIC – Lecture / Demonstration (38 mins)

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

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

GA as in Gabon

MA as in Madagascar

KO as in Cote d'Ivoire (Ivory Coast)

The members of this present group are as follows:

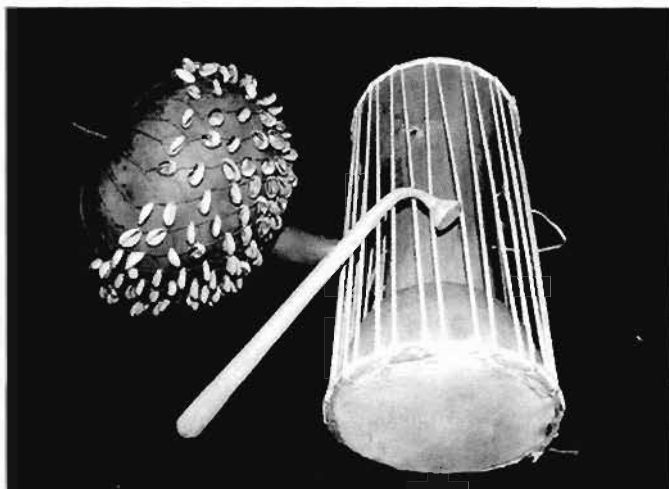
HIOR RASONAIVO is from Madagascar. His talents as a teacher and musician, especially in Afro and Afro-Cuban percussion, have made him one of the most sought after percussionists in the region.

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

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

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

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



### 3. 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 KwaZulu-Natal, 29 August 1993).

### 4. RHYTHMS OF THE TABLA with 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.

Samsi has been trained by India's most famous table performers, Ustad Alla Rakha Khan and Ustad Zakir Hussain. Samsi 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 KwaZulu-Natal, 25 August 1993).

### 5. TRADITIONAL AFRICAN MUSIC and BARBERSHOP SINGING (50 mins)

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

### 6. RITUAL DANCERS: SHANGAAN, MAKISHI AND NYAU (50 mins)

A performance which includes the Makishi stilt and pole dancing, masks of great variety and narration. (Falls Craft Village, Victoria Falls, Zimbabwe, September 1994).

### 7. SPOORNET GUM BOOT DANCERS with Blanket Mkhize and Johnny Hadebe and Introduction by Carol Muller (50 mins).

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

### 8. WEST AFRICAN KORA MUSICIANS and MASTER DJEMBE DRUMMER:

Dembo Konte & Kausu Kuyathe from the Gambia and Adama Drame from Cote d'Ivoire –

Workshop presented by Lucy Duran (45 mins).

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

Konte and Kuyathe are hereditary musicians who pass the repertoire of traditional and freshly-composed songs and dances from generation to generation. They are oral historians, praise singers, advisors to kings and entertainers in a tradition that stretches back over six centuries to the great Malian empire in West Africa.

(programme notes of the concert at the Zimbabwe College of Music: Ethnomusicology Symposium, Harare, Zimbabwe: September 1994).

### 9. PANPIPE WORKSHOP with ALAIN BARKER (35 mins)

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





**10. INTRODUCTION TO UHADI, ISANKUNI, UMRHUBHE, and ISITHOLOTHOLO**

by Dr. Luvuyo Dontsa from the University of the Transkei

and

**CHIPENDANI MUSICIAN (30 mins)**

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)

**11. MBIRA DZAVADZIMA PLAYERS:**

**MUSEKIWA CHINGODZE and WILLIAM RUSERE** from Zimbabwe (35 mins)

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

**12. MOTHER EARTH DANCERS with BEAULER DYOKO (30 mins)**

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

and

**AN INTERVIEW in Shona with BEAULER DYOKO**

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



**DVDs available on request:**

**For information, contact TTD:**

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