

HADAHUR

CELEBRATING TOGETHER A Music School in Timor-Leste



Playing Lakadou



António de Padua and friends

Music in Timor-Leste

Timor-Leste is one of the world's newest nations, achieving freedom from occupation in 1999 and declaring Independence on May 20, 2002. Despite centuries of occupation, under Portugal and then Indonesia, the Timorese people have developed a rich and unique culture. Timor-Leste has an exceptional musical tradition which was damaged and almost destroyed by the cultural repression of occupation. It is a source of identity, and fertile ground for the spiritual and cultural growth of the new nation.

The Timorese have a great love of music. They have a strong choral tradition, with each Parish having at least one choir. Schools also have choirs, and even during the Indonesian occupation youth choir celebrations brought young people together from all over the country. European influence came via the Portuguese particularly in church music. Other influences from Portugal were the introduction of the violin and guitar, along with Portuguese dance and song. These influences all remain.

There are Timorese who have musical aptitude and want to pursue a musical instrument and education but at present there are very few opportunities for this other than belonging to a choir or a community group as a dancer/singer.



Playing the kfuli, the tala (gong) and karau dikur (cow horn)

The traditional music unique to Timor-Leste is a fragile culture. As well as dance and singing there is an array of unique instruments, such as the lakadou, kfui, kaiket, babadok and gongs still in existence in many of the 13 districts. Much traditional music vanished completely during the colonial and invasion periods, a loss exacerbated since Independence with the greater access to the media. Like the Timorese languages, the traditional music of Timor-Leste has to fight to survive.

The use of Western notation is not widespread, with the people using the numerical sol-fa system found so often in Asia and the Pacific. Whilst recorded music is heard more and more as access increases, Timorese people have had little opportunity to use or even see musical instruments so prevalent throughout the world (including their own traditional instruments). Some churches have keyboards, violins and guitars, and there are a few organs, but the availability of other instruments and sheet music for them is small. There have been few opportunities for the development of instrumental music. Most violinists and guitarists in Timor-Leste are self-taught.

In short, mediocre music is more likely to be heard at a popular level than anything else, and in the absence of access, tuition and instruments there is little in the way of western art music opportunities.

The Timorese people have the right to develop the strong musical aspects of their culture and to benefit from outside musical influences which have been denied them.

Donate ~ Tax Deductibility available

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Paulo Pereira conducting the *Anin Murak* Choir in the Sydney Town Hall, November 2000



***Hadahur* ~ A Music School in Timor-Leste**

THE MISSION STATEMENT OF THE MUSIC SCHOOL

The Timorese people have the right to study music, through an array of instruments and repertoire: European, Timorese traditional and contemporary/popular.

They have the right to be proud of their musical heritage, to enjoy it themselves and preserve it for future generations through learning the traditional Timorese music and instruments.

***Hadahur* supports the Timorese people to realise their musical potential.**



Playing the lakadou

LOCATION: The music school will be situated in Dili.

STAFF, PERSONNEL: Timor-Leste

Director of *Hadahur*

António de Padua Martins Soares of Quintál Boot, Dili, is an exceptional chorister and organist in St Cecilia's Choir, Balide, the most prestigious choir in Timor-Leste. Members of *Mary MacKillop East Timor* first heard him sing in this choir and discovered he was talented, with a hunger to learn music. MMET assisted António personally and financially to come to Australia to study music. He enrolled in the Diploma of Performance and Pedagogy at the Australian International Conservatorium of Music and graduated four years later. In that time he also passed AMEB 7th grade piano with honours. António now lives in Dili and is employed by *Mary MacKillop East Timor*. He has used his ability and experience by giving music classes at the Maubara Orphanage and teaching individual pupils. Businessman Harold Mitchell was so taken by António's playing and story at a concert in Melbourne that he donated him a grand piano.

Paulo Pereira has been St Cecilia's Choir Director for nearly 15 years and will be approached to use his considerable skills with Kole Le Mai, the Hadahur choir. Using his innate talents as well as experience he received in a Government sponsored study tour in Portugal, he formed St Cecilia's into the masterly group that it is today. This was the choir which was chosen by the Timorese Government to sing at the Independence Day celebrations on May 20, 2002. In association with *Mary MacKillop East Timor* a group of 23 choristers from this choir came to Australia in November 2000 where they gave 23 concerts throughout NSW. Under the name "*Anin Murak*" (Golden Wind) they recorded 19 traditional Timorese songs and issued them as a CD for the Choir Tour. Many of these songs were arranged by Mr Pereira.

NOTE: The traditional musicians Manuel Pereira and Pedro Tilman are being approached to teach the *lakadou* at the music school. Directors of dance and music ensembles in the districts of Timor-Leste are being invited as guest teachers, and to present workshops on the music of their districts.

STAFF, PERSONNEL, ORGANISATIONS: AUSTRALIA

Ros Dunlop has recorded, collected and transcribed East Timorese music and has conducted music workshops over the length and breadth of Timor-Leste. She has piloted a project for the school music curriculum in Timor-Leste on the *lakadou*, a traditional instrument. She has devised innovative audio/visual presentations about Timor for Australian schools and communities accredited through the NSW Department of Education. Her work was the subject of a programme on ABC radio called "A Musical Tais" in August 2007.

Ros is also one of Australia's leading clarinetists/bass clarinetists. She has been a strong advocate of new music for the clarinet & bass clarinet all her professional life. She has commissioned many Australian Composers and premiered many new compositions by composers worldwide.

Ros has performed throughout Australia, New Zealand, Canada, the UK, Europe, Japan, Hong Kong, Timor-Leste and the USA. Her CDs have received International acclaim.

Ros teaches clarinet at Sydney Conservatorium of Music.

Ros Dunlop



Tekee Media Inc is primarily a music-based organisation whose members, the internationally-renowned composer Martin Wesley-Smith and clarinettist Ros Dunlop, have travelled and performed extensively on the international concert circuit. The concerts have a central focus around social justice and human rights issues, and are multimedia performances.

In the course of this work, they travelled to and presented concerts twice in Timor-Leste in 2002. The Traditional Music recovery project of the music of Timor-Leste: **Tekee Tokee Tomak - lets get together**, is a product of those memorable trips. They are now committed to helping the Timorese to revive their indigenous music and to put it to practical contemporary use through the education system in Timor-Leste, and in schools presentations throughout Australia, thus creating cultural exchanges and exploiting existing historical bonds between the two countries.

Mary MacKillop East Timor was formed in 1994 at the request of Bishop Carlos Belo to devise, produce and distribute a literacy program in the Tetun language as a way of helping to preserve Timorese language and culture. In the course of the past 12 years the MMET Literacy program has received wide acceptance and now forms a major part of the Tetun Curriculum recently published by UNICEF and the Ministry of Education.

The Timorese people's enormous love of and capacity for music became apparent to members of MMET and so an association with St Cecilia's Choir in the Balide Parish grew. Following the successful five-week tour of New South Wales by *Anin Murak* in 2000, MMET was able to bring four of the choristers back to Australia for a year's musical education. António de Padua was one of them. MMET staff sees the promotion of musical culture going hand in hand with mother tongue education as important aspects of cultural preservation.

Bishop Alberto Ricardo da Silva of Dili has asked the staff of *Mary MacKillop East Timor* to establish a Music School on numerous occasions, and their association with Ros Dunlop as well as António's education have been part of the remote preparation for this venture. Bishop Ricardo himself is a violinist and composer.

THE AIMS OF THE MUSIC SCHOOL ~ HADAHUR

1. To give Timorese people opportunities to learn an array of instruments and repertoire, including European, Timorese traditional and contemporary/popular;
2. To encourage the Timorese people to be proud of their musical heritage, to enjoy it themselves and preserve it for future generations through learning the traditional Timorese music and instruments.

PRELIMINARY OBJECTIVES (2008-2009)

- to employ the Director (Timor-Leste) and a Chief Executive Officer (Australia)
- to establish and maintain a premises in Dili as a base
- to liaise with established music schools e.g. Charles Darwin University in Darwin and to organise from there a programme of intensive sessions for music teacher(s) with master teachers/ visiting experts from CDU.
- to work with other music schools in Australia who have a long tradition of outreach music education programs and teaching to remote communities e.g. the Sydney Conservatorium of Music.
- to establish in Timor-Leste the means of tuition available via long distance, e.g. video conferencing.
- to concentrate on the instruments currently played in Timor e.g. violin, guitar, keyboard and voice, and perhaps recorder.
- to set up early childhood music classes, "*Teke Toke Inan Muzika*" for communities all over Timor-Leste, training and employing youth workers to teach to mothers and children songs which have been translated into Tetun, and using children's percussion instruments.
- to begin a structured method of teaching traditional instruments by master musicians of these instruments, for example the *lakadou*.
- to facilitate visits of guitar makers (from Darwin) to teach the skills to maintain guitars to the Timorese people
- to establish a music library
- to set up an instrumental store with accessories supplies e.g. strings and rosen. Hadahur already has an instrument base of around 20 violins, 6 guitars and some recorders and keyboards.



Playing the Babadók

