SESSION 17.2	Hetta Potgieter University of Pretoria, South Africa Jeanne Colling Golden Tride Mine, Nzega, Tabora District Tanzania

Folk songs from Tanzania: Collecting, arranging and teaching

Little documented research has been done on Tanzanian folk music. The researcher of this project is a doctoral student of the University of Pretoria who is currently living as an expatriate in Tanzania. Together with her study leader, the opportunity to address research in Tanzanian folk music was undertaken.

The aims of the project were to:
- preserve Tanzanian folksongs as accurately as possible: making a tape recording of the singing of Tanzanians and transcribing the songs;
- make the songs accessible for music education: compiling a songbook with the notation, the Swahili text and English translation of the words, and a CD with arrangements for soprano, strings and percussion instruments of the songs; and
- incorporate these songs in music for different age groups.

The CD and songbook were used as learner support material and presentations took place in different schools in Pretoria and Witbank in South Africa. The following will be discussed:
- The creative process.
- The lesson plans.
- The comments of educators and learners.

A CD with a selection of the authentic and arranged songs will be played.

SESSION 17.2	Eleni Lapidaki Aristotle University of Thessaloniki, Greece

The Problem of Musical Time: A Perennial Issue of Bifurcation with Implications for Music Teaching and Learning

One of the more fascinating and mysterious aspects of time in general is that clock time and psychological time can be quite independent from one another. Most of us have at some time or other had the experience of a stressful situation that we are certain took hours to unfold; yet, when we looked at our watch, we found that only a few minutes had actually elapsed. We often relate to similar experiences as we perform or listen to music. For example, our feeling that a musical composition goes fast or slow does not necessarily directly correspond with the objective measurement of time by the metronome.

This paper discusses the premise that music has the ability to create different kinds of time: subjective (psychological, virtual) versus objective (real, clock) time. The intent of this study, however, is to examine not only these qualitative categories of musical time--as helpful and suggestive for listening to music they may be--but to attempt to draw implications for music teaching and learning that treat the temporal experience of music as a whole in which all these categories coexist and at the same time disappear, while listening to music.

Especially now that the emancipation and manipulation of musical parameters is made possible by using digital technology that would allow for an equal differentiation of the diverse parameters, composers, music researchers, and music educators are slowly but steadily showing an increasing interest in reconsidering the historical hierarchy of musical parameters. It is hoped that if we consider the musical parameter of time in general and tempo in particular as a new point of reference by using advanced technological tools in our classrooms this will attract our attention to the pace of musical time and, thus, open a completely new dimension for listening, performing, and composing. I agree with Machover (1992, p. 7) who summarized this position as follows:

If we rise to the challenge of using technology to explore, interpret, and communicate deeply reasoned thoughts about our complex world, then we will open doors to experiences that we cannot even imagine.

Machover, T. (1992). On information overload. In L. Jacobson (Ed.), *Cyberarts. Exploring art and technology* (pp. 67-76). San Francisco, CA: Miller Freeman Inc.

SESSION 18.1	Mathilde Joubert, Liz Mellor & Dorothy Miell
	Open University, England
Music as a means of promoting inclusive education: A European initiative	

Over the past 2 years the European Union has been funding a project designed to investigate ways of using music to enable children and young people with special needs to be included in mainstream classes. The project, bringing together researchers and practitioners from the fields of music, education, psychology and music therapy from 5 countries and 7 institutions, has developed a range of materials and training suggestions to be used with mainstream class teachers (both music specialists and non-specialists) from nursery to secondary level to enable them to help children with special needs become more integrated with others in the class.

As the UK partners we have investigated the ways in which trainee teachers reflect on their understanding of inclusivity in relation to their music teaching and developed