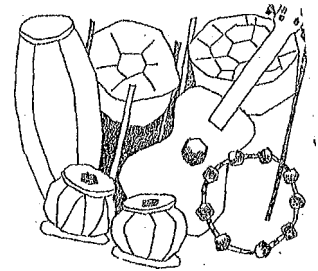




# HUMAN RIGHTS EDUCATION MUSIC KIT FOR SCHOOLS

HRE/ED/cR/51



## RIGHTS IN RHYTHMS

In searching for innovative ways of promoting rights and responsibilities of children, music teachers in Guyana faced daunting challenges. Music teachers are an endangered species, instruments are not readily available, listening and recording facilities are sparse, and competing curriculum demands are constant. Moreover, the Convention on the Rights of the Child was new to virtually all of the participating teachers and musicians. In this context, the production of *Rights in Rhythms* represents a triumph of several dimensions.

A dedicated group of teachers and music facilitators over a two-year period mastered key concepts relating to child rights; produced lyrics and music to promote and explain them; tested the materials in concerts for schools and the general public and, finally, polished and recorded the music professionally. This process took place in workshop-settings which paid attention both to the human rights message and to technical elements such as writing a melody line, cadence, and drum rhythms.

The ten compositions included in *Rights in Rhythms* reflects the human rights themes important for children and young people, notably, the family, abuse, respecting differences, pollution and the value of education. The influence of educators from all parts of Guyana in the production of this cassette surfaces in the way these themes are treated, particularly in compositions such as "Rubbish in The River" and "Take Care of the Children".

*Rights in Rhythms* also represents a triumph of effective cooperation between official and NGO agencies. The Ministry of Education, particularly the National Centre for Educational Resource Development of the Ministry of Education, in collaboration with the Unit Of Allied Arts, encouraged and supported the project from the beginning by encouraging teachers and providing specialist advisors. Amnesty International, from its "Teaching For Freedom" project provided the financial support, while the Guyana Human Rights Association voluntarily coordinated and supervised the project.

Hopefully, the fact that *Rights in Rhythms* was produced in Guyana, despite all of our human and technical resource challenges, will stimulate other innovative approaches in promoting the rights of children by musicians and other artistes.

Teachers and youth educators within and outside of the classroom are encouraged to use this musical Kit, as a vehicle for promoting values. Savour the experience, and send us your comments on the Evaluation form.

Merle Mendonca  
HRE Co-ordinator  
September 2000

c/o Guyana Human Rights Centre, 56 'B' Hadfield St. & Austin Place, P O Box 10653, Georgetown.  
Tel: 74911 Fax: 74948

## **EVALUATION OF HRE MUSIC KIT**

**Please complete the following questions and return to the address provided below. Thank you.**

1. In which subject areas was the HRE music Kit used?
2. Which songs were the easiest to teach ?
3. Which songs were the most difficult to teach ?
4. Which songs did the children like most ?
5. Does the school have a music teacher ?
6. Was the sheet music used ?
7. Do you have any other comments about the Kit, or the areas covered by the songs ?

**Please return this form to: The HRE Coordinator, c/o Guyana Human Rights Centre, 56'B' Hadfield Street & Austin Place, P.O.Box 10653 Georgetown.**



## HUMAN RIGHTS EDUCATION - MUSIC WORKSHOP PARTICIPANTS

### REGION 1

Victor P. Ferreira  
Charles Holmes  
Basil Rodrigues

### REGION 2

Joseph Atkinson  
Tyrone Arjune  
Joseph Atkinson  
Patricia Branche

### REGION 3

Margaret Smith  
Juliette Statia-Phillips  
Ena Sukdeo

### REGION 4

Elisha Adams  
Joan Bacchus  
Martin Byrne  
Jennifer Cumberbatch  
Nyet Gill  
Joel Gonsalves  
Joseph Hardy  
Yvette Herod  
Ronald Hollingsworth  
Paula Lowe  
Bridget Nelson  
Henry Rodney  
Norma Semple  
Lyndon Scott  
Joanna Wright

### REGION 5

Marcella Harcourt

### REGION 6

Ian Carter  
Kobina McBean

### REGION 7

Kathleen Andrews, Dawn Hastings, Alex Crammer  
Daphne George  
Paulette Nelson

### REGION 8

Waveney Dryden  
Cheryl Richmond

### REGION 9

Adrian Gomes  
Maisie Li  
Elmo Pernambuco

### REGION 10

Wanda Richmond  
Emilio Stellingburg

Santa Rosa Secondary, Moruca  
St. Nicholas Primary, Manawarin  
Santa Rosa Primary

Pomeroon River  
Anna Regina Community High  
Ulele Primary School  
Abram Zuil Secondary

Wales Community High  
Malgre Tout Primary  
Farm Nursery, East Bank Essequibo

Mae's Secondary  
Hendon's Nursery, Buxton

Winfer Gardens Primary  
Smith Memorial Primary  
Cyril Potters Teachers Training College  
Cyril Potters Teachers Training College  
New Friendship Nursery  
Unit of Allied Arts, Min. of Education  
West Ruimveldt Primary  
Golden Grove Secondary  
St. Joseph's High  
Cyril Potters Teachers Training College  
Cyril Potters Teachers Training College  
Enmore/Hope Primary

Lichfield Primary, West Coast Berbice

New Amsterdam Multilateral  
Kildonan Primary, Corentyne

Kako Primary, Upper Mazaruni  
Chinoweing Primary, Upper Mazaruni  
Sixth Avenue Nursery, Bartica

Regional Learning Resource Centre, Paramakatoi  
Mahdia Primary

Maruranau Primary School, South Rupununi  
Yupukari Primary, Central Rupununi  
Shea Primary, South Rupununi

One Mile Primary  
c/o Dept. of Education, Region 10

**HRE MUSIC FACILITATORS:** Cecil Bovell (Guyana Police Force Band), Paschal Jordan OSB (Mora Camp, Lower Mazaruni River), Mildred Lowe, Clyde Thierens (Ministry of Culture, Youth & Sports), Desiree Wyles-Ogle (Unit of Allied Arts, Ministry of Education)

**HRE CO-ORDINATORS:** Sybil Blackman, Donna Chapman (National Centre for Educational Resource Development (NCERD, Ministry of Education), Alim Hosein (Amnesty International-Guyana), Merle Mendonca (Guyana Human Rights Association)

**Cover Design:** Michelle Kalamandeen, student

## CONTENT

### HUMAN RIGHTS

*Sung by:* Tyrone Arjune & HRE Group  
*Composed by:* Tyrone Arjune, Joel  
Gonsalves, Yvette Herod, Joan Bacchus,  
Bridget Nelson, Henry Rodney, Wanda  
Richmond

### NAH LICK DEM PICKNEY

*Sung by:* HRE Group  
*Composed by:* Patricia Branche, Martin  
Byrne, Waveney Dryden, Paula Lowe, Juliette  
Statia-Phillips, Ena Sukdeo

### MOMMY DON'T LEAVE ME

*Sung by:* Clyde Thierens  
*Composed by:* Basil Rodrigues

**DON'T WASTE YOUR TIME AT SCHOOL** *Sung by:* Tyrone Arjune & HRE Group  
*Composed by:* Tyrone Arjune

### RUBBISH IN THE RIVER

*Sung by:* Paschal Jordan & HRE Group  
*Composed by:* Paschal Jordan

### EVERYONE'S GOT RIGHTS

*Sung by:* Clyde Thierens & HRE Group  
*Composed by:* Clyde Thierens

### YOUNG PEOPLE

*Sung by:* Tyrone Arjune & HRE Group  
*Composed by:* Tyrone Arjune

### NOISE POLLUTION

*Sung by:* Henry Rodney & HRE Group  
*Composed by:* Paula Lowe, Paulette Nelson,  
Henry Rodney & HRE Group

### FAMILY CRISIS

*Sung by:* Paschal Jordan & HRE Group  
*Composed by:* Paschal Jordan

### TAKE CARE OF THE CHILDREN

*Sung by:* Paula Lowe  
*Composed by:* Paula Lowe

## HUMAN RIGHTS

*Composed by:* Tyrone Arjune(Anna  
Regina CHS, Essequibo), Joel Gonsalves  
(Cyril Potters Teachers Training College),  
Yvette Herod (New Friendship Nursery),  
Joan Bacchus (Hendon's Nursery, Buxton),  
Bridget Nelson (Golden Grove Sec., ECD)  
Henry Rodney (St. Joseph's High, G/t),  
Wanda Richmond (One Mile Primary, Linden)

### CHORUS

Human Rights is what we teach  
Every child we hope to reach;  
Every man and woman too, have a duty we all must do,  
To love every human, colour or creed,  
Human Rights is what we need.  
Human Rights, Human Rights!  
Human Rights is what we need.

1. The children of today are the future of tomorrow,  
Don't make them stray and end up in sorrow.  
Give them the training and set good example,  
That will always keep them out of trouble.

### CHORUS

2. So now it's we who have to take up the mantle,  
By sending them to school and tell them not to gamble.  
Children have rights to pride and decency,  
Stay away from drugs and teenage pregnancy.

### CHORUS

3. When we think about the crimes all around our country,  
Committed on people, living honestly,  
Then grant us Lord, wisdom and harmony,  
So we can sleep and dream peacefully.

### CHORUS

## NAH LICK DEM PICKNEY

*Composed by: Patricia Branche (Abram Zuil High Essequibo), Martin Byrne, Waveney Dryden (Learning Resource Centre, Paramakatoi), Paula Lowe (West R/veldt Primary, Gr.G/t), Juliette Statia-Phillips (Bagotsville Primary, WCD), Ena Sukdeo (Farm Nursery, WCD)*

### CHORUS

Nah lick dem pickney, nah lick dem pickney so,  
Nah lick dem pickney, nah lick dem pickney so.  
Nah lick dem pickney, nah lick dem pickney so,  
Nah lick dem pickney, nah lick dem pickney so.

1. Nuff parents ease frustration by brandin' pickney skin.  
Dem a tek out dem shortcomings 'pon dem po' lil chil'ren.  
It betta if you reason, show de pickney dem de light  
Help dem mek dem min' up fuh choose de ting dat right.

### CHORUS

2. Wan whole set o' lickin' nah go mek dem pickney good.  
It tek nuff more dan lickin' fuh grow dem as dey should.  
If you teach dem pickney violence ah dah wah' dey go learn.  
How you treat dem in dey small days, a dah dem go return.

### CHORUS

3. Gi'e pickeny good example fo' grow up good an' straight.  
Show dem love and kindness an' dem go imitate.  
Nah depend pon licks an' cuffin' fo' mek dem understand  
Dat deh life and future dey gat in dem own hand.

### CHORUS

## **MOMMY DON'T LEAVE ME**

*Composed by: Basil Rodrigues*  
( Santa Rosa Primary, North West District)

1. Mommy don't leave me with Granny again  
Because she cannot bear the hard strain.  
Where's she going to get the money to feed,  
Margaret and Ben and Joe and Enid.

### **CHORUS**

I would love if only you'd stay home with me,  
And be a mother to our family. (Repeat)

2. Mommy you know our life's not easy,  
Granny is burdened with the children and me.  
She cannot fetch the crops from the farm,  
Hard work will only do her more harm.

### **CHORUS**

3. Mommy I know you can change your life-style,  
And don't bring home another little child,  
Margaret and me are big a'ready,  
Come join us now and bring home daddy.

### **CHORUS**



## **DON'T WASTE YOUR TIME AT SCHOOL**

*Composed by: Tyrone Arjune*  
(Anna Regina CHS, Essequibo)

### **CHORUS**

**Children, don't waste your time at school.  
Always try and obey the rule.  
School is not a place for a fashion parade or a jewellery exhibition,  
So don't waste your time at school.**

1. You come to school for a well-rounded education.  
Learn to read and write and spell: that is the foundation.  
These basic things are important not just for dictation  
But to help you in your development as a person.

### **CHORUS**

2. Learn to read and write and spell, you'll need it in English,  
In Social Studies, Science and Spanish;  
In T.D and Mathematics and Home Economics,  
Make sure you pay attention to every subject.

### **CHORUS**

3. Learn to play and sing and dance, that's very important.  
Learn P.E. and Agri. And be independent.  
Learn litres and metres and metrification,  
So your time at school would be happy and well-spent.

### **CHORUS**

4. It's your human right to become educated persons  
If you're to understand the importance of other values,  
Among the right to speak, good food to eat, a safe shelter to sleep,  
Then you can help your peers to keep off the streets.

### **CHORUS**

## **RUBBISH IN THE RIVER**

*Composed by: Paschal Jordan*

### **CHORUS**

**Mammy, don't throw out your rubbish in the river  
Mammy, don't throw out your rubbish in the gutter.  
Pappy, don't throw out your rubbish in the river  
Pappy, don't throw out your rubbish in the gutter.**

1. Not so long ago in Guyana, things were better;  
People used to keep their premises clean.  
Pointer broom to sweep out the dust and clear the litter,  
An' back-yard fire to bu'n and keep a clean scene.

### **CHORUS**

2. What we seeing now is a different, different matter;  
Everybody throwing stuff 'pon de road;  
Sweetie paper, corn-curl packet and clothes in tatter,  
An' pon de seawall, man, is 'couny by load!

### **CHORUS**

3. Guyanese, we playing snail-fever never meet we!  
Don't we know that TB is on the rise?  
If we don't clean up, an' the nasty water get we,  
Is cholera and typhoid up to we eyes!

### **CHORUS**

## EVERYONE'S GOT RIGHTS

*Composed by: Clyde Thierens*  
(Dept. of Culture, Guyana)

Everyone has got the right to live I am sure  
So we must recognize everyone as part of the human family.  
Everyone has got similar needs I am sure  
Long as you are human I know, everyone wants to live in dignity.

And I never see the child born yet who didn't need the air to breathe,  
And I never see the man or woman who didn't want the right to be free.

### CHORUS

**Everyone got rights, human rights,  
We must recognize that equal rights is the foundation  
for human society.  
Everyone got rights, human rights,  
We must recognize that equal rights is the foundation  
for freedom, justice and peace.**

Everyone wants to be recognised and be loved  
To be respected and to belong,  
To form opinions and make decisions  
So we all must be conscious of who we are  
And try our best to treat everyone exactly how we think that we deserve.

And I never see the child born yet who didn't need the air to breathe  
And I never see the man or woman who didn't want the right to be free.

### CHORUS

## **YOUNG PEOPLE**

*Composed by: Tyrone Arjune*  
(Anna Regina Community High, Essequibo)

### **CHORUS**

**Young people, you can be what you want to be,  
Young people with dignity, in every society  
I know, young people, you have the ability  
To be models of decency and not of delinquency.**

1. Take a good look around and see  
Are you happy with your community?  
When you walk the street in any place,  
Old cussin', young cussin', in every race.

### **CHORUS**

2. The use of coke and other drugs like these  
Would surely ruin your real Identity.  
Your life will be a road full of misery,  
And shame to your family.

### **CHORUS**

3. The time has come for everyone to see  
That you are young people of integrity;  
And since you are in the majority,  
Your contribution is of the greatest necessity.

### **CHORUS**

## NOISE POLLUTION

*Composed by: Paula Lowe,*  
(West Ruimveldt Primary, Greater  
Georgetown), **Paulette Nelson** (Sixth Ave.  
Nursery, Bartica), **Henry Rodney** (St.  
Joseph's High, Georgetown), & HRE Group

### CHORUS

#### DO YOU REALLY WANT TO BE HEALTHY?

Do you want your ears to hear clearly?  
Then now is the time to act wisely,  
And stop noise pollution in our society.

- ONE MORE TIME!

### CHORUS

- HEAR ME NOW:

(RAP) 1. Boom! Boom! Boom! Oh No.  
Noise pollution in meh head. Oh No.  
Me neighbour keep turning up he stereo  
Drowining out talking in me own home.

I go for a walk, 'pon de road  
Minibus like a moving disco  
Noise abusing the environment,  
Polluting me life with distressment.

### CHORUS

2. Early in de morning me peace disturb  
I kneel down to pray kyan talk to me Lo'd  
Me children kyant get to study at nights  
Music tu'n up high 'til it turn sheer noise.  
Raising meh pressure, getting me deaf  
Hu'ting meh head and getting me vex  
Noise pollution is hurt and pain  
We better stop it now before we go insane.

### CHORUS

Boom! Boom! Boom! Oh no. Ban dem boxes fortissimo.  
Boom! Boom! Boom! Oh no. Keep dem boxes pianissimo.  
(Ad. Lib.....)

# HUMAN RIGHTS

CHORUS; Hu-man rights is what we teach - eve-ry child we

hope to reach - . Eve-ry man and wo-man too - has a duty we

all must do -, to love eve-ry hu-man co-lour or creed -.

Hu-man rights is what we need - . Hu-man rights, hu-man

rights! Hu-man rights is what we need - .

1. The child-ren of to-day are the fu-ture of to-mor-row ---.

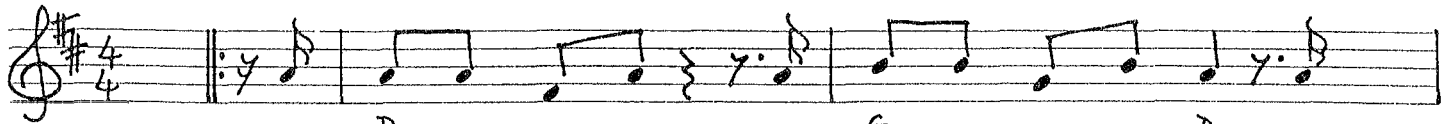
Don't make them stray and end - up in sor-row ---.

Give them the train-ing and set - good ex-am-ple ---.

That will al-ways keep - them out of trou-ble ---.



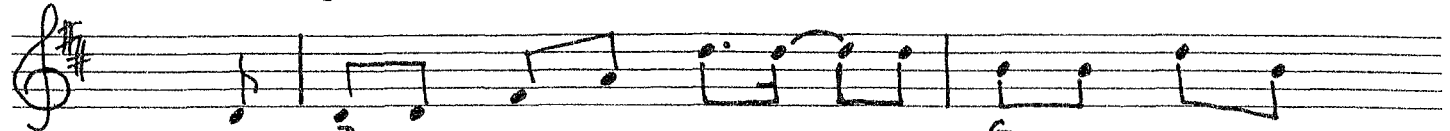
NAH LICK DEM PICKNEY



CHORUS: Nah lick dem pick-ney, nah lick dem pick-ney so. Nah



lick dem pick-ney, nah lick dem pick-ney so.



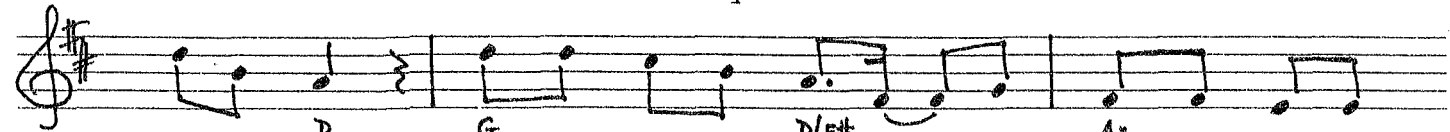
1. Nuff pa-rents ease frus-tra-tion - by brand-in' pick-ney



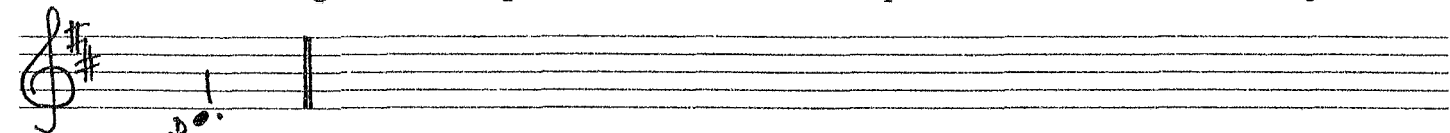
skin. Dam a tek out dem short-com-ings - 'pon dem po



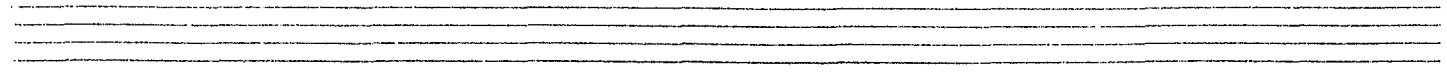
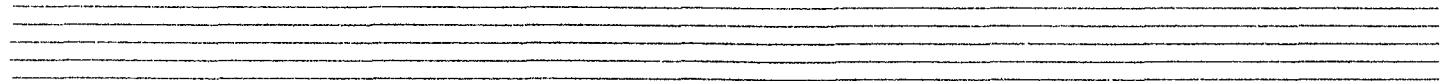
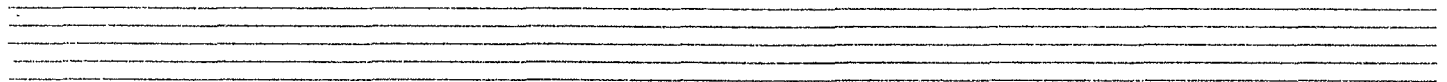
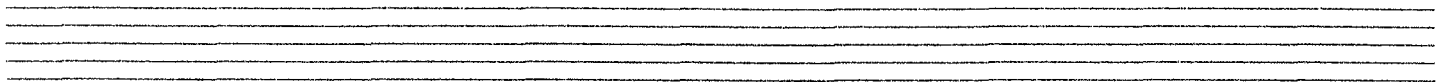
lil chil-dren. It bet-ter if you rea-son - show de pick-ney



dem de light. Help dem mek dem min' up - fuh choose de ting dat



right.



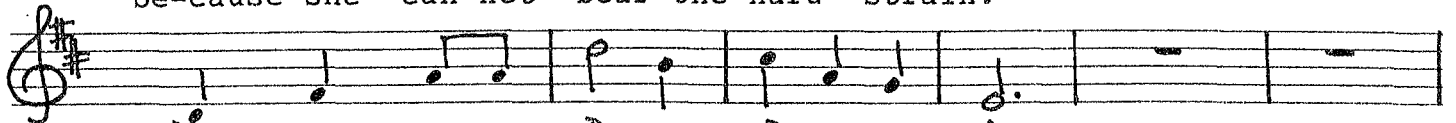
MOMMY, DONT LEAVE ME.



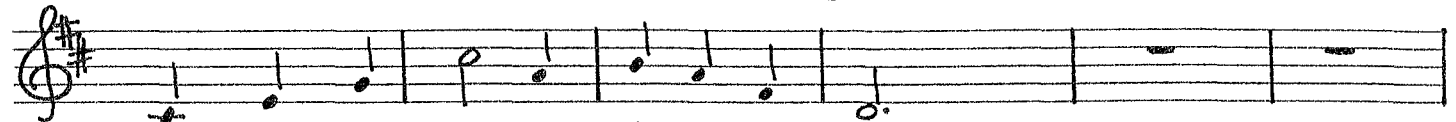
1. Mom-my, don't leave me with Gran-ny a- gain.



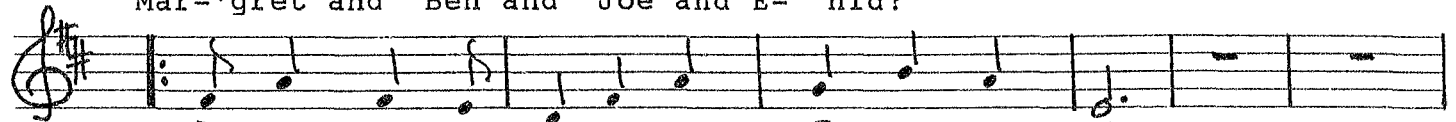
be-cause she can not bear the hard strain.



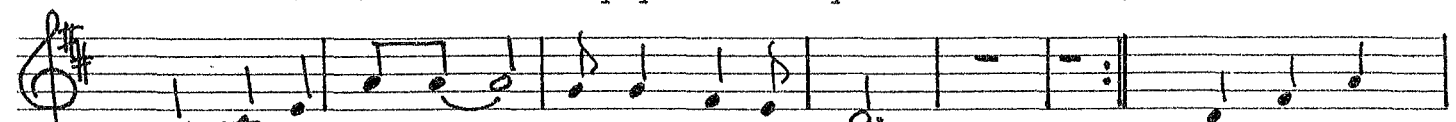
Where's she going to get the mon-ey to feed



Mar-'gret and Ben and Joe and E- nid?

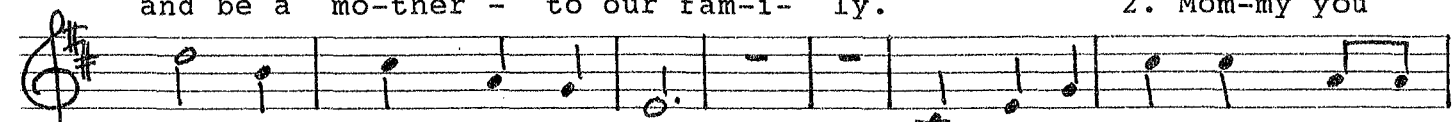


Chorus: I would love if on-ly you'd stay home with me,



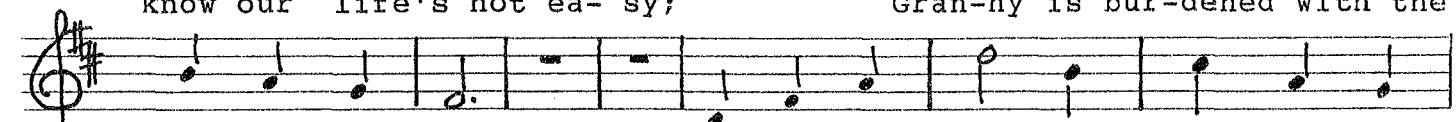
and be a mo-ther - to our fam-i- ly.

2. Mom-my you



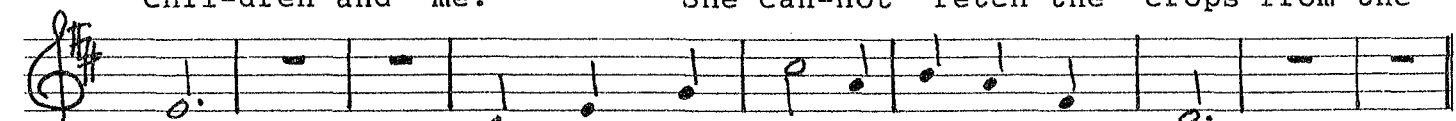
know our life's not ea- sy;

Gran-ny is bur-dened with the



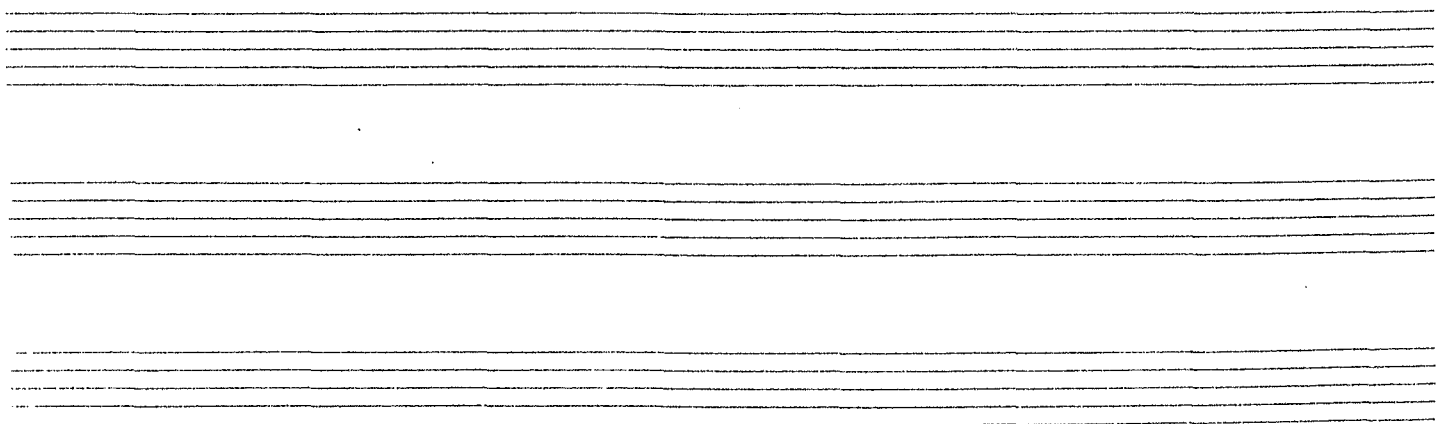
chil-dren and me.

She can-not fetch the crops from the



farm.

Hard work will on-ly do her more harm.



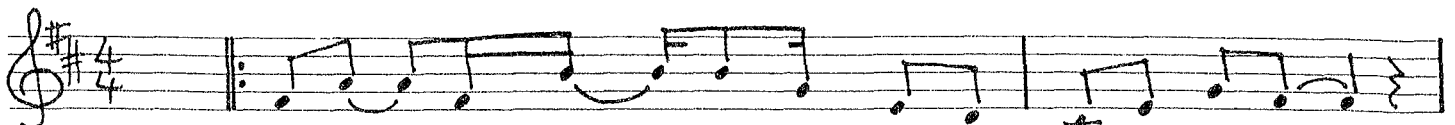
DON'T WASTE YOUR TIME AT SCHOOL

Chorus: Chil-dren, don't waste your time - at school. Al-ways try  
and o-bey the rule. School is not a place for a fash-ion pa-  
rade or a je-well-ry ex-hi-bi-tion--, so don't waste - your-time  
at school.

1. You come to school - for a well-round-ed - ed-u - ca-tion.  
Learn to read and write and spell, that is - the foun- da-tion.  
These ba-sic things - are im-por-tant, not just for - dic-ta-tion,  
but to help you in your de-vel-op-ment - as a per-son -. [So]

Chords: G, D, D7, G7, C, Cm, Em, Am, (D7)

# RUBBISH IN THE RIVER.

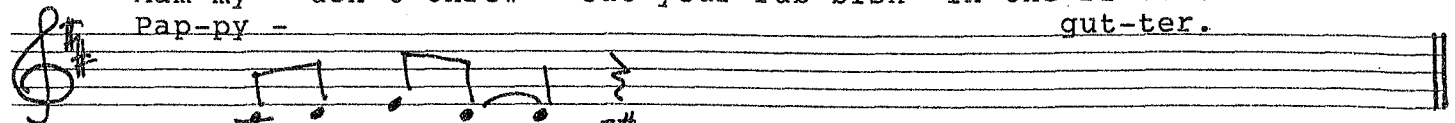


CHORUS:

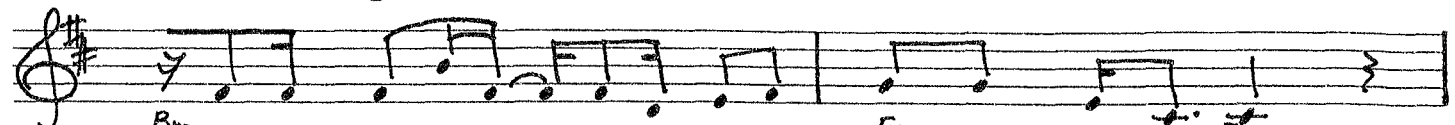
Mam-my - don't throw - out your rub-bish in the ri-ver  
Pap-py gut-ter:



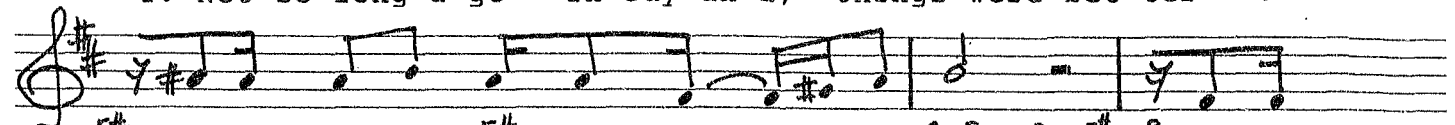
Mam-my - don't throw - out your rub-bish in the ri-ver.  
Pap-py - gut-ter.



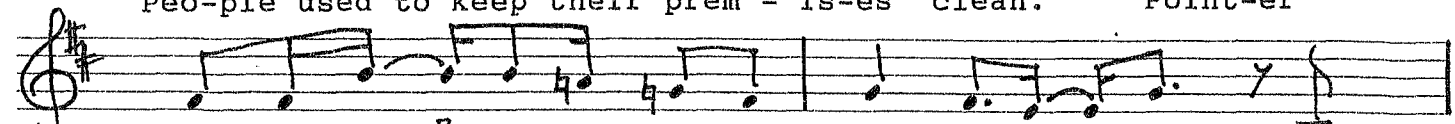
2nd Time: in the gut-ter --.



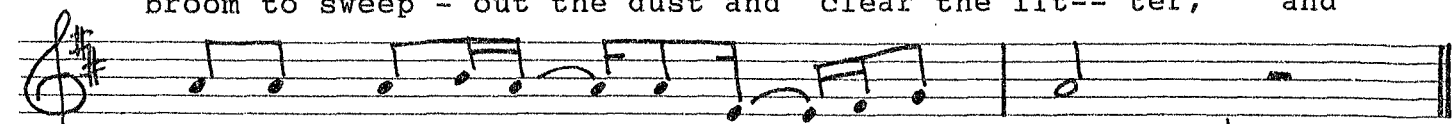
1. Not so long a-go - in Guy-an-a, things were bet-ter - :



Peo-ple used to keep their prem - is-es clean. Point-er

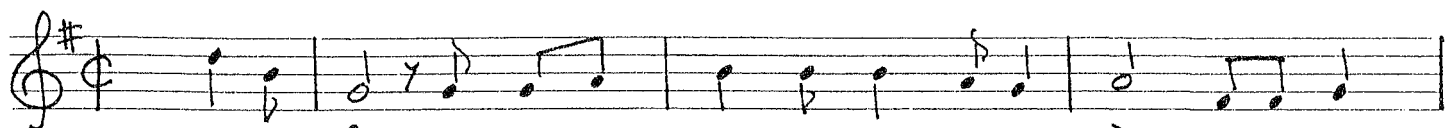


broom to sweep - out the dust and clear the lit-- ter, and

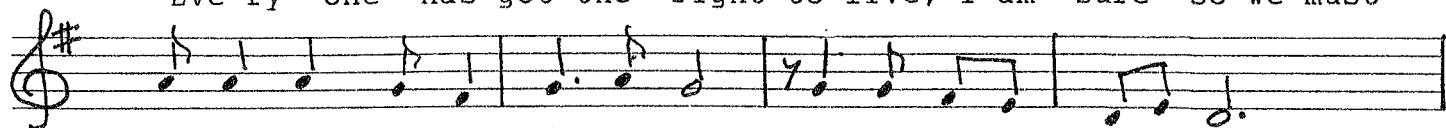


back-yard fire to bu'n - an' keep - a clean scene.

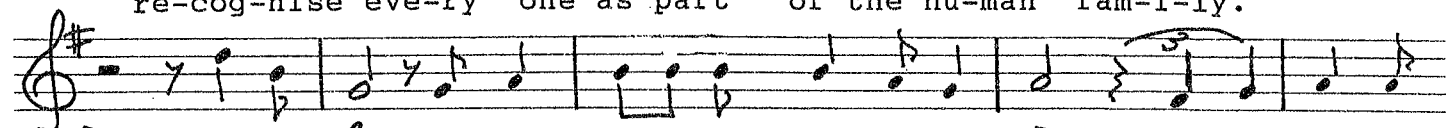
# EVERYONE'S GOT RIGHTS



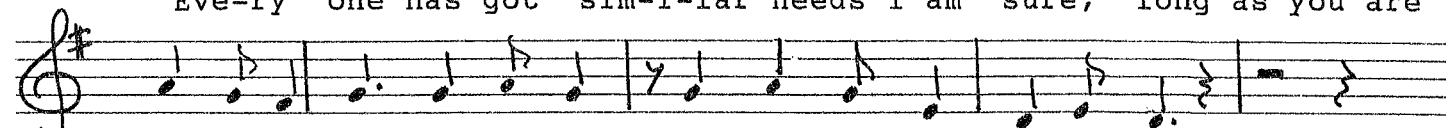
Eve-ry one has got the right to live, I am sure so we must



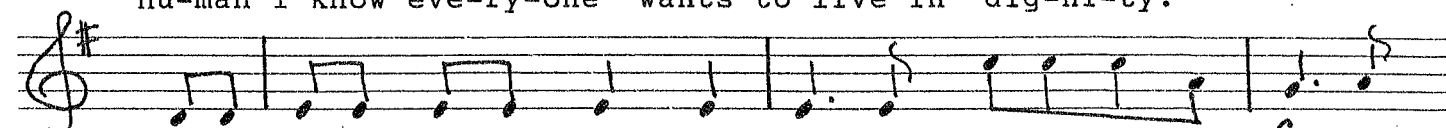
re-cog-nise eve-ry one as part of the hu-man fam-i-ly.



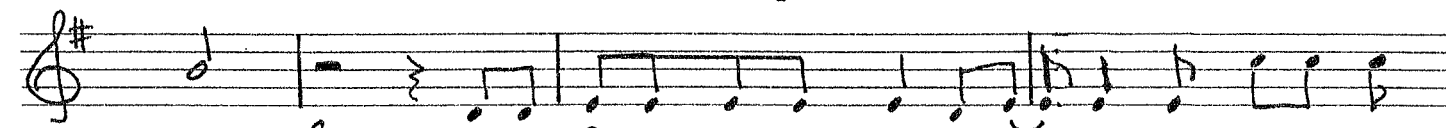
Eve-ry one has got sim-i-lar needs I am sure, long as you are



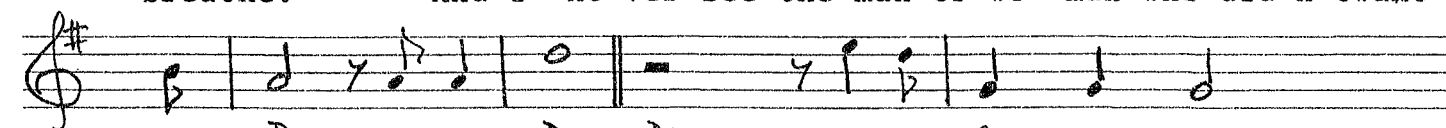
hu-man I know eve-ry-one wants to live in dig-ni-ty.



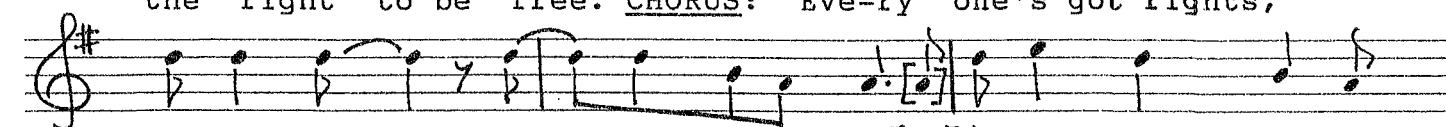
And I ne-ver see the child born yet who did-n't need the air to



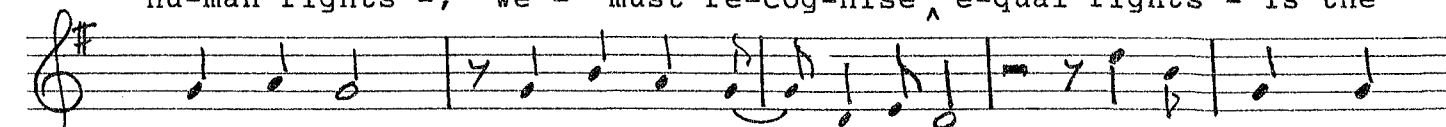
breathe. And I ne-ver see the man or wo-man who did-n't want



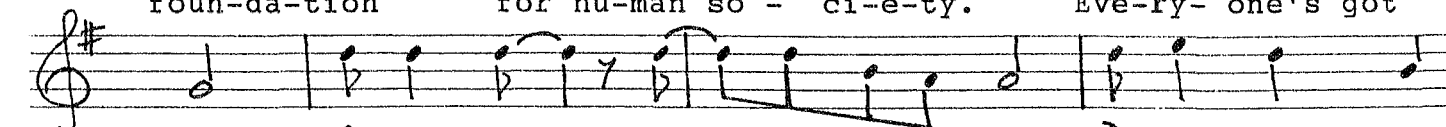
the right to be free. **CHORUS:** Eve-ry one's got rights,



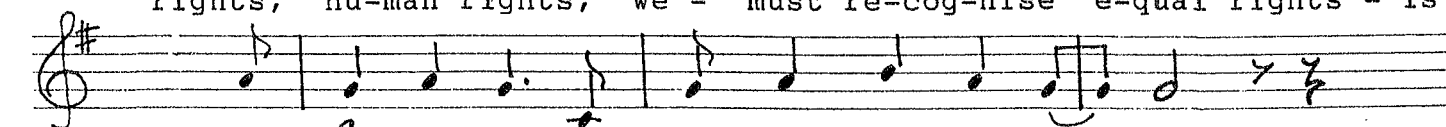
hu-man rights -, we - must re-cog-nise <sup>[that]</sup> e-equal rights - is the



foun-da-tion for hu-man so - ci-e-ty. Eve-ry- one's got

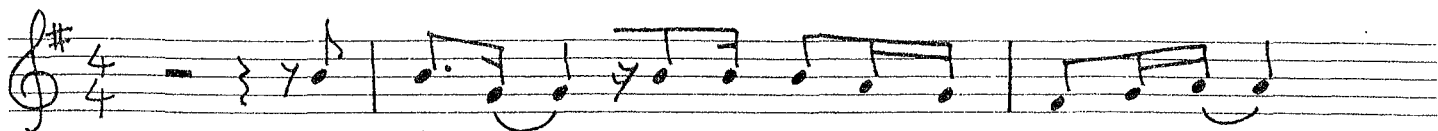


rights, hu-man rights, we - must re-cog-nise e-equal rights - is



the foun-da-tion for free-dom, just-ice and-peace.

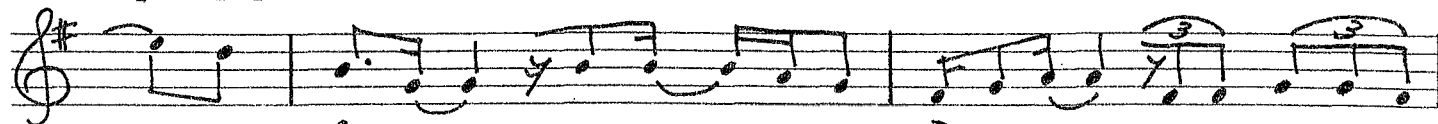
# YOUNG PEOPLE



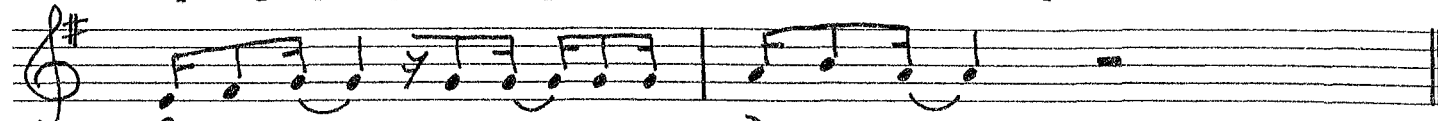
Chorus: Young peo-ple -, you can be what you want to be -:



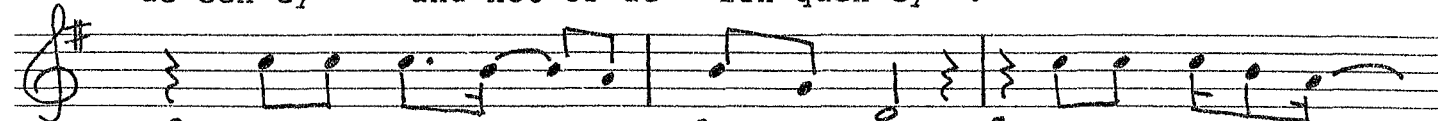
young peo-- ple with dig-ni-ty - in eve-ry so- ci-e-ty -, I know-



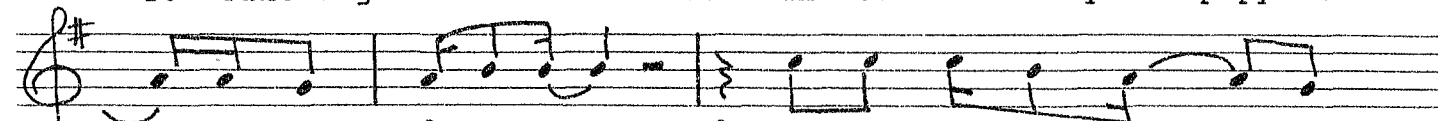
- young peo-ple -, you have - the a- bil-i-ty - to be mo-dels of



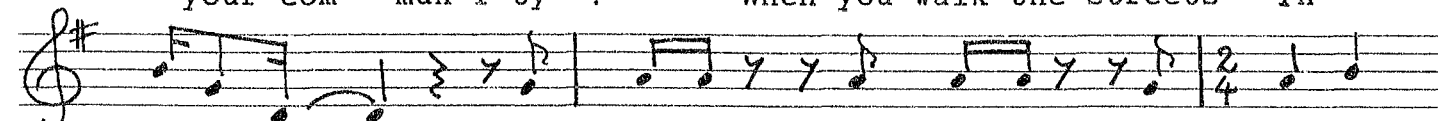
de-cen-cy - and not-of de- lin-quen-cy -.



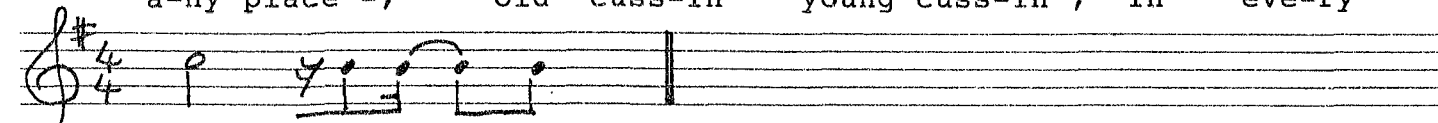
1. Take a good look - a- round and see: Are you hap-py with -



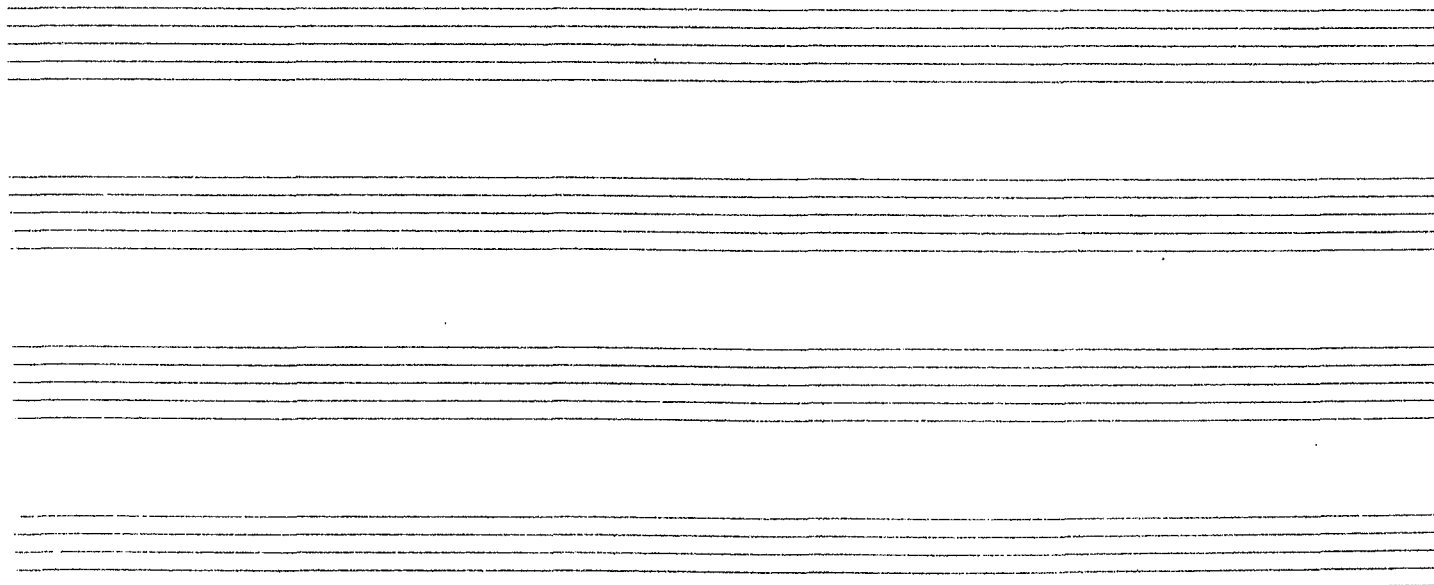
- your com- mun-i-ty--? When you walk the streets - in



a-ny place -, old cuss-in' young cuss-in', in eve-ry



race! (I say -, young)





# NOISE POLLUTION

Handwritten musical score for the song "Noise Pollution". The music is written on three staves in 4/4 time, using a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes, and guitar chords are indicated by letters above the staff. The first staff contains the lyrics "Do you real-ly want - to be health-y?" and "Do you want your ears - to hear". The second staff contains "clear-ly?", "Then now is the time - to act wise-ly -", and "and stop noise pol-". The third staff contains "lu-tion in - our so-ci' - ty ---". The chords are: F, F/A, Bb, C, F-F-B-C, F, F/A, Bb, C, C, Bb, F, Dm, Gm, and C7.

F F/A B<sup>b</sup> C F-F-B<sup>b</sup>-C F F/A B<sup>b</sup>  
Do you real-ly want - to be health-y? Do you want your ears - to hear

C C B<sup>b</sup> F D<sup>m</sup> G<sup>m</sup>  
clear-ly? Then now is the time - to act wise-ly - and stop noise pol-

C<sub>7</sub>  
lu-tion in - our so-ci' - ty ---.

# FAMILY CRISIS

1. Mih fa-ther used to tell me that his fa-ther was Ba-jan.

An' mih sis-ter went an' mar-ried up - with a Tri-ni-dad-ian. Mih

Aunt-y Stell-a--- born in An-ti-gua --, an' mih Un-cle Ben-jy

went an' set - tle in Nas-sau, Ba-ha-ma! Mih mo-ther's

mo-ther's sis-ter's hus - band was pure Vin-cen-tian, An' mih

Un-cle Sam-my's se-cond daugh - ter was born Ja-mai-can. An'

in Saint Lu-cia ---, my daugh-ter Tri-cia -- set-tle down with

Jean Bap-tiste - Phil-o-gène from Dom-i-ni-ca!

**CHORUS:** Oh Lawd! Is wha' happ'-ning to me fam - i-ly? Is

true that I is the on-ly Guy - an-ee! To vi-sit them - is no

sport! Be- time I reach - the air-port, the Im-mi-gra-tion

Flowing

TAKE CARE OF THE CHILDREN.

1. You've got to take - care of the chil - dren.  
2. You've got to take - care of the chil - dren-----  
you've got to see them grow ----- You've got to see them  
grow -----, not as the wild - grass-----,  
but as you ten - der a plant -----.

3. You know the chil - dren are our fu - ture, and they  
all won't be the same ----. And when the e - vil sur - rounds  
them - who's to blame? Who's to blame -----?

4. You've got to guide - the - chil - dren. You've got to guid  
--- the chil - dren-----; let them grow in - tell - i - gent -  
ly - , let them grow in - tell --- i - gent - ly ---, for there is no  
place - for il - lit - er - a - cy ----. You've got to take - care...etc.

place - for il-lit-er-a-cy----. You've got to take-care...etc.

## A CHILDREN'S CHORUS IN MACUSHI

Human Rights Education for Citizenship: Ministry of Education, NCERD, Amnesty  
International-Guyana, Guyana Human Rights Association

### *MOREYAMÎ' YEREMU*

Anna shinkimoro pata munkî yamî  
Anî perfî anna yantînonkon wîni tane ye'kapepra îrî  
anna nîkupî innape tane, e'kaishîrî anna iku'tî  
Tawînawîron morî pata nîrîrî yu'se anna man.

Anna irashitîrî, morî pe aranmara anna arentîto'pe moropai  
ipîkure pampî anna ekto'pe  
Anna tawîknewîronkon yese'ton etîto'pe moropai anna pata tato'ton anna ya e'to pe

Anna tatapîrî more pe wankuine anna komanrî'tî'  
Anna yekariton anna nanapîton tîrî moropai anna  
shu'manato'patase'ton nîrî. Ne'ne'pe anna wîni ya anna  
yeramatî'moropai anna pîikafîrî.

Matîkîpe rî anna wîni ya anna esa'ya yekapepra anna  
esenominkîto'ya, anna yapurîrî'innî' pampî.  
Moropai nîrî ipîku itu'se anna e'to ke anna irepatî'

Mori pe tîwin tîyun ke, tîsan ke anna arentîto'pe.  
Anna yantînonkon ya, anna yonpayamî ya morî pe anna yerama,  
pîikatîpra wanî ya anna yapiîrî moropai anna yapurîrî'mîrîrî pampe rî

Morî pe anna yenyawatî', Morîpe panape shi'ma moropai îrî pu'nen pe,  
îrîku'nen pe ann wîrîko'manto'pe.  
Tîse anna shu'mana'to'pe, mîrîrî yai anna esenyawato'pe anna wîrîrî.

Ariîrî enna yai, anna ipîikafîrî e'mainonkon koreta.  
Masa tîlshin pata mîrîrî anna pî tîwe'sen.

Anna yeramatî', anna yerashî'tîrî' imakupî, arîrî piyapai  
moropai arîrîpe anna turumatînenkon piyapai nîrî.

Anna yarenîrî'tî', anna pîmîsa'kitî morî pe tîwanmara  
anna e'to'pe, aranmara moropai tatapurîsen tînon pe  
anna e'to'pe. Anna arenta ye'kape, anna nîrî wîni morî pe  
Moropai tesunuminkîsen pe sîrîrî pata ya.

(Translated by teacher Maisie Li, Yupukari, Central Rupununi)



## A CHILDREN'S CHORUS IN ARECUNA

*Human Rights Education For Citizenship: Ministry of Education, NCERD, Amnesty International-Guyana, Guyana Human Rights Association*

### MERETONG YEREMOK

Eina meyamo nong mungeton. Atenawaprare anak yiang echie eina sanong pe, atente eina ecowame, nawapre ek apure eina ya, ekaichare eina equtek. Wakipe teseng kru yuwa eina ya se, nong nerepe teseng.

Eina ipiachiematek eina arimantokpe waki yau.

Eina yesekten ke eina irepatek morotopoi nong eina yuwanok ten ke.

Kiuine, tewucke eina equtek. Eina erepatek eina entanatok ke, morotopoi eina wenkaruntok patatenke. Enepe eina echie yatai, eina epitetek

Awarepe rikere, eina pung yau nawapra eina esenumingcatok yau, eina econecasak pe yechie yatal, ipiampe pare eina eniunkatek. Epietepek eina etok ke eina irepatek.

Tesanongkong piau eina narimamiy. Echanonpra eina echie yau, eina temokait eina eniunkatek eina sang warantere.

Wakipe eina enupatek. Wakire, porikre ekowanetok konekatokpe eina ya. Teese eina ewenkaruntope eina equtek, turenkongpe eina esenupatokpe.

Manempaning kunau, Eyatotongpe kru tesang kunau eina epikatotek, Tuyeseng nong ninepipe tesen enonga eina pona.

Aware kunau eina ipiachiematek morotopoi eina tuwarimaninag ipiapai.

Eina arimanitek epietepek eina etok porro, morotopoi etinencantok yare. Taremamekong kunau wik einaya waki, epek tese pra etokaneknotok arimanetok pe eina ya sere nong po.

(Translated by Hazel Edmund and other teachers and community members of Paruima, Upper Mazaruni)



## A CHILDREN'S CHORUS IN AKAWAIO

Human Rights Education for Citizenship: Ministry of Education, NCERD,  
Amnesty International-Guyana, Guyana Human Rights Association

Ina kamola olá mungá amák,  
Anák pelv ina nonang etane, nai, ailá lá ina ukomang tok you,  
málá pe pála álálá ina napuláná tong nanek,  
Etanelá áchikaichalá lá ina itoták.  
Waká tong ná olá nátáláná iche ina mang

Ina iwaputáták waká pe ina usemokatok pe, tánamaseng pe  
málá awong chika tenamaseng pe.

Tesek láne ina epaimang málá awong chiká ina panalok kulu  
pata iche ina mang.

Ina iwádántáták, ina eweták málá awong chiká ina  
Usuminantok patasek ke ina ilepaták.  
Ina akulutasak ata ina aletáták málá awong chiká ina  
ipolimatak.

Matuk pe ina echi atai ina epitatak málá awong chiká  
ina itopanáták iche etok ke ina ilepa ták.

Áchi tongpape usemokang pai nokong. Ina tongpa tong  
usentuma pála chi atai ina ináng káták yetok awála.

Waká pe iwa ina enupatak, polipe tuwepanseng pe.  
Etane ina nusumenamáí tusenupatokonpe.

Usewankonomang notok atai, wapiya kulu ina ipeikatáták.  
Emenápá, uyenapak óla eselu konekaning pe ina echi.

Ina ipashimatak ásápe kuning nang peya pai málá awong  
chiká álipe kuning nang peya pai.

Tusetakaik pála lá ina ikonekaták, ina pák tuwawanu  
tápai pála, ina nekeng tináng kaik. Tusema ka kong  
kai chalá ina uya polipe málá awong chika itokanáning pe  
ená eselu emoka ina uya málá olá po.

(Translated by Daphney George and teachers, Phillipai Primary School, Upper  
Mazaruni HRE Workshop, Guyana, 1994)



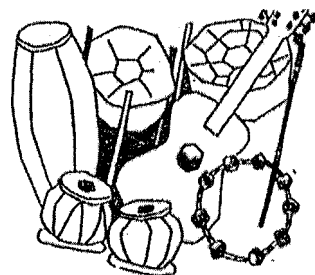
## A CHILDREN'S CHORUS IN WAPISHANA

### KORAIZIANNAO KUNNAO

Human Rights Education for Citizenship: Ministry of Education, NCERD,  
Amnesty International-Guyana, Guyana Human Rights Association

1. Ipai waunao daniinao, wamashaapa pabi'inaaka wiizai ii,  
na'iki pabi'inaaka'o wadaronao, na'iki wamishida  
pabi'inaaka choochi kopam, mazan bauda'apa'o waunao.  
Putapa waunao kaimanaiman.
2. Pukazannaatapa waunao, uruu kaiman wadyaupain wamashaapa-  
kiz kaiman.
3. Ipai waunao wa'aiapa wa'uu, na'iki wa'aipan amazada  
wa'idowau nii.
4. Putaa wamashaapa-kiz nii wadikiniribanaa nii. Putaa  
wa'ati wawanyukunuu nii. Putaa wamakinaotin-kiz wiizi nii.  
Wakarinan an, puawunuutapa waunao.
5. Putukapan an wakasha'oraimanan, putapa waunao kaiman  
ba'orainao ai.
6. Wadyaupaitina'azon wadaronao tuma. Mazan wadaronao  
maturuukan an, marii ba'orainao pidannao dyaupaitan waunao  
daroinao kawan.
7. Putominapa-kida waunao kaimanaiman, wamashaapa-kiz  
konaukii na'iki kaiman kiz washa'apatan aimaakan.  
Na'apain watominapa-kiz wa'atiaka wamakinaotinan dau'a.
8. Oia'o sha'apanum dono, pukazannaatapa waunao.  
Dina'atiinao nyukunuu'o nii wa'ati.
9. Pukazannaatapa waunao wapataka'uta-kao ai.
10. Putominapa-kida waunao wamarainapa-kiz ipai pidannao.  
Wa'udarun dono wamashaapan nii kaimanaiman ba'orainao  
pidannao tum.

Translated by Wapichan Wadauniinao Ati'o (Wapishana Literacy  
Association) based in Maruranau Village, South Rupununi.



## RIGHTS IN RHYTHMS

In searching for innovative ways of promoting rights and responsibilities of children, music teachers in Guyana faced daunting challenges. Music teachers are an endangered species, instruments are not readily available, listening and recording facilities are sparse, and competing curriculum demands are constant. Moreover, the Convention on the Rights of the Child was new to virtually all of the participating teachers and musicians. In this context, the production of *Rights in Rhythms* represents a triumph of several dimensions.

A dedicated group of teachers and music facilitators over a two-year period mastered key concepts relating to child rights; produced lyrics and music to promote and explain them; tested the materials in concerts for schools and the general public and, finally, polished and recorded the music professionally. This process took place in workshop-settings which paid attention both to the human rights message and to technical elements such as writing a melody line, cadence, and drum rhythms.

The ten compositions included in *Rights in Rhythms* reflects the human rights themes important for children and young people, notably, the family, abuse, respecting differences, pollution and the value of education. The influence of educators from all parts of Guyana in the production of this cassette surfaces in the way these themes are treated, particularly in compositions such as "Rubbish in The River" and "Take Care of the Children".

*Rights in Rhythms* also represents a triumph of effective cooperation between official and NGO agencies. The Ministry of Education, particularly the National Centre for Educational Resource Development of the Ministry of Education, in collaboration with the Unit Of Allied Arts, encouraged and supported the project from the beginning by encouraging teachers and providing specialist advisors. Amnesty International, from its "Teaching For Freedom" project provided the financial support, while the Guyana Human Rights Association voluntarily coordinated and supervised the project.

Hopefully, the fact that *Rights in Rhythms* was produced in Guyana, despite all of our human and technical resource challenges, will stimulate other innovative approaches in promoting the rights of children by musicians and other artistes.

Teachers and youth educators within and outside of the classroom are encouraged to use this musical Kit, as a vehicle for promoting values. Savour the experience, and send us your comments on the Evaluation form.

Merle Mendonca  
HRE Co-ordinator  
September 2000

## HUMAN RIGHTS EDUCATION - MUSIC WORKSHOP PARTICIPANTS

### REGION 1

Victor P. Ferreira  
Charles Holmes  
Basil Rodrigues

### REGION 2

Joseph Atkinson  
Tyrone Arjune  
Joseph Atkinson  
Patricia Branche

### REGION 3

Margaret Smith  
Juliette Statia-Phillips  
Ena Sukdeo

### REGION 4

Elisha Adams  
Joan Bacchus  
Martin Byrne  
Jennifer Cumberbatch  
Nyet Gill  
Joel Gonsalves  
Joseph Hardy  
Yvette Herod  
Ronald Hollingsworth  
Paula Lowe  
Bridget Nelson  
Henry Rodney  
Norma Semple  
Lyndon Scott  
Joanna Wright

### REGION 5

Marcella Harcourt

### REGION 6

Ian Carter  
Kobina McBean

### REGION 7

Kathleen Andrews, Dawn Hastings, Alex Crammer  
Daphne George  
Paulette Nelson

### REGION 8

Waveney Dryden  
Cheryl Richmond

### REGION 9

Adrian Gomes  
Maisie Li  
Elmo Pernambuco

### REGION 10

Wanda Richmond  
Emilio Stellingburg

Santa Rosa Secondary, Moruca  
St. Nicholas Primary, Manawarin  
Santa Rosa Primary

Pomeroon River  
Anna Regina Community High  
Ulele Primary School  
Abram Zuil Secondary

Wales Community High  
Malgre Tout Primary  
Farm Nursery, East Bank Essequibo

Mae's Secondary  
Hendon's Nursery, Buxton

Winfer Gardens Primary  
Smith Memorial Primary  
Cyril Potters Teachers Training College  
Cyril Potters Teachers Training College  
New Friendship Nursery  
Unit of Allied Arts, Min. of Education  
West Ruimveldt Primary  
Golden Grove Secondary  
St. Joseph's High  
Cyril Potters Teachers Training College  
Cyril Potters Teachers Training College  
Enmore/Hope Primary

Lichfield Primary, West Coast Berbice

New Amsterdam Multilateral  
Kildonan Primary, Corentyne

Kako Primary, Upper Mazaruni  
Chinoweing Primary, Upper Mazaruni  
Sixth Avenue Nursery, Bartica

Regional Learning Resource Centre, Paramakatoi  
Mahdia Primary

Maruranau Primary School, South Rupununi  
Yupukari Primary, Central Rupununi  
Shea Primary, South Rupununi

One Mile Primary  
c/o Dept. of Education, Region 10

**HRE MUSIC FACILITATORS:** Cecil Bovell (Guyana Police Force Band), Paschal Jordan OSB (Mora Camp, Lower Mazaruni River), Mildred Lowe, Clyde Thierens (Ministry of Culture, Youth & Sports), Desiree Wyles-Ogle (Unit of Allied Arts, Ministry of Education)

**HRE CO-ORDINATORS:** Sybil Blackman, Donna Chapman (National Centre for Educational Resource Development (NCERD, Ministry of Education), Alim Hoscain (Amnesty International-Guyana), Merle Mendonca (Guyana Human Rights Association)

**Cover Design:** Michelle Kalamandeen, student

## CONTENT

### HUMAN RIGHTS

*Sung by:* Tyrone Arjune & HRE Group  
*Composed by:* Tyrone Arjune, Joel Gonsalves, Yvette Herod, Joan Bacchus, Bridget Nelson, Henry Rodney, Wanda Richmond

### NAH LICK DEM PICKNEY

*Sung by:* HRE Group  
*Composed by:* Patricia Branche, Martin Byrne, Waveney Dryden, Paula Lowe, Juliette Statia-Phillips, Ena Sukdeo

### MOMMY DON'T LEAVE ME

*Sung by:* Clyde Thierens  
*Composed by:* Basil Rodrigues

**DON'T WASTE YOUR TIME AT SCHOOL** *Sung by:* Tyrone Arjune & HRE Group  
*Composed by:* Tyrone Arjune

### RUBBISH IN THE RIVER

*Sung by:* Paschal Jordan & HRE Group  
*Composed by:* Paschal Jordan

### EVERYONE'S GOT RIGHTS

*Sung by:* Clyde Thierens & HRE Group  
*Composed by:* Clyde Thierens

### YOUNG PEOPLE

*Sung by:* Tyrone Arjune & HRE Group  
*Composed by:* Tyrone Arjune

### NOISE POLLUTION

*Sung by:* Henry Rodney & HRE Group  
*Composed by:* Paula Lowe, Paulette Nelson, Henry Rodney & HRE Group

### FAMILY CRISIS

*Sung by:* Paschal Jordan & HRE Group  
*Composed by:* Paschal Jordan

### TAKE CARE OF THE CHILDREN

*Sung by:* Paula Lowe  
*Composed by:* Paula Lowe

## HUMAN RIGHTS

*Composed by:* Tyrone Arjune(Anna Regina CHS, Essequibo), Joel Gonsalves (Cyril Potters Teachers Training College), Yvette Herod (New Friendship Nursery), Joan Bacchus (Hendon's Nursery, Buxton), Bridget Nelson (Golden Grove Sec., ECD) Henry Rodney (St. Joseph's High, G/t), Wanda Richmond (One Mile Primary, Linden)

### CHORUS

Human Rights is what we teach  
Every child we hope to reach;  
Every man and woman too, have a duty we all must do,  
To love every human, colour or creed,  
Human Rights is what we need.  
Human Rights, Human Rights!  
Human Rights is what we need.

1. The children of today are the future of tomorrow,  
Don't make them stray and end up in sorrow.  
Give them the training and set good example,  
That will always keep them out of trouble.

### CHORUS

2. So now it's we who have to take up the mantle,  
By sending them to school and tell them not to gamble.  
Children have rights to pride and decency,  
Stay away from drugs and teenage pregnancy.

### CHORUS

3. When we think about the crimes all around our country,  
Committed on people, living honestly,  
Then grant us Lord, wisdom and harmony,  
So we can sleep and dream peacefully.

### CHORUS



## NAH LICK DEM PICKNEY

*Composed by: Patricia  
Branche (Abram Zuil High  
Essequibo), Martin Byrne,  
Waveney Dryden (Learning  
Resource Centre, Paramakatoi),  
Paula Lowe (West R/veldt  
Primary, Gr.G/t), Juliette  
Statia-Phillips (Bagotsville  
Primary, WCD), Ena Sukdeo  
(Farm Nursery, WCD)*

### CHORUS

Nah lick dem pickney, nah lick dem pickney so,  
Nah lick dem pickney, nah lick dem pickney so.  
Nah lick dem pickney, nah lick dem pickney so,  
Nah lick dem pickney, nah lick dem pickney so.

1. Nuff parents ease frustration by brandin' pickney skin.  
Dem a tek out dem shortcomings 'pon dem po' lil chil'ren.  
It betta if you reason, show de pickney dem de light  
Help dem mek dem min' up fuh choose de ting dat right.

### CHORUS

2. Wan whole set o' lickin' nah go mek dem pickney good.  
It tek nuff more dan lickin' fuh grow dem as dey should.  
If you teach dem pickney violence ah dah wah' dey go learn.  
How you treat dem in dey small days, a dah dem go return.

### CHORUS

3. Gi'e pickney good example fo' grow up good an' straight.  
Show dem love and kindness an' dem go imitate.  
Nah depend pon licks an' cuffin' fo' mek dem understand  
Dat deh life and future dey gat in dem own hand.

### CHORUS



## **MOMMY DON'T LEAVE ME**

*Composed by: Basil Rodrigues*  
( Santa Rosa Primary, North West District)

1. Mommy don't leave me with Granny again  
Because she cannot bear the hard strain.  
Where's she going to get the money to feed,  
Margaret and Ben and Joe and Enid.

### **CHORUS**

I would love if only you'd stay home with me,  
And be a mother to our family. (Repeat)

2. Mommy you know our life's not easy,  
Granny is burdened with the children and me.  
She cannot fetch the crops from the farm,  
Hard work will only do her more harm.

### **CHORUS**

3. Mommy I know you can change your life-style,  
And don't bring home another little child,  
Margaret and me are big a'ready,  
Come join us now and bring home daddy.

### **CHORUS**

## **DON'T WASTE YOUR TIME AT SCHOOL**

*Composed by: Tyrone Arjune*  
(Anna Regina CHS, Essequibo)

### **CHORUS**

**Children, don't waste your time at school.  
Always try and obey the rule.  
School is not a place for a fashion parade or a jewellery exhibition,  
So don't waste your time at school.**

1. You come to school for a well-rounded education.  
Learn to read and write and spell: that is the foundation.  
These basic things are important not just for dictation  
But to help you in your development as a person.

### **CHORUS**

2. Learn to read and write and spell, you'll need it in English,  
In Social Studies, Science and Spanish;  
In T.D and Mathematics and Home Economics,  
Make sure you pay attention to every subject.

### **CHORUS**

3. Learn to play and sing and dance, that's very important.  
Learn P.E. and Agri. And be independent.  
Learn litres and metres and metrification,  
So your time at school would be happy and well-spent.

### **CHORUS**

4. It's your human right to become educated persons  
If you're to understand the importance of other values,  
Among the right to speak, good food to eat, a safe shelter to sleep,  
Then you can help your peers to keep off the streets.

### **CHORUS**

## **RUBBISH IN THE RIVER**

*Composed by: Paschal Jordan*

### **CHORUS**

**Mammy, don't throw out your rubbish in the river  
Mammy, don't throw out your rubbish in the gutter.  
Pappy, don't throw out your rubbish in the river  
Pappy, don't throw out your rubbish in the gutter.**

1. Not so long ago in Guyana, things were better;  
People used to keep their premises clean.  
Pointer broom to sweep out the dust and clear the litter,  
An' back-yard fire to bu'n and keep a clean scene.

### **CHORUS**

2. What we seeing now is a different, different matter;  
Everybody throwing stuff 'pon de road;  
Sweetie paper, corn-curl packet and clothes in tatter,  
An' pon de seawall, man, is 'couny by load!

### **CHORUS**

3. Guyanese, we playing snail-fever never meet we!  
Don't we know that TB is on the rise?  
If we don't clean up, an' the nasty water get we,  
Is cholera and typhoid up to we eyes!

### **CHORUS**

## EVERYONE'S GOT RIGHTS

*Composed by: Clyde Thierens*  
(Dept. of Culture, Guyana)

Everyone has got the right to live I am sure  
So we must recognize everyone as part of the human family.  
Everyone has got similar needs I am sure  
Long as you are human I know, everyone wants to live in dignity.

And I never see the child born yet who didn't need the air to breathe,  
And I never see the man or woman who didn't want the right to be free.

### CHORUS

**Everyone got rights, human rights,  
We must recognize that equal rights is the foundation  
for human society.  
Everyone got rights, human rights,  
We must recognize that equal rights is the foundation  
for freedom, justice and peace.**

Everyone wants to be recognised and be loved  
To be respected and to belong,  
To form opinions and make decisions  
So we all must be conscious of who we are  
And try our best to treat everyone exactly how we think that we deserve.

And I never see the child born yet who didn't need the air to breathe  
And I never see the man or woman who didn't want the right to be free.

### CHORUS

## **YOUNG PEOPLE**

*Composed by: Tyrone Arjune*  
(Anna Regina Community High, Essequibo)

### **CHORUS**

**Young people, you can be what you want to be,  
Young people with dignity, in every society  
I know, young people, you have the ability  
To be models of decency and not of delinquency.**

1. Take a good look around and see  
Are you happy with your community?  
When you walk the street in any place,  
Old cussin', young cussin', in every race.

### **CHORUS**

2. The use of coke and other drugs like these  
Would surely ruin your real Identity.  
Your life will be a road full of misery,  
And shame to your family.

### **CHORUS**

3. The time has come for everyone to see  
That you are young people of integrity;  
And since you are in the majority,  
Your contribution is of the greatest necessity.

### **CHORUS**

## NOISE POLLUTION

*Composed by: Paula Lowe,*  
(West Ruimveldt Primary, Greater  
Georgetown), **Paulette Nelson** (Sixth Ave.  
Nursery, Bartica), **Henry Rodney** (St.  
Joseph's High, Georgetown), & **HRE Group**

### CHORUS

#### DO YOU REALLY WANT TO BE HEALTHY?

Do you want your ears to hear clearly?  
Then now is the time to act wisely,  
And stop noise pollution in our society.

- ONE MORE TIME!

### CHORUS

- HEAR ME NOW:

(RAP) 1. Boom! Boom! Boom! Oh No.  
Noise pollution in meh head. Oh No.  
Me neighbour keep turning up he stereo  
Drowining out talking in me own home.

I go for a walk, 'pon de road  
Minibus like a moving disco  
Noise abusing the environment,  
Polluting me life with distressment.

### CHORUS

2. Early in de morning me peace disturb  
I kneel down to pray kyan talk to me Lo'd  
Me children kyant get to study at nights  
Music tu'n up high 'til it turn sheer noise.  
Raising meh pressure, getting me deaf  
Hu'ting meh head and getting me vex  
Noise pollution is hurt and pain  
We better stop it now before we go insane.

### CHORUS

Boom! Boom! Boom! Oh no. Ban dem boxes fortissimo.  
Boom! Boom! Boom! Oh no. Keep dem boxes pianissimo.  
(Ad. Lib.....)

## FAMILY CRISIS

*Composed by: Paschal Jordan*  
(Mora Camp, Lower Mazaruni River)

1. Me father used to tell me that his father was Bajan,  
An' me sister went an' married up with a Trinidadian.  
Mih Aunty Stella, born in Antigua,  
An' mih Uncle Benjy went an' settle in Nassau, Bahama.
2. Me mother's mother's sister's husband was pure Vicentian;  
An' mih Uncle Sammy's second daughter was born Jamaican.  
An' in St. Lucia, me daughter Tricia  
Settle down with Jean Baptiste Philogene from Dominica.

### CHORUS

Oh Lawd! Is wha happening to me family?  
Is true that I is de only Guyanee  
To visit them is no sport  
Be time I reach the airport,  
The Immigration hassle, hassle me!

3. I used to think the Caribbean was one big nation,  
But I see some people think some people is botheration:  
"You come here again? You bringing cocaine?  
We will lock up all yuh Guyanese in de police station!"
4. And when the Airline carrying you, there is no guarantee  
That the Airport when they dropping you is a place of safety.  
And if you intransit, they don't help you one bit:  
"Once we drop you off, you no longer our responsibility!"

### CHORUS

5. Let me tell you, all me family, this is my position:  
I don't care if all you hold me guilty, with no absolution:  
I ain't going back there! I ain't going nowhere  
Till you put an end to what is blatant discrimination.
6. If you train your personnel to deal civilly with dozens,  
Then please recognise that Guyanese are also your cousins,  
"Caribbean Family" will be no fantasy  
If an end to travel hassle will only be your guarantee!

### CHORUS

## TAKE CARE OF THE CHILDREN

*Composed by: Paula Low*  
(West Ruimveldt Primary, Gr.G/t)

1. You've got to take care of the children.  
You've got to take care of the children.  
You've got to see them grow,  
You've got to see them grow,  
Not as the wild grass, but as you tender a plant.
2. You've got to love the children.  
You've got to love the children.  
Teach them right from wrong,  
Teach them right from wrong,  
Not when the bad comes, You're the one to be blamed.
3. You know the children are our future,  
And they all won't be the same.  
And when the evil surrounds them,  
Who's to blame? Who's to blame?
4. You've got to guide the children.  
You've got to guide the children.  
Let them grow intelligently,  
Let them grow intelligently,  
For there is no place for illiteracy.

(You've got to take care ....Repeat Verse 1.)



# HUMAN RIGHTS

CHORUS;  Hu-man rights is what we teach - eve-ry child we

 hope to reach - . Eve-ry man and wo-man too - has a duty we

 all must do -, to love eve-ry hu-man co-lour or creed -.

 Hu-man rights is what we need - . Hu-man rights, hu-man

 rights! Hu-man rights is what we need - .

1.  The child-ren of to-day are the fu-ture of to-mor-row ---.

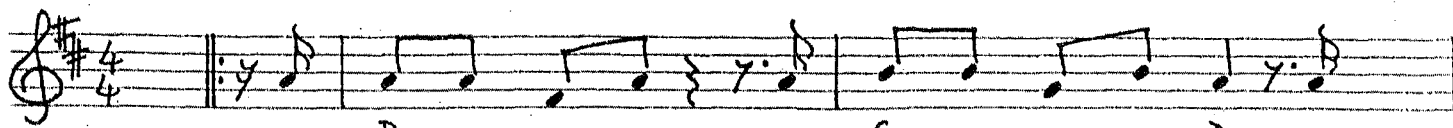
 Don't make them stray and end - up in sor-row ---.

 Give them the train-ing and set - good ex-am-ple ---.

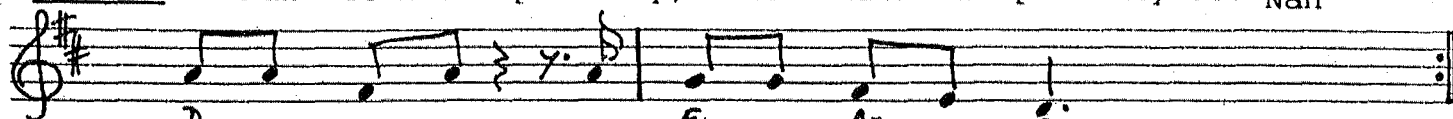
 That will al-ways keep - them out of trou-ble ---.



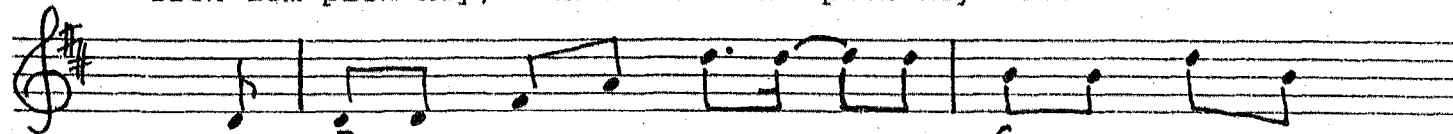
# NAH LICK DEM PICKNEY



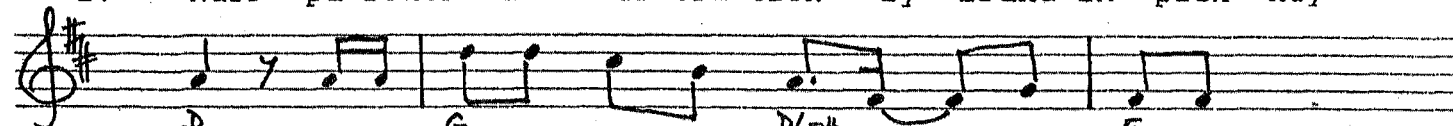
CHORUS: Nah lick dem pick-ney, nah lick dem pick-ney so. Nah



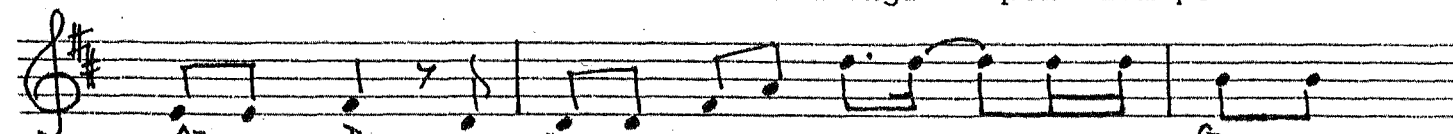
lick dem pick-ney, nah lick dem pick-ney so.



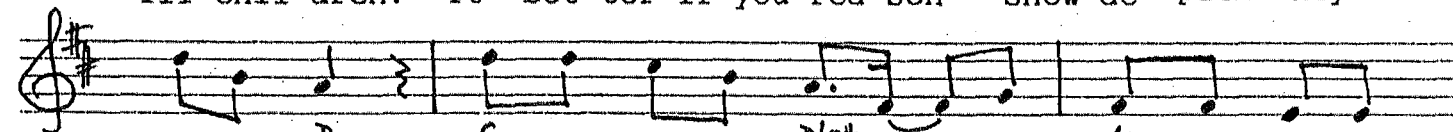
1. Nuff pa-rents ease frus-tra-tion - by brand-in' pick-ney



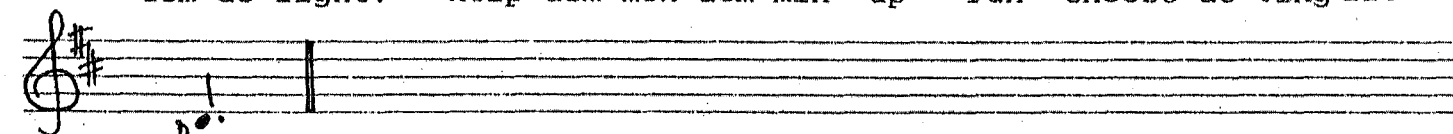
skin. Dam a tek out dem short-com-ings - 'pon dem po



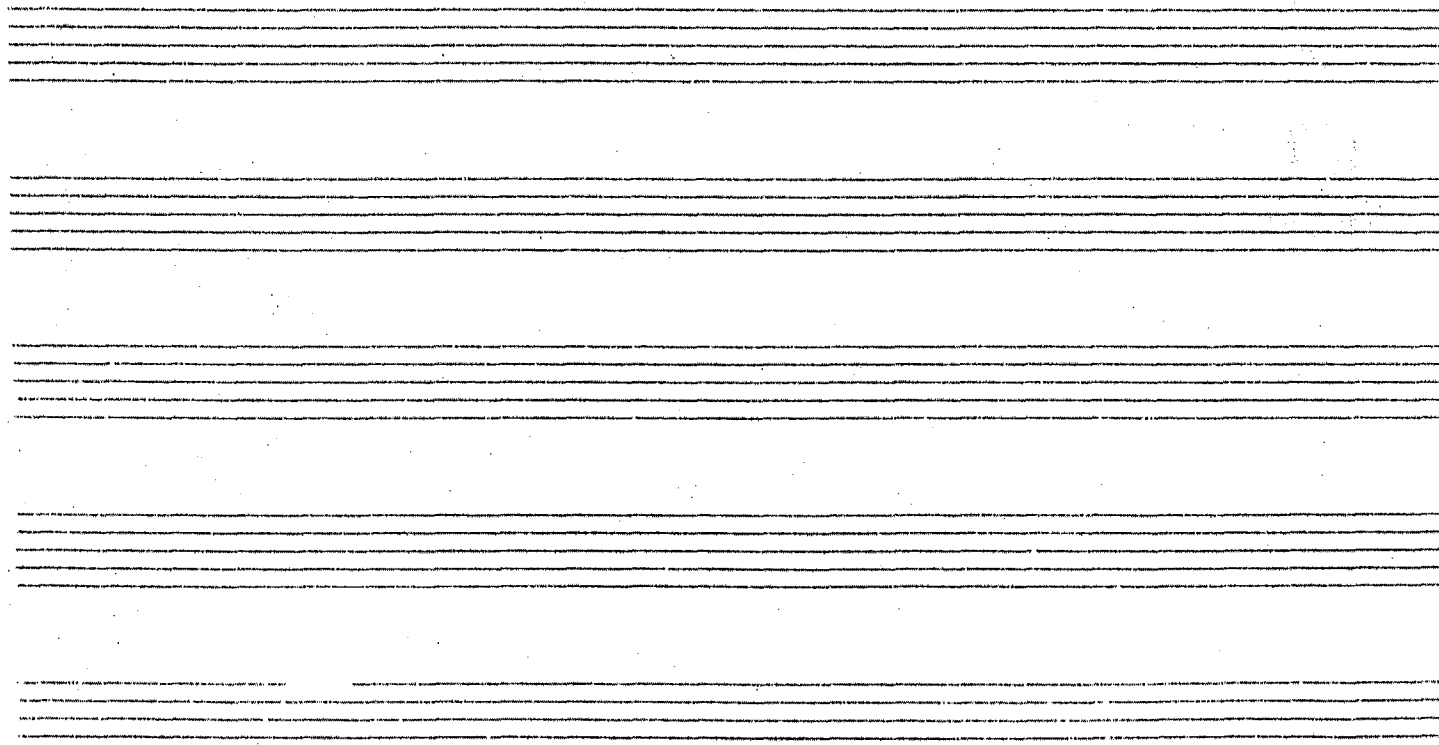
lil chil-dren. It bet-ter if you rea-son - show de pick-ney



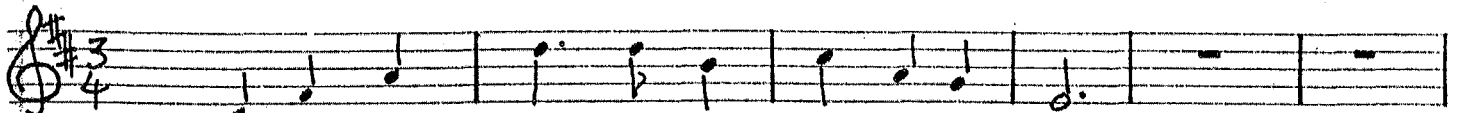
dem de light. Help dem mek dem min' up - fuh choose de ting dat



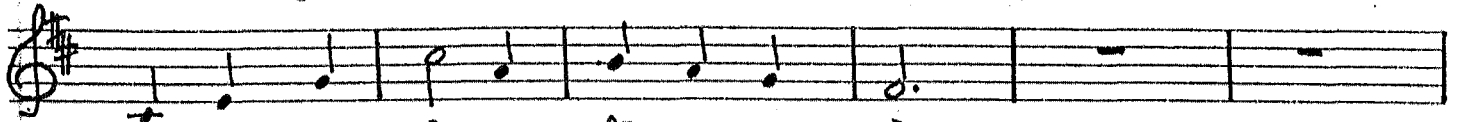
right.



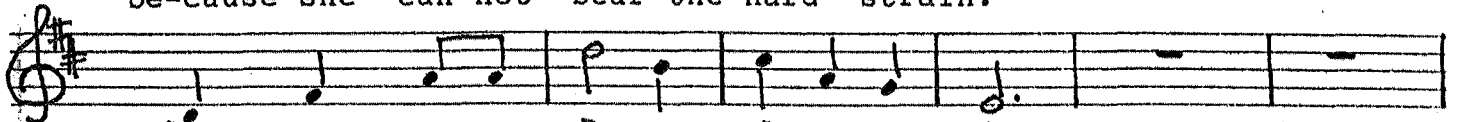
MOMMY, DONT LEAVE ME.



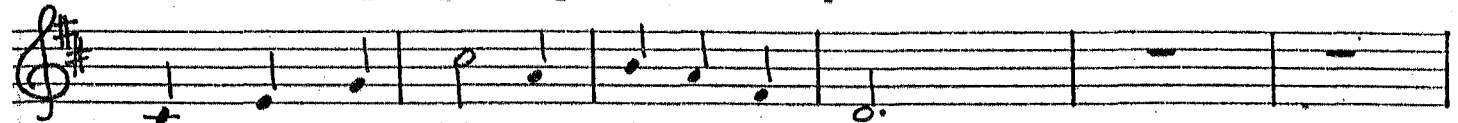
1. Mom-my, don't leave me with Gran-ny a- gain.



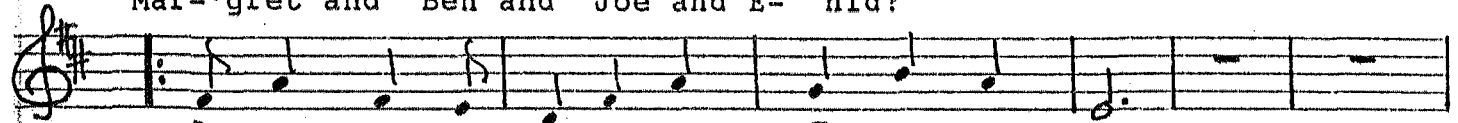
be-cause she can not bear the hard strain.



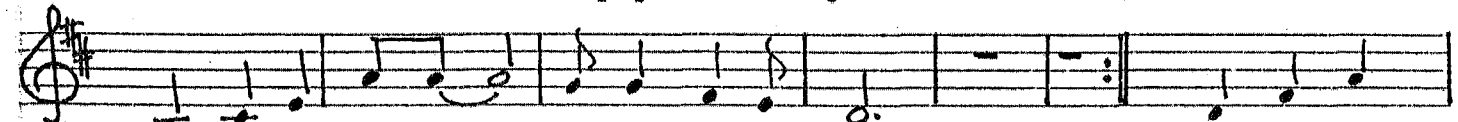
Where's she going to get the mon-ey to feed



Mar-'gret and Ben and Joe and E- nid?

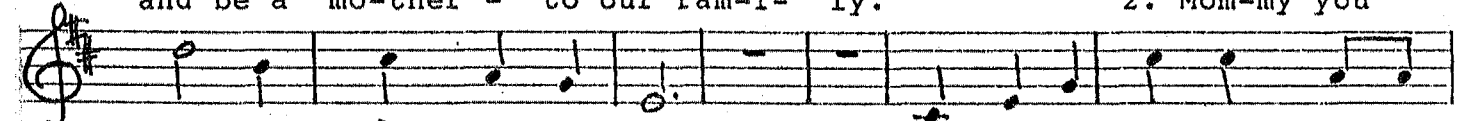


Chorus: I would love if on-ly you'd stay home with me,



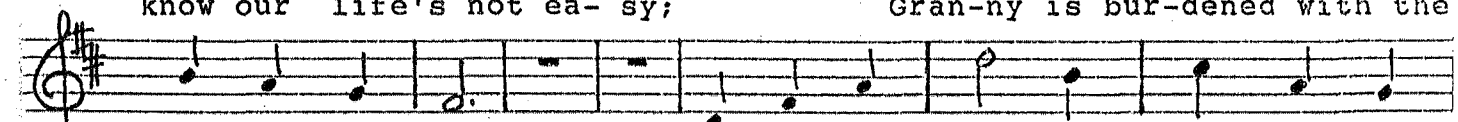
and be a mo-ther - to our fam-i- ly.

2. Mom-my you



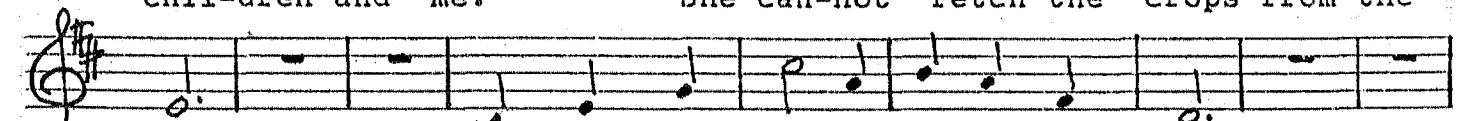
know our life's not ea- sy;

Gran-ny is bur-dened with the



chil-dren and me.

She can-not fetch the crops from the



farm.

Hard work will on-ly do her more harm.

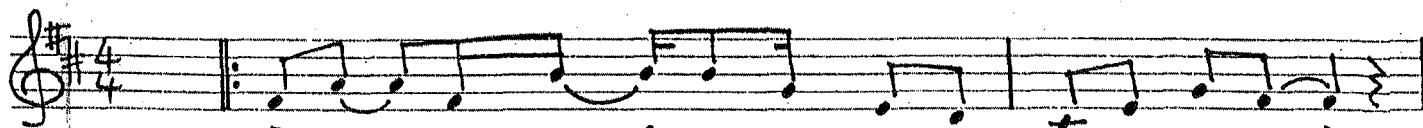
DON'T WASTE YOUR TIME AT SCHOOL

Chorus: Chil-dren, don't waste your time - at school. Al-ways try  
and o-bey the rule. School is not a place for a fash-ion pa-  
rade or a je-well-ry ex-hi-bi-tion--, so don't waste - your-time  
at school.

1. You come to school - for a well-round-ed - ed-u - ca-tion.  
Learn to read and write and spell, that is - the foun- da-tion.  
These ba-sic things - are im-por-tant, not just for - dic-ta-tion,  
but to help you in your de-vel-op-ment - as a per-son -. [So]

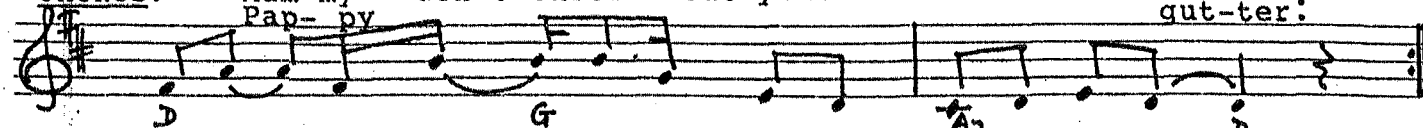
Chords: G, D, D7, G7, C, Cm, Em, Am, (D7)

# RUBBISH IN THE RIVER.

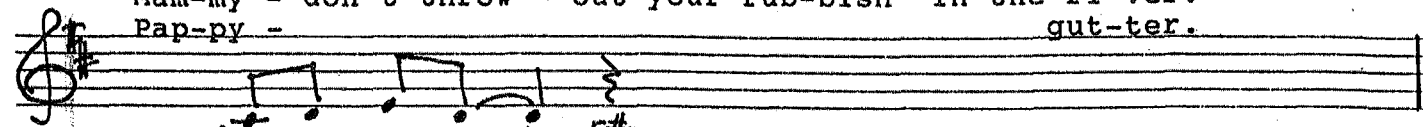


CHORUS:

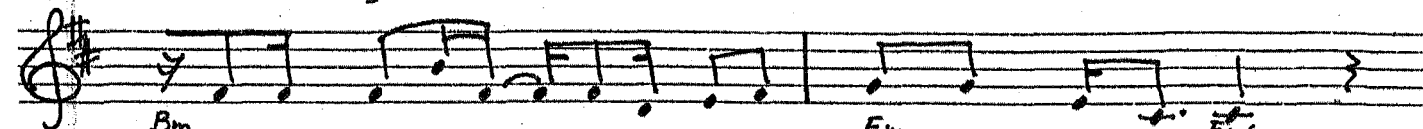
Mam-my - don't throw - out your rub-bish in the ri-ver.  
Pap-py gut-ter:



Mam-my - don't throw - out your rub-bish in the ri-ver.  
Pap-py - gut-ter.



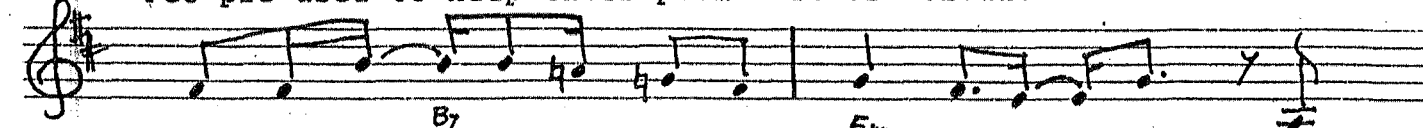
2nd Time: in the gut-ter -.



1. Not so long a-go - in Guy-an-a, things were bet-ter - :



Peo-ple used to keep their prem - is-es clean. Point-er



broom to sweep - out the dust and clear the lit-- ter, and

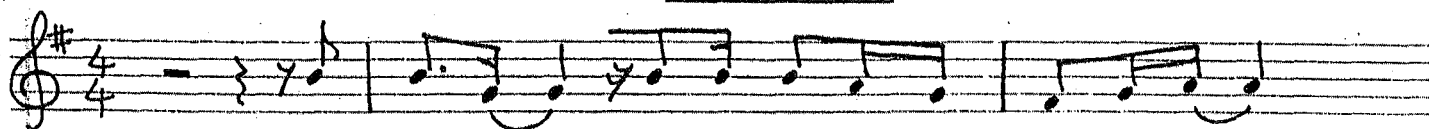


back-yard fire to bu'n - an' keep - a clean scene.

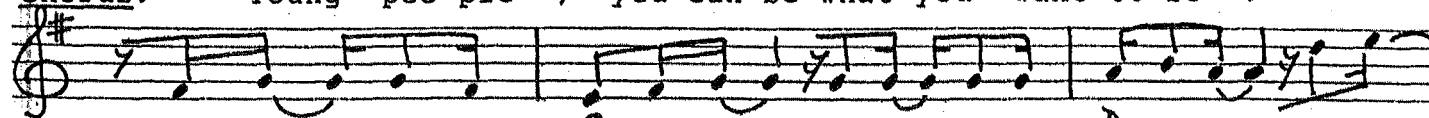
EVERYONE'S GOT RIGHTS

Eve-ry one has got the right to live, I am sure so we must  
re-cog-nise eve-ry one as part of the hu-man fam-i-ly.  
Eve-ry one has got sim-i-lar needs I am sure, long as you are  
hu-man I know eve-ry-one wants to live in dig-ni-ty.  
And I ne-ver see the child born yet who did-n't need the air to  
breathe. And I ne-ver see the man or wo-man who did-n't want  
the right to be free. CHORUS: Eve-ry one's got rights,  
hu-man rights -, we - must re-cog-nise <sup>[that]</sup> e-equal rights - is the  
foun-da-tion for hu-man so - ci-e-ty. Eve-ry one's got  
rights, hu-man rights, we - must re-cog-nise e-equal rights - is  
the foun-da-tion for free-dom, just-ice and - peace.

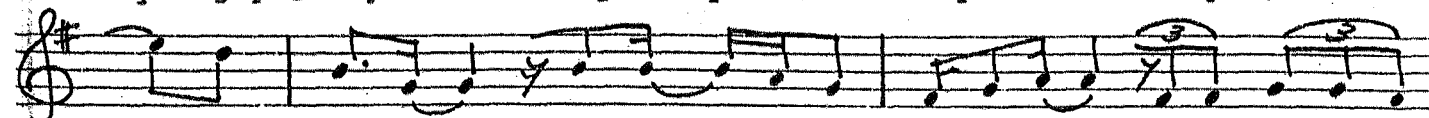
# YOUNG PEOPLE



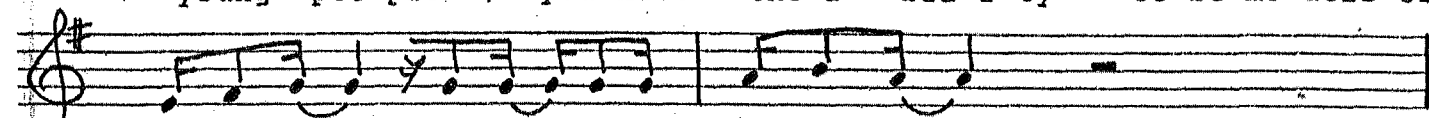
Chorus: Young peo-ple -, you can be what you want to be -:



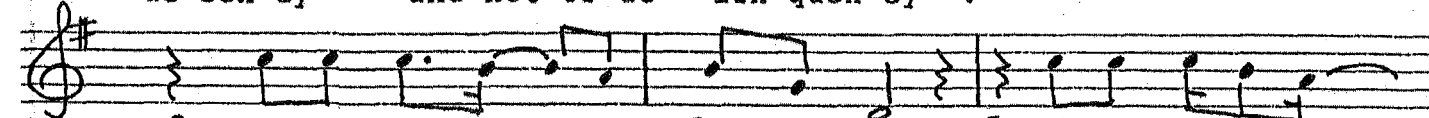
young peo-- ple with dig-ni-ty - in eve-ry so- ci-e-ty -, I know-



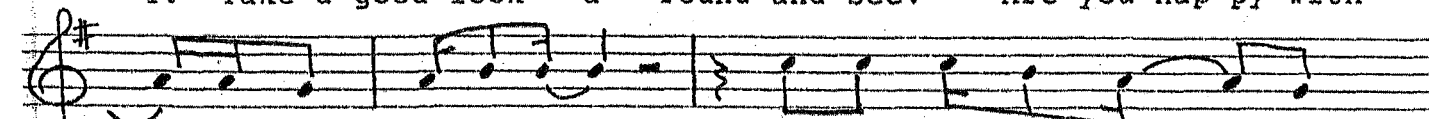
- young peo-ple -, you have - the a- bil-i-ty - to be mo-dels of



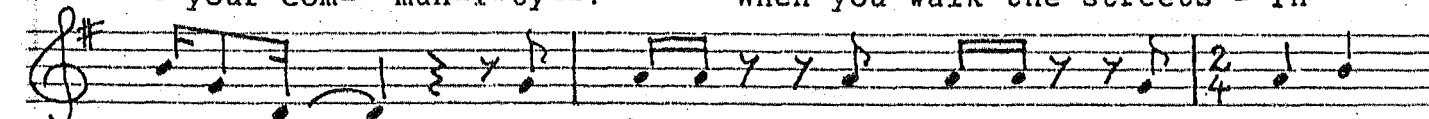
de-cen-cy - and not-of de- lin-quen-cy -.



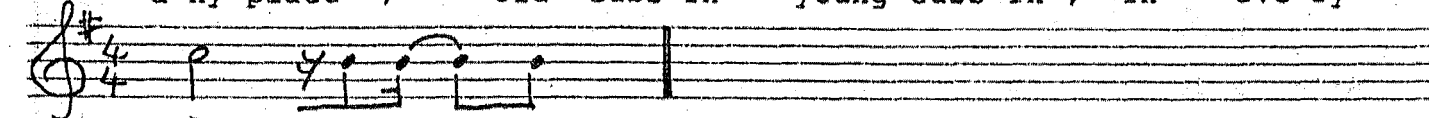
1. Take a good look - a- round and see: Are you hap-py with -



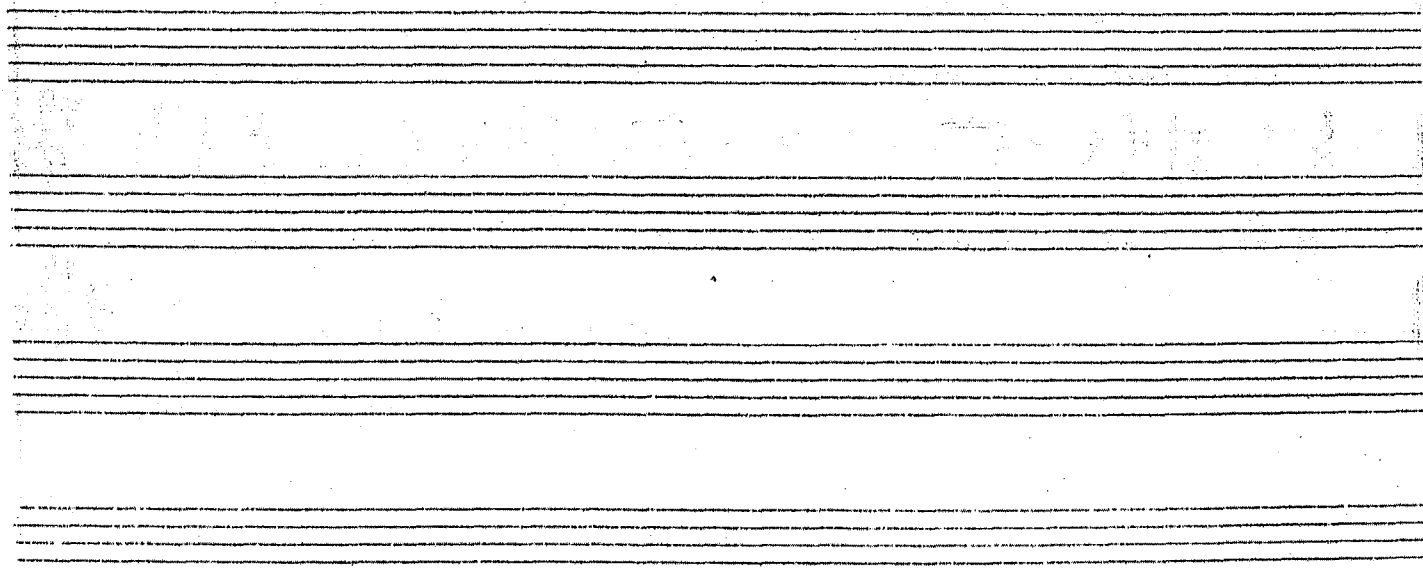
- your com- mun-i-ty--? When you walk the streets - in



a-ny place -, old cuss-in' young cuss-in', in eve-ry



race! (I say -, young)



# NOISE POLLUTION

Handwritten musical score for "Noise Pollution" in 4/4 time. The score consists of three staves with lyrics and chords. The first staff contains the first two lines of the song. The second staff contains the next two lines. The third staff contains the final line. There are several empty staves below the first three.

Do you real-ly want - to be health-y? Do you want your ears - to hear

clear-ly? Then now is the time - to act wise-ly - and stop noise pol-

lu-tion in - our so-ci' - ty ---.



# FAMILY CRISIS

1. Mh fa-ther used to tell me that his fa-ther was Ba-jan.

An' mih sis-ter went an' mar-ried up - with a Tri-ni-dad-ian. Mh

Aunt-y Stell-a--- born in An-ti-gua --, an' mih Un-cle Ben-jy

went an' set - tle in Nas-sau, Ba-ha-ma! Mh mo-ther's

mo-ther's sis-ter's hus - band was pure Vin-cen-tian, An' mih

Un-cle Sam-my's se-cond daugh - ter was born Ja- mai-can. An'

in Saint Lu-cia ---, my daugh-ter Tri-cia -- set-tle down with

Jean Bap-tiste - Phil-o-gène from Dom-i-ni-ca!

**CHORUS:** Oh Lawd! Is wha' happ'-ning to me fam - i-ly? Is

true that I is the on-ly Guy - an-ee! To vi-sit them - is no

sport! Be- time I reach - the air-port, the Im-mi-gra-tion

hass-le, hass-le me.

# TAKE CARE OF THE CHILDREN.

*Flowing*

1. You've got to take - care of the chil - dren.  
 You've got to take - care of the chil - dren-----  
 you've got to see them grow -----, not as the wild - grass-----,  
 but as you ten-der a plant -----,  
 3. You know the chil - dren are our fu - ture, and they  
 all won't be the same -----, And when the e-vil sur-rounds  
 them - who's to blame? Who's to blame -----?  
 4. You've got to guide - the - chil-dren. You've got to guide  
 --- the chil-dren-----; let them grow in-tell - i-gent-  
 ly - , let them grow in-tell ---i-gent-ly---, for there is no  
 place - for il-lit-er-a-cy-----. You've got to take-care...etc.

## EVALUATION OF HRE MUSIC KIT

Please complete the following questions and return to the address provided below. Thank you.

1. In which subject areas was the HRE music Kit used?
2. Which songs were the easiest to teach ?
3. Which songs were the most difficult to teach ?
4. Which songs did the children like most ?
5. Does the school have a music teacher ?
6. Was the sheet music used ?
7. Do you have any other comments about the Kit, or the areas covered by the songs ?

Please return this form to: The HRE Coordinator, c/o Guyana Human Rights Centre, 53'E' Hadfield Street & Austin Place, P.O.Box 19633 Georgetown.

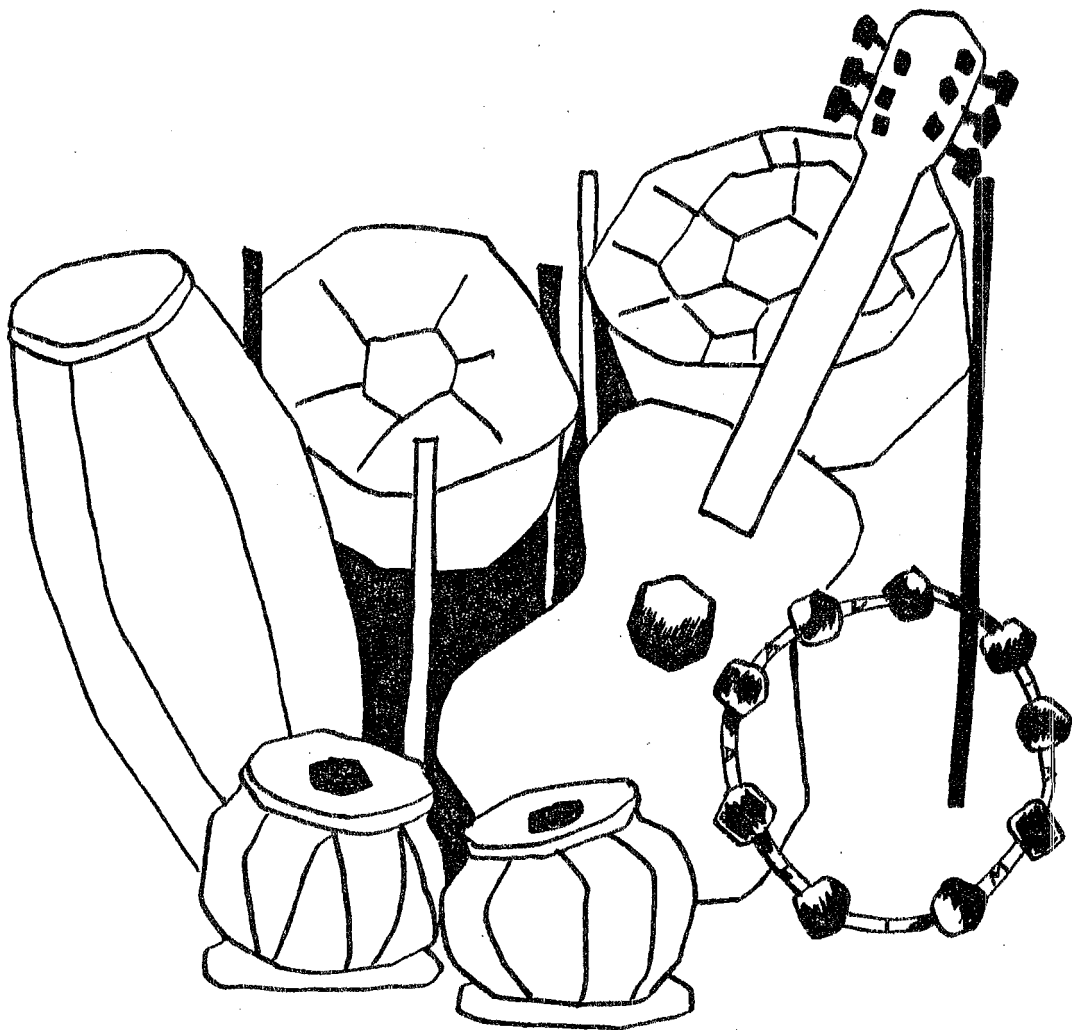
# REPORT

A RIGHTS-BASED APPROACH TO VALUES

EDUCATION:

## *THE GUYANA HRE MUSIC PROGRAMME*

*"RIGHTS IN RHYTHMS"*



The Joint Human Rights Education Programme (Amnesty International-Guyana, Guyana Human Rights Association, NCERD- Curriculum Unit- Ministry of Education)

**The Joint Human Rights Education Programme: Amnesty  
International-Guyana, Guyana Human Rights Association, NCERD-  
Curriculum Unit- Ministry of Education, Guyana** **June 2001**

*Contact Address: c/o Guyana Human Rights Centre, 56 B Hadfield St. &  
Austin Place, Georgetown, Guyana* *tel: 227-4911 fax: 227-4948*

# **A RIGHTS-BASED APPROACH TO VALUES EDUCATION: THE GUYANA HRE MUSIC PROGRAMME**

## **C O N T E N T**

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**Compiled by the Joint Human Rights Education Programme (Amnesty International-Guyana, Guyana Human Rights Association, NCERD-Curriculum Unit- Ministry of Education)**  
**June 2001**

**Printed by the Materials Production Unit, Ministry of Education for the Joint HRE Programme.**  
**Special thanks to Mr. Andrew Kartick and Staff.**

## ***A RIGHTS-BASED APPROACH TO VALUES EDUCATION: THE GUYANA HRE MUSIC PROGRAMME***

### ***First HRE Music Workshop: June 1998***

The first HRE Music Workshop based on the Convention on the Rights of the Child (CRC) was held at the Guyana Teachers Union Hall between Wednesday, June 3 to Friday, June 5, 1998. This piloting programme was organised by the Guyana Human Rights Education for Citizenship programme, a joint initiative including NCERD (Ministry of Education), Amnesty International-Guyana (AI-GY) and the Guyana Human Rights Association (GHRA) in collaboration with the Unit of Allied Arts (Ministry of Education). Invitations were sent by the Unit of Allied Arts to the Regional Education Officers in the ten Regions as well as to the ACEO of Georgetown to facilitate the attendance of music teachers and educators. Thirty-three participants representing all Regions, except Region 5, attended the Workshop.

The objectives of this First Music HRE Workshop were to inform teachers of the HRE programme, to make them aware of the HRE Module which was launched at NCERD in February 1998, and to develop knowledge and skills for musical compositions on the CRC. Dr. Hollis Liverpool (the 'Mighty Chalkdust'), a teacher at the time attached to the Ministry of Culture and Education in Trinidad & Tobago was invited to be one of the resource persons. Unfortunately due to other island activities, he could not attend.

In her Welcoming Address to participants, Ms. Desiree Wyles Ogle, Co-ordinator of the Unit of Allied Arts within the Ministry of Education, emphasised the importance of such a piloting initiative and *the usefulness of using music to transmit values in the classroom*. She stated that *children have a natural tendency to the art forms and as educators we need to encourage them more in this area*.

HRE Co-ordinating Team members, Donna Chapman and Merle Mendonca, traced the history of the HRE process in Guyana and informed participants of the on-going joint initiative of infusing human rights education into the subject areas at the primary and secondary levels. Ms. Mendonca then facilitated a group activity with participants, using a puzzle devised by High School students based on the CRC. Mr. Alim Hosein introduced the session "A Walk Through the HRE Module" and participants were broken up into working groups, to familiarize themselves with the various topics and sub-topics contained in the Module. Materials such as the HRE Module, a Chronology of the CRC and the CRC Summary by Defence for Children International were distributed to each participant, as well as copies of *A Teacher's Manual on Creative Sound and Music for Children* reproduced by the HRE Programme with kind permission from the Philippine Educational Theatre Association.

(Appendix 1- Workshop Agenda)

The first day's sessions were conducted by Paschal Jordan, Merle Mendonca, Basil Rodrigues, and Clyde Thierens who gave over-views on religious and indigenous music, the art forms of calypso and Indo-Caribbean music. Relevant sheet music and summary presentations were distributed to participants including: *Music as Charmer or Opiate*, *Music as Mathematical & Philosophical*, *Music and Religion*, and *Emotional and Psychological Effects of Rhythm*. Unfortunately, despite various attempts to invite a relevant presenter to introduce the Indo-Caribbean rhythms, it proved difficult to get such a facilitator. Ms. Mendonca assisted with this session, guiding participants through *A Summary of Indo-Caribbean Rhythms* she was able to extract from *Caribbean Currents: From Rumba to Reggae* by Peter Manuel (1995). Participants, including Patricia Branche, also contributed to this session.

During the first day, through the various interventions by teachers, it was learnt that *music teachers were a dying breed in the system* and there was insufficient funds to provide instruments for schools. A number of qualified teachers had either retired or migrated, musical instruments (*even the guitar, drum and flute*) were becoming 'extinct' and "Music" as a subject area had almost disappeared from the curriculum. Given this situation, the role both the Department of Culture and Ministry Education could play was emphasised. Both teachers and facilitators noted that training workshops and distributing 'lessons' cassettes, particularly for the hinterland teachers could be used to help untrained teachers and the Department of Culture with its qualified personnel could develop such a proposal. Teachers stated that unfortunately both the Department of Culture and the Ministry of Education over the years had not held any specialised workshops for music teachers. The suggestion was made that the two entities could work together in collaboration with the HRE programme on the technical training aspects. The HRE Coordinator explained that the budget for the Joint HRE programme was not wide enough for an expanded music skills training but felt confident that the current personnel within the programme would continue to give their skills and time voluntarily if called upon, both for training workshops as well as developing proposals.

The working sessions on the second day focused on the *Art of Composing*, ably facilitated by Paschal Jordan and Clyde Thierens. The first act in composing, stated Mr. Thierens, is *stimulation*: what moves you. He then continued that budding composers need also to focus on what touches them about the experience. Some skilled composers, he alluded, can get immediately to the core of the experience. Compositions have to be focused with the message, purpose and audience (target) in mind. Compositions can be developed by using the brainstorming method. He noted that composers can start with the lyrics first, then add music. He felt that the safest way to begin was with the 4-line verses. As lyrics are being composed, the rhythm can start flowing (or composers might come up with a rhythm/tune and then add words). He emphasised that practice is very important. Using rhythmic exercises Paschal Jordan demonstrated how rhythm is the "backbone of everything". He also looked at the component of Mood, which should seek



to ascertain what type of mood is being conveyed, for example, happy, 'jump-up', and so on. Movements can also be added (even dance). He emphasised that simple, concrete language should be utilised, not abstract, flowery ideas.

Useful interventions during these sessions were also made by Mildred Lowe of the Department of Culture and Ronald Hollingworth from the Unit of Allied Arts.

Part of the second day and most of the third working day saw teachers in groups composing around the CRC. Most of the compositions focused on the themes of Education, Identity (Indigenous), Persons with Disabilities and the Environment.

Evaluation of the Workshop took the form of a written evaluation (**Appendix 2**) as well as practical presentations during the Closing Session. Special invitees from the diplomatic corps, religious and indigenous organisations, from the Ministry of Education and the media also attended the Closing Session. They heard brief presentations given by co-ordinators, facilitators and participants of the Workshop who explained the purpose of the Workshop and specific sessions. Group and individual compositions were show-cased to an appreciative audience. The media (print, radio and TV) covered the Closing Session

The written Evaluation demonstrated that music teachers were learning of the Convention on the Rights of the Child (CRC) for the first time. The sessions they liked most were the ones on the art of composing as well as the group activities. Some of the participants felt that the sessions that needed to be expanded on were the Indo-Caribbean/Guyanese rhythms, the indigenous music forms as well as further training in composing.

In answer to the question *"What was different about this workshop?"* most participants stated that they found the methodology of involving participants in both the floor presentations and group work to be enabling and refreshing. They were impressed with the wide cross-section of facilitators as well as the high calibre of facilitating. They also found encouraging the way facilitators were prompting the hinterland teachers to compose songs based on their native language and experience. According to the indigenous teachers, this was a 'rare' experience. Most participants were specific in their answers as to how they would share what was learnt during the working sessions both within the classroom and in their communities. For example, teachers stated that they would "impart to members of the Mashramanie Committee (children) in the Region", "share my skills learnt to other guitarists through a workshop which will be conducted in August", "guiding students to compose their own tunes", "by reaching teachers in clusters", "with students and other music teachers", "during lectures on 'principles of teaching' ensure students remember that each child is an individual with certain rights" and "will share with the children in my youth club".

A circular of June 17<sup>th</sup>, 1998 sent by the HRE Co-ordinator summarised the high points of the First Music HRE Workshop and reminded participants of decisions taken at the Workshop: 1) that the follow-up workshop would take place on September 23 to September 25 1998; 2) that participants would use the intervening period to compose either individually or in group a selection or two around one of the seven thematic areas of the CRC Module, to be submitted well in advance of the workshop; 3) that HRE Music programme work towards compiling a HRE Music package. The HRE Co-ordinator also informed participants that copies of some of the lyrics composed on Day 2 and Day 3 were already being distributed, a copy of the original tape of the closing session was available for the use in schools and that a copy of most of the songs done at the Closing session on audio cassette was available at the modest fee of G\$180. per copy. Participants were also informed that a Planning Meeting of the HRE Music Team was set for July 8<sup>th</sup>. with the objective of structuring the follow-up Workshop.

At this Planning Meeting the HRE Music Team were given copies of the expenditure involved in organising the first Workshop. (Appendix 3)

## **2<sup>nd</sup> HRE Music Workshop: November 1998**

The 2<sup>nd</sup>. Music Workshop had to be postponed from September to November 1998 due to the unavailability of one of the music facilitators as well as members of the Allied Arts Unit being involved in the Caribbean Students Drama Festival which Guyana was hosting that year.

In search of innovative ways of promoting rights and responsibilities within the classroom and the broader community, music teachers around the country gathered together again to compose songs in rhythms and styles drawn from Guyana's diverse heritage. A group of thirty-two (32) teachers and educators from the ten Regions met in a four-days workshop from Tuesday, November 10<sup>th</sup>. to Friday, November 13<sup>th</sup> at the Guyana Teachers Union Hall.

The facilitators at this Workshop were Paschal Jordan, Merle Mendonca, Clyde Thierens, and Desiree Wyles-Ogle. They were also kindly assisted by Mildred Lowe from the Department of Culture.

Most of the first day sessions were dedicated to reviewing the process as well as awareness sessions on the Caribbean Rhythm Patterns (*hand-outs: Some Drum Rhythms of the Caribbean (received from Marjorie Wylie of the Jamaica School of Music) Haitian Rhythms, Jamaica Patterns, Drum Notation and Pattern.*)

Attempts again were made to find an appropriate facilitator to organise the session on Indo-Caribbean music. An invitation was also extended to the Indian Cultural Centre but they did not have any qualified personnel at the time. Another attempt was made to

obtain the services of a qualified facilitator from the Ministry of Education/Culture of Trinidad but this also proved difficult.

It was noted that despite the fact that circulars and messages had been sent prompting participants to submit draft compositions in-between workshops, apart from two persons, this exercise remained unfinished. After discussion it was ascertained that many participants still felt 'shy', 'not confident', 'not trained enough' to work on their own to produce original items. These reflections were also shared by the HRE music team members. Accordingly, the draft Agenda of the Workshop was structured to include more music skills training. A number of the sessions concentrated on *Writing a Melody Line (cadence, choosing the rhythm, choosing the key)*, *Moods, Message and Music*, *Poetry for Songs (Metre, Rhyme, Singability)*.

Two-and-a-half days were spent by participants composing group and individual items.

On the third day of the workshop, a discussion was introduced as to the format the work of the composers would take for use in the classroom. Initially, it was envisaged that a 'music package' containing the relevant lyrics and sheet music would be placed in a simple file or bound folder. Some participants and facilitators thought it would be a good idea for the package to include an audio cassette since many teachers could not read sheet music. This idea was discussed. The HRE Co-ordinator stated that the residual funds of the HRE general programme may be able to cover this expense but this needed to be discussed with the HRE Co-ordinating Team as well as "Teaching for Freedom". One member of the Music Team then introduced the idea of copyright. He wanted to find out who would hold the corporate copyright for the music composed for the HRE-CRC module. He queried whether the individual composers should 'give' their compositions or should they be encouraged to 'sell' them to the GHRA. He wondered what would be the consequences of 'giving' and 'selling'. It was explained by the HRE Co-ordinator that 'copyright' for the *Human Rights Education for Citizenship* Module, being a joint publication, was vested in the joint HRE programme. If the HRE Music programme were to evolve into a formal package, any 'holding rights' would be under this joint programme, and not any individual body within the programme (e.g. GHRA). She stated that not enough information was available either nationally or by the present grouping to have clear answers. She encouraged discussion by participants on the issue. All the participants who voiced opinions on this issue, including Henry Rodney, Norma Semple, Paula Lowe, amongst others, stated that they were not interested in individual copyright but opted for 'being covered' by the HRE process. The HRE Co-ordinator told participants they could continue to discuss it before the closure of the workshop and if necessary any person or persons should feel free to re-open the discussion.

The *Review of Compositions* on the final working day was truly rich and rewarding. Some 20 pieces were presented to a 'panel' who gave a brief evaluation to composers mainly based on content and style. It was felt that enough material had been produced for the HRE programme to move forward with its objective of a HRE Music package.

In their verbal evaluation and recommendations for *The Next Steps* participants were enthusiastic that with help from the HRE Music and Co-ordinating Teams their compositions could be 'tidied up' and made ready for use in the classrooms. Some participants also felt that young people, outside of the classroom, for example in youth groups could also benefit from this form of 'values education'. The HRE Music Team was entrusted with reviewing a first set of songs that could be used in the 'package' as well as 'fine-tuning' them ready for taping. It was envisaged that at the Third and final Workshop some studio taping could begin.

The closing sessions of the Workshop were spent preparing for a Concert that evening (Friday, November 13) at the Umana Yana to commemorate the 50<sup>th</sup>. Anniversary of the Universal Declaration of Human Rights. In company with local artistes such as Whinfield James, Julie Lewis, Martin Byrne, young members of Artistes in Direct Support, Roy Geddes Steel Band Silvertone, and the National Dance Company, the HRE Music teachers were able to 'showcase' their compositions. Special Guest at the Concert was also Jamaica's top stand-up comedian, Claudette Pious, who traced the stages of development of the Caribbean Child, based on the CRC guidelines. The Concert was well attended and from reports received members of the audience were pleased with the quality of the concert items and appreciated the efforts made by the teachers after a 4-days workshop.

A few persons felt that more advertising of the Concert should have been undertaken. Unfortunately the HRE budget could not cover paid ads but 'Community Calling' on the GBC gave free and constant publicity, some 200 letter-size adverts were also printed and placed in a number of public spots, schools and offices and some newspapers carried the Press Release at the start of the Workshop which also advertised the Concert. There were over 200 persons present at the Concert at (seating accommodation catered for 300) which was a good turn-out considering the competing events at the time: Graduation at the University of Guyana, T&T Calypsonian Crossfyah at Thirst Park, and the vigorous street demos outside of the Customs which inhibited folks from using public transportation after dark. It was the first time in Guyana, a Human Rights concert of this nature was held - we understand also *a first for the Caribbean*.

The GBC carried the entire concert on International Human Rights Day 1998, while the Talking About Education and Broadcast to Schools also used excerpts. The coverage by print, radio and TV media was excellent.

Income generated from the sale of Concert tickets (approx. \$65,900.) defrayed expenses (\$57,277.). The breakdown of this information as well as Workshop expenses for the 2<sup>nd</sup>. HRE Music Workshop were once again shared with the Music HRE Team. As a point of information, all members of the HRE Co-ordination Team as well as the Head of the Curriculum Unit at NCERD and the Chief Education Officer receive all financial and other reports on Workshops as these occur.

### **3<sup>rd</sup>. HRE Music Workshop: November 1999**

The third and final HRE Music Workshop took place between November 15 and November 18, 1999 at the GNS Sports Club. At least two planning meetings had taken place prior to the Workshop as well as 'Retreat' for the Music Team. This 'Retreat' took place at the Benedictine Monastery, Mora Camp, on the Mazaruni River during the period October 4 to October 7<sup>th</sup>. The Team was able to complete the music sheets for some eleven (11) songs as well as 'firm up' the lyrics. They were photo-copied and placed in a three-ring 'hard cover' file, with pockets, for each workshop participant and facilitator. The HRE Music Team had also placed some songs 'in the pipeline' (*Child Labour* by Paulette Nelson, *Aids is a Killer* by Joel Gonsalves, *Stop the Discrimination* by Charles Holmes, *Shovel and Spade* by the Kako Teachers). On the team's recommendation a smaller number of teachers (13), more directly involved with composing, were invited to this final Workshop.

Also on the recommendation of the HRE Music Team, Mr. Cecil Bovell, Director of the Police Band, was invited to this final workshop given his special expertise. Materials explaining the HRE process as well as a file with the selected compositions were sent to him. The Music Team had also requested that the HRE Co-ordinator begin making queries from a local musician who had access to digital computerized equipment to print the sheet music.

Participants were informed that the HRE Joint Programme had been able to secure modest funding from the TFF for the production of the HRE Music Kit which would also include an audio cassette. The HRE Co-ordinating Team felt that schools could contribute to the Kits and that complimentary Kits be distributed to all involved in the process. Contributions from the Kits could go into a 'revolving fund' that would help teachers with evaluation and assessment. The Team also felt that if further copies were to be produced then decisions should be made at that point as to how best individual or group composers could benefit financially.

A review of the work done by the Music Team was undertaken by all participants and amendments made to some stanzas as well as to the rhythm pattern of "Nah Lick dem Pickney". Clarification was sought by the HRE Co-ordinator as to the correct names of individual and group composers for each song since it was felt that the final product should be as accurate as possible. The discussion on the issue re-opened discussion on individual or group copyright. Participants again expressed interest that the HRE process

'cover' this aspect. One of the Music Team members asked that the Co-ordinator draw up a type of 'understanding' that each composer could possibly sign to 'giving over rights to the HRE or whatever'. The Co-ordinator agreed to do so and informed participants that if they wished to sign to any 'agreement' they could request a session on the following day's agenda to do so and that forms will be available. No participant brought up the matter of copyright again before the closure of the Workshop.

In their *written Evaluation* participants felt that HRE music ought to be integrated into the schools' curriculum but were not specific as to how this can be done. Some participants felt that HRE music can only be integrated effectively if NCERD and the various 'levels meetings' take it on board. On being asked in the questionnaire whether they had any plans for utilising the Draft HRE Music Manual, participants responded in the affirmative, with answers ranging from organising workshops in their regions to using the materials with other staff members at seminars during the vacation period. Other comments included recommendations that the "HRE songs be part of the national songs of Guyana", "that teachers be given the opportunity to spread the good news to the Caribbean", "training on the spoken word, for those who don't like to sing" be organized, and that "singing with accompaniment was more productive". At the closure of the Workshop participants were informed that the next step would be to have the lyrics and sheet music ready for the HRE music packet or Kit. A search would also begin for an appropriate recording studio which could also assist in identifying where the audio cassettes could be commercially printed.

The Closing Session of the Workshop took the form of a *concert at the West Ruimveldt Primary School* at which all of the compositions slated for inclusion in the HRE Music package were performed. *Over one thousand students were in attendance at this concert.* They seemed to have enjoyed all the renditions despite the lateness of the afternoon. Coverage by the radio and TV media was extremely good. Both the Concert and the Workshop benefitted tremendously from the assistance given by Cecil Bovell for the musical arrangement. He also generously provided the loan of instruments and sound system, and also facilitated the participation of two (additional) talented musicians, Michael Evelyn (saxophonist) and Michael Smith (drummer) who also gave generously of their time at the school's Concert. The Concert was well chaired by Clyde Thierens. The favourite performer of the young audience was teacher "Franklin" Henry Rodney, popular TV actor and stage personality. An enjoyable interactive address was given by the Chief Education Officer, Mr. Ed Caesar, while the Vote of Thanks was suavely concluded by Adrian Gomes, Headteacher of Aishalton Secondary School, South Rupununi.

### **Production & Distribution of HRE Music Kit: Rights in Rythms:Sept-Nov.,2000**

The three members of the Music Team, along with Mr. Cecil Bovell, met at the Guyana Human Rights Centre from January 25 to January 28<sup>th</sup>. to finalize all the musical arrangements. The decision was taken that Clyde Thierens, with assistance of Cecil Bovell and Merle Mendonca, continue exploring where the recording sessions could be done locally and at what costs. Since production of the Kit was behind schedule, due in part to the national strikes, it was decided that recording should take place by March 2000 to keep expenses in line with the year 2000 auditing.

After brainstorming with members of the HRE Music Team and the Co-ordinating Team it was decided that the caption "Rights in Rhythms: Human Rights Education Music Kit for Schools" be used. It was also confirmed that the HRE Co-ordinating Team seek to obtain as a contribution G\$500. per Kit from schools in Guyana.

Recording began at Kross Kolor Records around May 10<sup>th</sup>. and ended on May 28, 2000. By July 2000 1000 copies of the printed Kit had been prepared. High school and university students, attached to 'Rights of Children' (ROC), assisted with the pagination. The work of one of ROC's members, Michelle Kalamandeen, has been acknowledged and appreciated. She assisted with designing and computerizing the art work for the covers of the file and the audio cassette.

The master copy of the audio was sent in August to Disk Makers in New Jersey for bulk reproduction. By September 8<sup>th</sup>. 2000 1,015 copies of the audio cassettes arrived in the country. After customs clearance, kindly facilitated by the Ministry of Education, distribution of the HRE Kit began to all HRE Music participants as well as to other administrators and educators within the Ministry of Education. By December 2000, approximately 692 copies of the HRE Music Kit had been dispatched to the various Regional Education Officers as well as to the Cyril Potter's Training College. Fifty copies were also requested by other private educational and religious teaching institutions. By February 2001 only eighty-three copies (83) copies remained with the Programme, although an additional request from one of the Regions was in the pipeline.

The kind assistance of Ms. Carmen Jarvis, the Secretary General of the Guyana National Commission of UNESCO, was gratefully acknowledged. She facilitated the donation of one hundred and eighty-four (184) copies of the Kit to the nursery, primary and secondary schools within Georgetown and Region 5.

The work of the Regional Education Officers and their staff, not only in helping with the distribution of the Kit, but facilitating the attendance of teachers throughout the process, was noted and appreciated.



The piloting project was successfully completed without any administrative or co-ordinating fees nor stipends provided to the HRE Co-ordinating Team. (Appendix 4)

### **Evaluation Workshop: March 2001**

Utilising funds drawn from the schools' contributions towards the HRE Music Kit, an Evaluation Workshop was held at the Guyana Human Rights Centre on March 1 & 2, 2001. Twenty-two participants involved in the Programme, from nine Regions, attended the Workshop to assess the use of the Kit and to explore other steps to be taken to promote HRE through music. Excuses of absence were recorded from five teachers and musicians.

The Workshop sessions were chaired by Sybil Blackman of the Ministry of Education. At the Opening Session, "Songs of Praise" were sung by participants in English, Wapishana, Macushi, Akawaio and Hindi. The Rhythmic Exercises, instructional as well as highly enjoyable, were facilitated by Clyde Thierens, Jennifer Cumberbatch and Dawn Hastings. It was agreed that these exercises should be used more often in the classroom since they would also help develop children's listening skills. Games can also be devised using 'rhythmic conversations'.

Participants then reported on the variety of ways the Kit was being used. Interior teachers were translating some songs into local languages; the cassette was played at PTA meetings and graduations, as well as being used at the Cyril Potter's Teachers Training College. Moreover, a number of entries to the national Mashramanie Children's Competition were inspired by the HRE cassette. Several winning entries in the Nursery, and 14 to 17 year old groups also contained rights-based themes. Participants who had travelled abroad reported positive reactions to the Kit in Canada (Link Show), and at the Caribbean Drama Festival in Jamaica. It was reported that Patricia Branche and her group of students from the Essequibo who attended the Festival in Jamaica were successful with their dance item based on the HRE song: "Noise Pollution". (See **Appendix 5** for summary of participants' presentations by Regions.)

The Chief Education Officer, Mr. Ed Caesar, in his presentation stated that he had noted that children do not sing enough in schools, perhaps because singing was not viewed as an important element in the schools' programme. He felt that all teachers attached to the HRE Music programme should "sell" the project more to their education officers, their headteachers and so on. He felt it was important that focus be placed on the expressive arts so that students could be encouraged to include these in their 'set of 4 + 2 subjects' to acquire a job. He agreed with participants that the Unit of Allied Arts within the Ministry is at times treated as a 'second cousin' and is under-resourced. The CEO was of the opinion that the HRE should be represented on the National Commission on the Rights of the Child, since this was a focal point of all units involved in HR and Children's Rights.

The CEO also informed participants that that he had received very favourable comments on the Kit from his counterparts in the Caribbean Region at the CXC Meeting. He also stated that at a CARNEID/UNESCO Caribbean meeting last year he had shared information about the programme, while it was still being piloted. He expressed regret that despite the good distribution of the Kit, the publicity aspects of the programme still needed to be addressed in order to impact nationally.

On behalf of the HRE Co-ordinating Team, Ms. Mendonca led participants through the various sections of the Draft Report on the HRE Music process, beginning with the first piloting workshop in June 1998, including the two concerts and culminating with the printing and distribution of the Kits in year 2000. Participants were also given a detailed break-down on the distribution of the Kits by Regions. She also gave a summary of the Evaluation sheets that were received from 17 schools, mainly from Regions 7 and 10, in time for the Workshop. She noted that analysis of the evaluation by the schools showed that the song that was believed to be the easiest to teach was "Nah Lick dem Pickney", which was also thought to be the most popular amongst students, followed by "Don't Waste Your Time at School".

**(Appendix 6)**

After discussion and some minor amendments the Report was unanimously adopted. Ms. Rosana Narine was called upon by the Chair to guide participants through the expense statements of the various Workshops as well as the final accounts for the production of the Kit and audio-cassette. It was noted that the workshop expenses had already been audited by Barcellos & Narine Company and that the production expenses will be included in the year 2001 audit.

The Chair, on behalf of the participants, thanked Ms. Mendonca, the HRE Co-ordinator, and Ms. Narine from Amnesty International-Guyana for their presentations and their sustained assistance to the programme. It was agreed that the Report should be extended to include the Report of the current Evaluation Workshop and that it should be widely circulated, particularly to all the Regional Education Officers in Guyana.

Most of the afternoon session was spent with visits to the Distance Education and Information Unit and the Learning Resource Development Unit at NCERD, Ministry of Education. An explanation of the history and work of the Distance Ed. and Info. Unit was given by its Co-ordinator, Ms. Hazel Moses. She also made some recent materials from the Unit available to participants, and later gave them a guided tour of the new recording studio out of which the *Broadcast to Schools* and *Talking About Education* programmes are arranged. Participants were all impressed by the studio, including the space it afforded for the possible hosting of musical presentations by student groups.

Ms. Rita Lowell, Co-ordinator of the Learning Resource Development Unit, also outlined the work of her unit as well as gave them a guided tour of her two departments. She also distributed materials and teaching aids to participants and promised to look into proposals for musical and other teaching equipment, particularly from the interior schools.

(Before the close of the Evaluation Workshop one Headteacher from the "deep South" of the Rupununi (Region 9) wrote a proposal to the Unit.) After discussions, Ms. Lowell took the decision on behalf of her Unit to buy some posters from the HRE programme for some of the schools represented at the Workshop. Both participants and the HRE Team expressed their thanks to the Unit.

Day Two of the Workshop Sessions were chaired by Ms. Sybil Blackman and, in parts, by Ms. Rosana Narine. The opening session consisted of a youth member of Rights of Children (ROC), Ms. Nalini Smith, giving a brief explanation of their 'Holding Onto Friendships' campaign within the schools. Participants enjoyed being led through the exercise of the 'chants' composed by ROC.

Participants also thoroughly enjoyed the presence and singing of two young composers, Oslyn Duke of Patentia Secondary School and Calvin Delph from Bagotsville Primary school (Region 3). Their compositions, based on the HRE/CRC themes, won entries in both the regional and national Mashramani competitions. It was noted that the chorus of the song, sung by 8-year old Calvin Delph on racial harmony had been composed at one of HRE Music Workshops, with verses composed by one of the HRE teachers from the Region. Appreciation of the work being done by HRE teacher Juliette Statia-Phillips was recorded.

After a brief Review of Day 1, participants began discussions on the "Way Forward" for the HRE Music Process. It was noted that in general, with respect to music and singing in schools, these subject areas are no longer given priority. Even though there was recognition that the arts are equally important as other subject areas for a child's development, budgets for this area at both the national and regional levels are abysmally low. It was again noted that music teachers are a dying breed in Guyana.

Participants were in agreement that all Regional Education Officers should be prompted by both individual and Team members within the HRE programme to facilitate the strengthening of the expressive arts in the schools curriculum, particularly in the areas of singing and dance. It was noted that some Regional Education Officers, particularly the REOs of Regions 2, 4 and 7 were very supportive of the HRE Music process. Ms. Patricia Branche of Region 2 informed participants that resulting from the sustained interest of the education department, her region could boast that Music is still being taught in secondary schools since part-time music teachers are attached to the schools. They teach both the practical and theoretical aspects of music, and in some schools steel pans and key-boards are used.

She noted that the REdO had made it her duty to ensure that schools are properly equipped with musical instruments and reported on the recent donations from the education department of a number of 'casios' to schools.

It was noted that an arrangement with part-time teachers attached to the Cyril Potters Teachers Training College has been put in place since the migration of the full-time music teachers (who were also part of the HRE Music programme). Two of the HRE music teachers are part of this new arrangement.

The issue of copyright and royalties, prompted by the circular of November 12, 2000 by one of the musicians, was thoroughly discussed. The decision was taken that the HRE Team draw up a Statement to reflect all the discussion points that would be brought back for another round of discussion by participants before the closure of the Workshop. This was done and, after some amendments, a 5-point Statement of Agreement was unanimously accepted (**Appendix 7**). It was also agreed that the HRE Team send a letter with a copy of the Statement to the musician who had sent apologies of his non-attendance to the meeting, due to his recent arrival back into the country.

During the "Renditions and Review Session", the decision was taken that the composers of the 'pieces in the pipeline', for example, *Shovel and Spade*, *Stop the Discrimination*, *Child Labour* and *AIDS is a Killer* should be encouraged to finish their compositions. The opportunity was used to have Region 1 teacher, Charles Holmes, now seconded to the Georgetown Education Unit, lead participants through his composition: *Stop the Discrimination*.

After the intervention by Mr. Leon Mars, the decision was also taken that NCERD include a few of the HRE songs into the revised Social Studies (and other subject areas) syllabus.

The following decisions were also taken at this juncture:

- 1) that participants continue to promote HRE music both within and outside of their school environment;
- 2) that the HRE Coordinator continue to explore ways in bringing the group together as well as to expanding the programme;
- 3) that the HRE Team encourage NCERD to print the HRE Music Evaluation Report for distribution to all participants, Regional Educational Officers and all relevant agencies.

In closing, the work of all teachers and the HRE Co-ordinating and Music Teams was acknowledged as well as the kind donation from the Teaching for Freedom Fund (AI-Norway) which covered all workshop, printing and production expenses. The timely donation from Ms. Carmen Jarvis, National Representative of UNESCO was also acknowledged. UNESCO-Guyana, through the UNESCO Regional Office in Trinidad, donated one hundred and eighty-four copies of the Music Kit for schools in the Georgetown and Region 5 areas.

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**HRE Musical Workshop  
GTU Hall**

**DRAFT A G E N D A**

**Wednesday, 3 June**

9.00 a.m.	Welcome Introduction of Participants	Desiree Wyles Ogle (Unit of Allied Arts) Activity 1
9.20 a.m.	Opening Remarks: The HRE Process	Donna Chapman (NCERD) (HRE Co-ordinating Team)
9.45 a.m.	Music in the Curriculum	NCERD
10.15 a.m.	B R E A K	
10.30	Understanding the CRC (Activity 2)	Merle Mendonca (GHRA)
11.30	A Walk Through the HRE Module	Alim Hoslein (AI-Guyana)
12.15	L U N C H	
1.30	Music as a vehicle for promoting values - Religious music - Folk/Indigenous music - Calypso - Indo-Caribbean (Facilitators: Paschal Jordan, Clyde Thierens, Buddy Persaud, Basil Rodrigues, Merle Mendonca)	

**Thursday, June 4**

9.00 a.m.	Review: Day 1
9.15	The art of Composing (Facilitators: Paschal Jordan, Clyde Thierens)
9.45	Group Work: Composing around HRE themes

**Friday, June 5**

	Cont'd: Group Work
2.30 p.m.	Closure (Public event: explanation of w.shop, demo of compositions)



2<sup>nd</sup> HRE Musical Workshop  
GTU Hall  
November 10-November 13, 1998

## DRAFT AGENDA

### Tuesday, November 10

- |            |  |
|------------|--|
| 9.00 a.m.  | Welcome / Introduction of Participants/<br>Review of the Process<br>(Desiree Wyles Ogle, Donna Chapman, Alim Hosein)   |
| 9.20 a.m.  | Rhythmic Conversations (Bro. Paschal Jordan)   |
| 10.15 a.m. | <i>B R E A K</i>   |
| 10.30 a.m. | Caribbean Rhythm Patterns<br>(Paschal Jordan, Clyde Thierens, Merle Mendonca,<br>Henry Rodney, Basil Rodrigues, et al) |
| 11.45 a.m. | <i>L U N C H</i>   |
| 1.00 p.m.  | Participants share individual/group compositions.<br>Review  |
| 3.30 p.m.  | Day 1 Closure  |


### Wednesday, November 11

- |            |   |
|------------|---|
| 9.00 a.m.  | Review & Warm-up  |
| 9.10 a.m.  | Moods, Message & Music (Bro.P Jordan, C. Thierens)  |
| 10.00 a.m. | <i>B R E A K</i>  |
| 10.15 a.m. | On Writing a Melody Line (Clyde Thierens)<br>- cadence<br>- choosing your rhythm<br>- choosing your key |
| 11.30 a.m. | <i>L U N C H</i>  |
| 12.45 p.m. | Individual/ Group Work  |
| 3.15 p.m.  | Interpretative Dance to HRE Compositions<br>By group of High School students                            |
| 3.30 p.m.  | Day 2 Closure   |

**Thursday, November 12**

9.00 a.m.	Review & Warm-Up	
9.15 a.m.	Poetry for Songs (Metre, Rhyme, Singability)	(Mildred Lowe)
10.15 a.m.	<i>B R E A K</i>	
10.30 a.m.	Individual / Group Work continue	
11.45 a.m.	<i>L U N C H</i>	
12.45 a.m.	Individual / Group Work continue	
3.30 p.m.	Day 3: Closure	

**Friday, November 13**

9.00 a.m.	Review of Compositions	
10.15 a.m.	<i>B R E A K</i>	
10.30 a.m.	Review (Cont'd)	
11.45 a.m.	<i>L U N C H</i>	
12.45 p.m.	The Next Steps	
	Practice Session for Concert Items	
2.00 p.m.	Closure of 2 <sup>nd</sup> HRE Workshop	



1. Please assess different aspects of the Workshop by writing the appropriate number in the boxes: 1 = poor    2 = fair    3 = good    4 = very good

Workshop atmosphere	<input type="text"/>	Materials	<input type="text"/>	Main Facilitators	<input type="text"/>
Meals	<input type="text"/>	Agenda Items	<input type="text"/>		

2. What was different about this Workshop?
3. Was the Agenda too crowded?
4. Were your expectations met?
5. Did the Workshop help you understand better some of the rights addressed in the CRC?
6. How do you believe HRE Music should be integrated into the schools' curriculum?
7. Do you have any plans for using the Draft HRE Music Manual?  
If yes, how?
8. Did you enjoy the Workshop?
9. Any other comments?

**APPENDIX 3**

**EXPENSE ACCOUNT  
1<sup>st</sup>. HRE MUSICAL WORKSHOP  
June 3 – 5, 1998**

	G\$.
Travel & Meals & Accommodation of Participants	248,920.
Workshop Meals/snacks (+closing session)	79,345.
Rental of Hall	4,000.
Stationery	13,420.
Photocopies	7,480.
GPO Mailing	576.
Miscellaneous (paper towels, toiletry items)	570.
Preparatory workshop expenses (photocopies, travel)	1,320.
<b>TOTAL: G\$</b>	<b>355,631.</b>

**APPENDIX 4**

**HRE MUSIC EXPENSES: SEPT. 1999 – SEPT. 2000**

	<b>G \$</b>
3 <sup>RD</sup> . National Workshop, Retreat & Planning Meetings	313,787.
Travel, sustenance and stipends of Musicians	486,060.
File Folders & Printing of 1000 Music Kits	170,000.
Preparatory expenses of audio-cassettes (disk for text, colour cover)	3,270.
Jaz Diskette (Kross Kolor)	15,000.
Recording Fees & Talent Programming (Kross Kolor)	255,000.
Audio Tapes (1000) and freight expenses	363,950.
<b>TOTAL EXPENSES:</b>	<b>1,607,067.</b>
<b>TOTAL INCOME (TFF)</b>	<b>1,346,423.</b>
<b>*DEFICIT:</b>	<b>( \$ 260,644.)</b>

\*Off set by HRE Joint Programme

## APPENDIX 5

### SUMMARY REPORTS FROM HRE MUSIC PARTICIPANTS

#### **REGION 1: NORTH WEST DISTRICT**

On receipt of the Music Kit the songs were first shared with members of Staff and then students. "*Take Care of the Children*" and "*Don't Waste Your Time at School*" were immediate hits with the entire school population. The decision was taken that "*Don't Waste Your Time*" would be sung at every Mondays and Fridays General Assembly while "*Take Care of the Children*" would be adopted for use at every PTA meeting. The school choir sang "*Take Care of the Children*" at the Christmas Concert and it was well received by the audience. The REdO has requested that a Music workshop be conducted for about 60 teachers at Mabaruma at which songs from the Kit will be taught.

#### **REGION 2: ESSEQUIBO & THE ISLANDS**

Many schools use the Kit which is also played at PTA meetings. Parents have complimented the HRE for the promotion of such a positive 'message-filled' cassette. Requests have been made for additional copies. The songs were used at the Children's Costume competition. Many people in the audience sang along which showed that the songs are being taught in the schools. Some schools recited the words of the songs as Dramatic Poetry at their Xmas concerts. The song "*Noise Pollution*" was choreographed by the National Dance Company and used as a dance item by our Guyanese students visiting Jamaica at the *Fourth Caribbean Drama Festival* at which seven other countries participated. This was well-received and video-taped.

#### **REGION 3: WEST DEMERARA**

Distribution from the regional education office was delayed but work has begun with three songs: "*Nah Lick Dem Pickney*", "*Rubbish in the River*" and "*Noise Pollution*". These went down very well and class behaviour has improved, particularly with respect to littering. The messages from these songs are being put into practice! The songs were used at the recently concluded Children's Mash Costume Competition. HRE Music is played at PTA Meetings and parents' response have been very favourable. All HMs are being encouraged to use and promote the Kit.

#### **REGION 4: EAST COAST DEMERARA, GEORGETOWN, CYRIL POTTERS TRAINING COLLEGE**

At the Training College and at school the selected 3 songs: "*Take Care of the Children*", "*Don't Waste Your Time At School*" and "*Young People*" were introduced to students. They were all well received. "*Take Care of the Children*" may be used at this year's CPCE graduation. More should be done in promoting these songs such as putting them into plays and on TV programmes. The cassette was also introduced to club (youth) meetings and 'emancipation ceremonies'. Parents of the young people openly complimented the teachers involved, they were overjoyed after learning that "their own country teachers and leaders" were involved. The opportunity is always used to promote the music with other youth encounters, particularly in a current joint project on teenage pregnancy, HIV/AIDS and STIs. "...stay away from drugs and teenage pregnancy...".

One of the songs was slated for use at Graduation at St. Joseph's High while two were used at graduation at Winfer Gardens Primary. Parents at Winfer Gardens were highly impressed with the songs: "*Nah Lick Dem Pickney*" and "*Human Rights*" and requested copies.

The cassette was shared with colleagues of the Theatre Company during the recent USA and Canada tour. Both the Business Manager and Director were highly impressed and wanted to use it at the start of the shows.

#### **REGION 7: BARTICA AND UPPER MAZARUNI**

The Kit was well distributed by the Regional Education Officer, also well received by schools. The Kako Group, Upper Mazaruni, held a workshop to launch the Kit. Students had already been taught some of the songs before the arrival of the Kit. The cassette is also played at Staff Development sessions. Concerts were also held in Kako, Jawalla and Kamarang introducing the HRE music. These concerts were well attended by folks in the community. Waramadong was also scheduled to hold a concert but this had to be postponed due to lack of fuel. This will be further explored with the Regional Education office as well as the HRE programme. The Education Officers are very supportive of the programme.

#### **REGION 9: RUPUNUNI**

The school had to borrow a tape recorder in order to listen to the cassette. (Students had already learnt some of the songs and were very keen to hear them from the cassette itself.) Teachers and pupils were delighted and excited about the songs. Firstly, we learnt them as poems. We started to sing them with no guitar accompaniment. At the Christmas concert the three songs "*Don't Waste Your Time at School*", "*Everyone Has Rights*", "*Mommy Don't Leave Me*" were sung while two others were recited. Parents appreciated them very much and would like to purchase copies. A translation of "*Mommy Don't Leave Me*" is being done into Wapishana.

#### **GENERAL COMMENTS**

Many of the songs are being used in training workshops outside of the HRE programme. It was noted that many of the songs in the Mash 2001 Calypso Children's competition were human-rights based, with at least three of the winning entries on human rights themes. The Ministry of Education Schools Welfare Officer played extracts from two songs as an introduction to her presentation at PTA meetings. Guyana Broadcasting Corporation (GBC) often use some of the songs on special occasions: e.g. International Human Rights Day, Child Rights Day, ROC radio programme, breakfast shows.

# **ANALYSIS OF EVALUATION FORMS RETURNED BY SAMPLE (25 SCHOOLS) IN REGIONS 1, 2, 3, 4, 6, 7, 9 & 10**

**1. In which subject areas was the HRE music Kit used?**

*Responses:*

Social Studies (8)	Language Arts (3)	Health Science (3)
Music & Movements (10)	Science (1)	Songs & Rhymes (3)
Singing (2)	Quiet Time (2)	Guidance (2)
Pre-dismissal (2)	Staff Development (1)	A number of subjects (1)
Parent Education (1)	Moral Education (1)	Maths (1)

**2. Which songs were the easiest to teach?**

*Responses:*

Nah Lick dem Pickney (17)	Rubbish in the River (3)	Noise Pollution (6)
Human Rights (3)	Don't Waste Your Time (6)	Young People (3)
Mommy Don't Leave Me (3)	Take Care of the Children (3)	

**3. Which songs were the most difficult to teach?**

*Responses:*

Young People (2)	Noise Pollution (2)	Family Crisis (9)
Mommy Don't Leave Me (2)	Human Rights (3)	Rubbish in the River (2)
Take Care of the Children (2)	Those with lengthy verses (1)	

**4. Which songs did the children like most?**

*Responses:*

Nah Lick dem Pickney (17)	Don't Waste Your Time (6)	Rubbish in the River (3)
Noise Pollution (5)	Mommy Don't Leave Me (2)	
Human Rights (2)	Take Care of the Children (2)	

**5. Does the school have a music teacher?**

*Responses:*

No (21)	Yes (4)
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**6. Was the sheet music used?**

No (21)	Yes (4)
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**7. Do you have any other comments about the Kit or the areas covered by the songs?**

- Areas covered were all appropriate.
- Must be written in standard English.
- School needs a music teacher!
- Songs were motivational.
- Children dramatized some songs.
- Positive responses noted from students, teachers, parents.
- Recording well done, good production.
- Songs very relevant.
- A welcome present!
- Team must be congratulated for doing an excellent job.
- These are very good songs, more compositions should be done.
- Rock beat slow on some.
- Skills of listening strengthened in using cassette while those who can read music followed.
- Have an opportunity to correct students when they experience rhythmic inaccuracy and melodic inaccuracy.
- Useful to arrange CD with music only so that students can sing along.
- Please cover additional areas such as : teenage pregnancy, and drugs.
- Too long for children at Nursery.
- Some songs were difficult to teach. due to absence of music teachers.
- Children stopped littering.
- Persons other than teachers asking for copies.
- A motivational tool in the teaching process.
- School needs piano and keyboard.

## APPENDIX 7

### HUMAN RIGHTS EDUCATION MUSIC EVALUATION WORKSHOP STATEMENT

Participants at the HRE Music Workshop with respect to copyright and royalties on the contents of the HRE Music Kit and cassette "Rights In Rhythms" agreed on the following points:

1. In keeping with current Ministry of Education regulations, we re-iterate the position adopted in previous workshops that the materials were a joint production of the workshops and that copyright of the materials should be in the name of the HRE Music Programme. The HRE Music Programme bore all costs and fees related to administration, training, composition, workshops, stipends to musicians, hiring of studio, production fees and distribution of the official product : *Rights in Rhythms-Human Rights Education Music Kit for Schools*.
2. In the interests of promoting HRE, it is acceptable to us, that the HRE Music Programme may choose not to enforce royalties regulations with respect to re-production of the music by non-profit organisations *with similar aims*. However, in such cases, appropriate acknowledgements to the Guyana HRE Music Programme is required. With regard to commercial reproductions, copyright and royalties will apply.
3. Conscious of the difficulties of monitoring and collecting royalties, along with the impossibility of preventing unofficial re-productions of the cassette, and also aware of the modest sums to be realised from music of this genre, the participants of the HRE Music Workshop have no interest, at this juncture, in seeking a formula to determine how royalties from the current or future reproductions of "*Rights in Rhythms*" might be divided amongst the various composers, musicians and singers.
4. We further agree that the HRE Music Programme, in view of the costs of production identified above, has first claim on any royalties or profits from the sales of HRE music cassettes and Kits. All such revenues will be placed in a fund for the further promotion of HRE music, training of music teachers, new compositions, and other supportive activities, in keeping with Ministry of Education practice and the duty-free regulations under which the cassette was imported.
5. We believe the above agreements address in a fair and acceptable manner the issues raised and also protects the interests of everyone involved. We also agree that all energies should now focus on the promotion of the Music Kit and follow-up activities.

March 1 & 2, 2001