

## NOTES AND NEWS

Call for performing groups, and for papers, workshops, posters, 21ST BIENNIAL WORLD CONFERENCE OF I.S.M.E. (International Society for Music Education), Tampa, Florida, U.S.A., 18-23 July 1994.

A call is being made for performing groups and recitalists to appear, as well as for papers, workshops and posters to be presented, at the above conference. The theme of the conference is "Music connections: tradition and change". The aim is to present a range of musical traditions to illustrate the breadth of music-making from around the world, including art music, traditional and folk musics, ancient or contemporary musics, jazz and other styles, and in particular music by composers native to the country of origin of the group which illustrates the musical traditions of that country.

ISME was formed by UNESCO under the auspices of the International Music Council to "stimulate music education throughout the world as an integral part of general education".

Persons or groups wishing to apply should write immediately to the ISME Administrator, Music Education and Research Centre, University of Reading, Bulmershe Court, Reading RG6 1HY, United Kingdom, Tel: +44-734-318846, Fax: +44-734-352080. Note that ISME does not sponsor groups to appear at its conferences. All groups raise their own monies at home to finance their appearance. Conference headquarters is happy, however, to write letters in support of grant applications for groups invited to perform.

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

"We in South Africa face the difficulty of transforming the traditions of segregation by nurturing attitudes of tolerance, respect and understanding of our cultural diversity. By sharing information and ideas, as well as visions of the future, insights will be forthcoming and strength will be derived. The assumption on which the Network is based is that an intercultural approach to education through music will nurture positive attitudes toward the value of all musics and all people.

This type of approach to music education now has the support of notable bodies of educators and musicians in South Africa. Three documents bear this out:

- a) Beliefs and Aims of the Southern African Music Educators' Society (SAMSES).
- b) Declaration towards a policy for music education in South Africa from the Fourth National Music Educators' Conference.
- c) Resolution from the Tenth Symposium on Ethnomusicology.

At the above Symposium on Ethnomusicology, held at the International Library of African Music in September 1991, the idea of setting up a network to facilitate the promotion of intercultural education through music was presented. Delegates gave their full support to this idea. Now work has begun on setting up the Network at the Music Department of the University of Natal.

The first step taken was to ask three questions of people from the Symposium on Ethnomusicology who had expressed an interest in the Network. 1) Is there agreement that the purpose of the Network should be to facilitate the propagation of intercultural education through music? All replies were positive. Some stressed that we should think in terms of *southern* Africa. 2) For whom would the Network be of value? Respondents mentioned, inter alia, teachers, ethnomusicologists, community music-makers, researchers, curriculum planners, cultural desks, radio/TV, film, and students across the educational spectrum. 3) What might be some needs of those for whom the Network will be of value? The clearest need seems to be a database of relevant data and interested parties, whether individuals, community groups or other organisations that can feed into or derive benefit from the Network.

Progress has been made with the creation of such a database, reported recently in the first NETWORKNEWS Newsletter. If you would like to know more about it, please get in touch with:

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#### INTERNATIONAL COMMITTEE OF MUSICAL INSTRUMENT MUSEUMS AND COLLECTIONS (CIMCIM)

**WANTED:** Names and addresses of collectors and institutions with collections of musical instruments for new, revised editions of the International Directory of Musical Instrument Collections (first published 1977), and the Survey of Musical Instrument Collections in the United States and Canada (1974). The 'Directory' is a project of CIMCIM, a committee of the UNESCO-sponsored International Council of Museums. The 'Survey' is being prepared by a committee of the American Musical Instrument Society.

Private collectors and institutional collections whose names are received will be sent an information form to fill out and return. Private collectors concerned about security and privacy may have their collections listed anonymously, with only city, state or province, country and a description of the collection. Collectors who choose this kind of listing can have requests to visit screened by a nearby institutional collection.

Please send names and addresses of collections which are NOT in the United States and Canada to the general editor of the Directory, Barbara Lambert, 201 Virginia Rd, Concord, Mass. 01742, USA, and information on North American collections to William E. Hettrick, Music Dept, Hofstra University, Hempstead, N.Y. 11550, USA.

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**MUSIC AT MMABANA CULTURAL CENTRE, P.O. Box X2170, Mafikeng, Bophuthatswana (South Africa).** Achilles Mukasa Bukensa writes:

Mmabana is a unique establishment in that under its roof is housed a wide spectrum of disciplines, social services and activities designed to give the members of the community education, self-development, recreation and entertainment.

One such facility is the Music Unit, whose aims are, among others, to provide its participants with a balanced music programme which will enable them to develop their musical talent, enhance their interest in the subject and give them the opportunity of making and enjoying music together.

The programme comprises the following: General musicianship and theory, Instrumental music, Vocal music, Experimental music and Fun with Music (a class for the very little ones). We also organise from time to time special lectures, master classes and workshops given by guests of established repute. During the past five years a number of performing groups, choir, orchestra, big band, xylophone, mbaqanga, recorder, etc, have been developed by tutors and students. Apart from internal examinations, students who are interested may register for the Trinity College or Associated Board examinations.

Mindful of the fact that the Batswana - like many other African societies - have been eroded by external influences, Mmabana, as a cultural centre, attaches great importance to the preservation and development of the traditional performing arts. We are busy laying a firm foundation for the establishment of viable programmes that will facilitate this important process.

Our Traditional Dance Section has been successful in training youngsters the traditional dancing and singing styles of the Batswana. The troupe has become very popular and is invited to provide entertainment at many functions, thus playing a twofold and vital role: popularizing the art as well as educating the uninformed about Tswana performance art. We have also embarked on a project of collecting and transcribing Tswana folk songs, which it is our intention to publish in booklets for schools in the near future.