

Chapter Five

Conclusion and Recommendations

5.1 Introduction

One major result of the coming of the Europeans, Christianity, Colonialism and Islam to Malawi from the 18th century onwards was the disappearing of indigenous culture in ethnic societies. The Europeans regarded this culture as primitive and backward based on the concept of social Darwinism. Christianity and Islam were used as tools for the European culture to penetrate, challenge and undermine indigenous culture in ethnic societies. The undermining of the culture was strengthened in mission/colonial education where it was excluded, making the curriculum unsuited to the needs of the country (Ministry of Education and Culture 1991b:70; Pauw 1980:153).

In music education, the purpose, outcome, content, principles and methodology of music were all Western and as such mission/colonial education offered foreign music knowing only. The education focused on theory and examination of subjects of instruction and therefore examination in music was administered. The purpose and outcome of music education were to compose and perform hymns for worship. Early missionaries and policy makers of the colonial government deserve credit for introducing music instruction in classroom education and for giving examination in music.

The shortcoming in mission/colonial education was the denial of ethnic music knowledge and skills a place in the curriculum. European-assimilated Malawians, who worked with the Europeans as administrators or took over leadership in matters of education from the Europeans, retained this shortcoming which is still being enlarged by the actions of the policy makers of the postcolonial government of Malawi. In the postcolonial period, the policy makers have been establishing

policy goals for music education without supporting them or facilitating their implementation. Also, they have been assigning the fields of study into examinable/non-examinable categories where there is then the perception that examinable subjects, music excluded always, matter in education and society. As a result, the teaching of music and offering of examination in music which occurred in the pre-colonial and colonial periods stopped up to date.

Attempts to restore music teaching in classroom education have been undertaken. In the 1980s and 1990s, non-practising music teachers used pre-colonial and colonial content of music and its principles for developing the current music syllabi and teachers' guides. Western music that was regarded outdated as noted in Chapter One, page 1-5, was re-written and interspersed with fragmentary content of indigenous music as discussed in Chapter Three, page 3-12. This fragmentary content offers bare musical knowledge and skills that have been subjugated to Western principles.

Although music syllabi and teachers' guides were developed, the education authorities have not yet given opportunities to children to develop as well as appreciate their musical capacities in classroom education. Borg and Gall (1989:759) discuss the idea of Ralph Tyler that success of a school curriculum is judged on the basis of how well the learners achieve its goals. In this light, the contradictory practices versus policy goals for music education, discussed by the Ministry of Education and Culture (1991c:iii), are signs that Malawian education has failed to help Malawians achieve their expectations which Banda and Lemani (1997:11, 15) describe.

To date, the results of not implementing music in classroom education are noted. There is no:

- Training of music teachers for primary, secondary and teachers' training education

- Research in music teaching and learning in primary, secondary and teachers' training education
- Concrete intervention programme to address the problems faced in music education
- Attempt by informed music teachers to launch advocacy campaigns for music education
- Amendment of inappropriate content sequence in music syllabi and teachers' guides
- Updating of the music syllabi and teachers' guides with the content, teaching and learning methods as well as philosophies responsive to the contemporary social milieu
- Consultation and debate on music to understand or appreciate what could be involved in meaningful music education in Malawi.

Therefore, music in Malawian education has been in a crisis for the past forty years. As a response to the crisis, remedial propositions are discussed through the values and roles of indigenous music in the country's ethnic societies.

5.2 Values and Roles of Indigenous Music

In Chapter Four, page 4-4, the philosophical proposition for modern music education states that a good background in indigenous music enhances the understanding, appreciation and respect of this music and later other people's music. In this respect, given the understanding of the values and roles of indigenous music in Malawian ethnic societies, the music could be given contemporaneous relevance and application in every level of classroom education. This could be done by integrating significant aspects and principles of indigenous music in the syllabi and teachers' guides for modern music education. The aspects and principles include: aural/oral knowledge and skills, societal civilization, collectivism, intellectual and physical development, medium for moral teaching, unifying factors and resolves for better living.

5.2.1 Aural/Oral Knowledge and Skills

It is observed in Chapters Two and Four that there is no written music tradition in Malawian ethnic societies and as such music belongs to aural/oral and improvising traditions. In these societies, music is acquired, learned, taught, composed and performed orally. In addition, the music is passed on from one generation to the next from memory. The memory process is used to store the elements of musical idioms most critical to the music's identity and in this way the creative potential of music is sustained.

The improvising process does not restrict the traditional artists in what to do with indigenous tunes, but it allows them to explore the energy and creative possibilities in these tunes in relation to cultural situations. The artists make music based upon the essential musical idioms of the past. Because of their nature of improvisation, these musical idioms are organized in altered form and with altered meaning that live on in the present. As such, improvisation is an important musical practice which reflects the notion that music is dynamic and exists in time. Malawian children should learn improvising skills, and music which uses improvisation as the basis of its creativity should be integrated in the syllabi and teachers' guides.

The aural/oral, improvising and rote processes have been effective systems used by ethnic societies to listen to, compose and perform music. In these processes, traditional artists learn techniques to distinguish and store critical rhythmic structures and tonal patterns which constitute the basis for musical understanding. Imitation, practice, trial-and-error, verbal praise (a form of performance assessment) and repetition are integral components of the aural/oral, improvising and rote learning processes. These components could be useful aspects of music teaching in classroom education in the process of developing children's ethnic aural/oral, improvising and rote knowledge and skills.

The purpose and outcome of modern music education could be meaningful and admirable if ethnic knowledge and skills for listening, learning, creating, improvising and performing are applied. The results of the application would reflect the musical views and theories of life held in ethnic societies. In this way, the policy goal of music education of helping children to “Appreciate, preserve and later transmit the Malawian cultural heritage to the next generation” (Ministry of Education and Culture, 1991a:22) could be achieved.

The training of children in aural/oral knowledge and skills could be a means of developing their abilities to critically listen and discriminate sounds as well as to orally perform creatively. The reading and writing approach of music as in the Western standard notation system could be an important element in music in classroom education when applied at the right time and in its appropriate context. The rote tonal sense and rhythmic feeling could serve as a resource for music reading experience. In primary education, children should be encouraged to learn by rote and remember significant tonal and rhythmic patterns essential to musical structures of the studied music. This is the musical experience through which music meaning could be associated with music notation when necessary. As children acquire musical knowledge by rote, they should be challenged to apply this knowledge to creative practices critically and reflectively as they develop from one level of education to the next.

5.2.2 Societal Civilization

In Malawian societies, music plays an important part of day to day life from the moment a child is born until his/her death. Discussions in Chapter Four illustrate that music in societies reflects the lifestyle of the people who create it and the surrounding social order in which it is used. Music depicts how people in societies think, feel, believe, act and cooperate with each other for attainment of certain ends. Thinking, feeling, believing and acting are mental activities and their products are integral components and achievements of a society’s civilization.

The civilization of a society could be understood and appreciated through the study of its music practices. In discussing old *ngoma*, it was observed that the dance reflected the theories of life of the Maseko Ngoni that derived their survival from aggressiveness that was represented in dance style.

In the modern age, music could be taught, learned and performed in relation to the political, social, historical, religious and artistic milieu of the era or geographical location. The teaching of music could provide children with a primary source of knowledge about the relationship between the structure of music and societal systems in which people hold unique values and world views. This could be a significant base for understanding civilizations which have been created, perfected, practised and sustained by societies for many centuries since human existence in the country. As such, a starting point for promoting ethnic civilizations for the political, social, historical, religious and artistic progress in the country could be established.

The study of music to gain a glimpse of civilization of people making that music could be applied to other music of world cultures. Such study could also broaden children's sound base and enable them to be more open and tolerant of new musical sounds. This may provide children with a wider ground for compositional and improvisational devices. About half a century ago, Moorhead and Pond (1942) demonstrated conclusively that even pre-school age children have vast potential to understand different types of music cultures. Therefore, studying other music of world cultures could lead children to realize how music is made and valued in these cultures, but beginning with their own.

5.2.3 Collectivism

In analysing the song *Aliyale*, in Chapter Four, page 4-38, issues about human relationships being represented in the song were observed. The musical structures are shared between performing artists and the result is a complete musical sense.

Aliyale, like any other indigenous music, shows a significant point that the success in creative practices is achieved by collective effort where everybody participates. Malawian societies are group-centred in nature where people view themselves in terms of others and value their place in social groups. The perception held in these social groups is that an individual has to contribute to the society's prosperity and growth through personal effort and achievement in a participatory approach. Chafulumira (1987:1-3) states that togetherness and social cohesion are important values in Malawian societies. As such, music making as a participatory activity reflects these values. By distributing the musical structures and roles among the musicians, every performer is given a chance to contribute to the whole. This inspires a sense of belonging as a priority rather than a sense of individuality. Therefore, a collective effort is a prime value in cultural activities in Malawian group-centred societies.

There is a Lomwe saying *Okhalhavo niwoko nathu akina* (You are because of others, or you are because you belong to others). This saying is derived from an idea of brotherhood that demands sharing in joy and in grief, respecting one another, helping each other in times of need and suggesting solutions to crisis together. While the Amang'anja express the idea in a question *Khatilipo kaamba ka anthu ena aja?* (Are we not what we are because of other people?), the Nyanja state it in a proverbial form: *Mutu umodzi susenza denga* (One head cannot carry a roof) as noted in Chapter Four, page 4-14. The Ngoni express the idea as *Wawiri mbanthu kamoza nkhanthama* (You are an animal when you are alone). All these reinforce the value of collectivism as believed in in the country's societies.

To date, many Malawian children who grow up in cities, urban areas, mission stations and outside the country have little, if any, knowledge of creative practices of ethnic music because of not having contact with them. The children may not know the wisdoms, virtues and values of ethnic societies enshrined in music. Integrating indigenous music in classroom education would provide opportunities to children who grow up in cities, urban and mission areas to learn how

indigenous music relates to societal principles. At the same time, children would learn how indigenous music is put together and to improvise as well as create new means of musical expression based upon it. The purpose and outcome of music education that inspires children with the desire of sharing communal ideals held in ethnic societies could suit the needs of the country.

5.2.4 Intellectual and Physical Development

In Chapter Two, pages 2-5 to 2-6, it is noted that during the pre-colonial and colonial era, intellectual, emotional and physical benefits that derive from music of ethnic societies were not given attention in mission/colonial education. Ethnic music engages musicians into intellectual, emotional and physical actions, all of which are the products of mental activities. As noted in Chapter Four, page 4-20, the tuning of the *nsasi* instrument demands critical listening for an artist to obtain the desired pitches. This critical listening depends on aural sensitivity to transmit a sound impression to the artist's mind, emotion and body. The result of the sound impression is some kind of activity that involves physical action (i.e., body movement), emotional and mental response (i.e. distinguishing the differences between two pitches). This musical experience consolidates the idea that creative practices in ethnic music expand the power of human thoughts and feelings. The integration of ethnic music in classroom education would enhance children's intellectual and physical development which is desired by the larger community in the country.

5.2.5 Medium for Moral Teaching

In Malawi, there has been an outcry of moral breakdown among the people. This is identified with the disappearing of morals held in the country's societies or the lack of putting into practice these morals. In discussing the *Gundete* masked dance, in Chapter Four, pages 4-31 to 4-32, it is observed that the dance and its accompanying song are mediums through which the Chewa people are reminded

of the morals held in their society. Also, in Chapter Two, pages 2-37 to 2-38, it is discussed that the song, *Asekeni*, is used to teach morals to the young in Yao society. Music, therefore, is part of the training to instil discipline, good motherhood and fatherhood as well as citizenship in ethnic societies. The purpose and outcome of music in teaching morals are desirable in these societies. Modern music education could be equally admirable if the social values of indigenous music are taught and learnt.

5.2.6 Unifying Factors

In discussing the modern *ngoma* dance of the Maseko Ngoni, it is noted that the dance is also used to celebrate weddings or to serve political functions which bring people of different ethnic backgrounds together. During wedding functions, *ngoma* dance, like any other wedding dances in Malawian ethnic societies, is the outward manifestation of the people's unity. By singing a common text, rhythm, melody and dancing to a common song, the people of different social background making up the performing group unite in mind, passion and purpose. This is reflected in the writings of the Malawi Education and Water Foundation (2000:4) that "Music and dance promote unity in diversity".

A political function ties the people of diverse ethnic backgrounds together by providing them with an opportunity to sing the unity song, God Bless Malawi (the Malawi National Anthem), at the start and conclusion of the function. It is not the individual that sings, but the group united in purpose. Individuals share in the group's singing and this promotes ownership and a sense of oneness. After singing of the unity song, performing artists of different ethnic societies share music traditions in a festive display.

With the current conflicts among people 'blowing' over Malawi and many parts of the world, music illustrates relevant unifying issues. Indigenous music shows that people of different social backgrounds can come together and experience

unity which is held in esteem in Malawian education. The Ministry of Education and Culture (1991c:iii) lists Citizenship Skills as one of the national policy goals of Malawian education. Among other things, the expected outcome of the goal includes unity, obedience, truth, justice, loyalty, discipline, leadership spirit, tolerance and respect for each other and prosperity for all. In this respect, the purpose and outcome of music in classroom education that inspires children with the desire of unity, oneness and common interest could be desirable.

5.2.7 Resolves for Better Living

In Chapter Two, pages 2-35 to 2-37, it is observed that Patuma and Hadija were asked to sing the song, *Asekeni*, as a duet in the initiation camp. Patuma had difficulties getting the singing right in the first place until the teacher assisted her. Patuma's experience in singing *Asekeni* demonstrates that an individual can depend upon others if the need arises. By repeating after the teacher and singing along with him, Patuma succeeded in singing the hard sections of the song. This human relationship in music making strengthens resolves for better living.

5.3 Recommendations

The orientation of the discussions in the thesis has been a shift from Western to Malawian concepts of music and music education. Music has a social role in Malawian societies as a tool for social expression, a kind of moral check, a form of therapy and entertainment. The apparent lack of political will and interest by policy makers, politicians, education authorities, parents and children in music instruction in classroom education should not be encouraged.

Instead, informed music teachers and interested professionals in matters of music and music education are urged to critically consider the issues discussed in this thesis's recommendations. The recommendations are discussed in subsections: advocacy for music education, teacher training and retraining, resource materials,

assessment, music for all, music for self-expression, music officers and association for music teachers.

5.3.1 Advocacy for Music Education

The issue that has been raised in Chapters Two and Three is the lack of the political will by the policy makers to implement music teaching and research in classroom education. This suggests that policy makers, at least not all of them, do not understand why music education should be supported or why the work music teachers do is important to children, civilization and nation. Informed music teachers would know the importance of music because they feel it and believe it by virtue of being musicians and educators. Policy makers control education and if they do not know the significance of music education, they should be told and persuaded. This could lead policy makers in making decisions that are critical to music profession and music education.

Significant to the implementation of music in modern music education, based on the thesis' philosophical propositions, should be the starting of advocacy campaign. The benefits of teaching music and of integrating indigenous music in the syllabi should be 'sold' to policy makers by informed music educators. Discussions of staffing in music education in the country have shown that there are few informed music teachers. The teachers have had the opportunity to study music either through self-study, the University of Malawi or distance education with music schools outside the country.

To date, there is no known qualified music teacher in primary and secondary education; four known qualified music teachers in teachers' training education, two in the University of Malawi and one at the Malawi Institute of Education. In total, there are seven known informed music teachers in the country. The teachers should lead in approaching policy makers to explain and demonstrate that music teachers serve important needs of the larger public in Malawi.

If the advocacy is to have any hope of being effective, it should be viewed as a professional matter with strong leadership skills by informed music teachers. A special training is needed for the teachers to know what to advocate and how to advocate before the professional interest is presented to policy makers. This is necessary for the teachers as they are expected to make compelling cases for music education philosophically. Issues that could be brought to the attention of the policy makers include:

- The teaching of music in primary, secondary and teachers' training education
- Full inclusion of ethnic music in the syllabi
- Industrial issues that relate to the manufacturing of musical instruments with particular emphasis on indigenous musical instruments
- Music education for all children in the interest of equal educational opportunity.

Informed music teachers should offer adequate and accurate information about music so that policy makers are lead to perceive the relationship between public policy and music education. The launch, purpose and outcome of the advocacy campaign should be publicized countrywide so that the issues of music education are brought to the attention of the larger public. This could strengthen the support for music and music education from the Malawians who enjoy and make their own music.

5.3.2 Teacher Training and Retraining

As noted in Chapter Three, the lack of training music educators in teachers' training colleges for primary, secondary and teachers' training education is a contributing factor to the crisis in music education. Combined with the stopping of music teaching in primary and teachers' training education, this has defeated

the intended purpose and outcome of all forms of training workshops for music teachers, and music syllabi reviews.

The music syllabi, teachers' guides and resource materials for modern music education would be of little use if teachers are not well-trained to apply them in teaching. Therefore, there is a pressing need to 'build' well-trained music human resource by means of academic study and artistic practice to achieve the expectations of Malawian education successfully as stipulated by the Ministry of Education and Culture (1991a:24) and the Malawi Institute of Education (1989:209). Pertinent training issues to consider include:

- The training of educators who are not musicians in music content and practice
- The training of musicians who are not educators in appropriate teaching methods, planning classroom activities and assessment
- Provision of constant familiarisation to music teachers with any developments in music and music education through the organization of regular short-term seminars and workshops for serving teachers
- Music research in and outside classroom education
- Motivation and retention of qualified music teachers in the teaching profession by recognizing hard working teachers with rewards and providing teachers with opportunities for upgrading their academic qualifications.

Besides the above issues, it is emphasized that the philosophical propositions for modern music education demand educators' expertise in teaching music as relates to its history, traditions and customs starting with ethnic music. This requires educators' skills for designing teaching and assessment methods of every music culture that is included in the syllabi. Regarding ethnic music, the training programmes should expose student-teachers to this music through direct

interaction with traditional musicians in societies; and through active participation in ethnic musical experiences.

Discussions of the condition of music education in the University of Malawi have shown that Chancellor College has been unable to train music educators because of the restrictions noted in the route maps of the Faculty of Education of this college. When advocacy for music education is successful, the college should train human resource that would meet the demands of the syllabi that emphasize creativity, literature and constant examination. Constant examination is necessary in order to respond to the changing patterns of economic life, revolution in science and technology as well as national achievements, all of which call for new answers for people to survive. Also, university education would provide secondary and teachers' training education with qualified music teachers.

5.3.3 Resource Materials

In Chapter Two, it is noted that between the pre-colonial period and early colonial era (up to 1899) all music publications were written by non-Malawians. With very few exceptions, the trend is the same in the colonial period and early postcolonial era (up to 1969). Publications written by non-Malawians reveal that the aspects of indigenous music were not all represented because of the nature of data collected, interests of researchers or writers and manner of data gathering. Some researchers or writers saw indigenous music as a way of analysing and learning the text. In addition, editorial requirements demanded the presentation of music only in their bare textual outlines.

Studies by Malawians in the colonial and postcolonial periods have shown scant interest in the field of music as revealed by the small output from these studies. While the literature illustrates some nature, uses, context and content of ethnic music, this small output is noted by King (1991:6) when she discussed about the resource materials for music programme at Chancellor College:

One of the weaknesses I find in the total programme is the lack of adequate library reference materials and regular intake of new textbooks. In marking the exams, both the internal examiner and myself looked for scholarly writing that included standard bibliography references. They were almost non-existent!!

King's statement reflects the observation of Vaughn (2002), a visiting teacher who once taught in the music programme at Chancellor College: "I was dismayed by the lack of educational equipment, tools, textbooks, instruments and resources within the music section". Although Strumpf (2001:8) notes that the "Methods for teaching the 'traditional' music of Malawi have not been prepared", there is some but inadequate content about the traditional musical pedagogy as discussed in Chapter Two, pages 2-31 to 2-39. In Chapter Three, page 3-35, it is noted that in teachers' training colleges primary teachers lack adequate and relevant resource materials such as books. This situation is the same in primary and secondary education. Therefore, another contributing factor to the crisis in music education in Malawi has been inadequate resource materials.

This crisis should urge informed music teachers assisted by members of the public who create and play their own music to collect and document usable resource materials comprehensively. This would support the policy of the Ministry of Education and Malawi National Commission for UNESCO (1996:6): "Government will endeavour to provide adequate resources to the education sector to promote national goals". In modern music education, sufficient and appropriate resource materials are required to enhance better quality of music instruction, research undertakings and to motivate music learners to write high-quality academic work.

Significant to establishing a body of resource materials could be the understanding, in the first place, that Malawi is not the only country in Africa that is searching for alternative perceptions and resource materials for music education. Countries such as Ghana, Kenya, Nigeria, the Republic of South Africa and Zimbabwe have been developing new ideas for music education. The

countries are challenging Western musical ideals. Oehrle (1989:71), more than fifteen years ago, shed light on the trend that is taking place in music education in the Republic of South Africa:

Professor James Standifer...addressed the philosophical and practical aspects of multicultural music education and his ideas were greeted with enthusiasm and interest. They gave impetus to our efforts to move away from entertaining primarily a Western concept of music education towards entertaining the concept of multicultural music education.

This trend is reflected in Okafor's (1989:11) statement that "Schools of Music in Nigeria should recognize the necessity of freeing music education from its restricted and almost elitist approach whereby students have been presented with more classical music than anything else". Instead, the above stated countries have been integrating their traditional music in music education.

Vidal (1996) discussed that in 1996 attempts were made through the National Curriculum Conference to emphasize Nigerian music, folklore and literature. Therefore, a slogan "Education for the living" was coined for schools' curriculum from the primary to University. Vidal's discussions are reflected in the purpose of the Presidential National Music Commission in Kenya as presented by Omondi (1984:v): "To undertake a detailed study and make recommendations on the preservation and development of the rich and varied dance traditions of our people". It was in April 1982, when the President of Kenya, Daniel arap Moi, appointed a team of six Kenyan musicians to the Presidential National Music Commission as a move to effect music and dance education at all levels of education in Kenya.

Horton (1996:2) claimed that "Unlike many African countries, Ghana has been leading way, in the matter of perpetuating and preservation of traditional cultural heritage". Ghanaian syllabi, since 1959, have included African music in the activities of the classroom alongside Western music. Also, Horton explained that similar trends of using the traditional resources of African music in education are

taking place in Kenya, Nigeria, Sierra Leone and Uganda. Kuture (1996:3) revealed that Zimbabwe College, Mutare Teachers College, African University and Hillside Teachers College give attention to Zimbabwean traditional dances and the contexts of performances. Kuture stated: “It is very satisfying to note that each of these institutions teaches African Music and Dance”. Maraire (1997:7) discusses that efforts to introduce more trends that are adequately relevant to the teaching of music in Zimbabwe continue to take place.

The above observations could inspire the informed Malawian music teachers with the desire of questioning and re-examining the old mental thinking in music and music education. This could result into coming up with resource materials that would be in harmony with the thesis’s philosophical propositions. It is worth noting that the Europeans were exemplary by valuing and supporting their own music and principles in education in the country. This could urge Malawians to emulate the example by advocating and appreciating ethnic music and its resource materials in classroom education. Other vital issues to consider include:

- Contract between informed music educators and publishing companies such as Dzuka Publishing Company, publishing institutions such as Chancellor College Publications or publishing associations such as Book Publishers Association of Malawi
- Storage and care of resource materials. This would include issues of storage and care of the collected resource materials such as traditional music instruments in classrooms, libraries and archives
- Collection of resource materials. Children could contribute to the ‘building’ of a body of resource materials by allowing them to make their ethnic music instruments and costumes in classroom education
- Organization of resource materials. It is essential that the resource materials are properly graded and sequenced in a way that would promote easy understanding and transfer of knowledge, skills and experiences. Knowledge, skills and experiences appropriate to the levels of the learners

are to be systematically organized in a manner that they start from simple to complex according to the learners' abilities. The resources are to be structured in learning experiences that would engage children to identify problems and critically evaluate them.

Preparation of traditional music instruments and instrumental music into resource materials for modern music education should be emphasized. In discussing *nsasi* instrument in Chapter Four, it is noted that instrumental musical experience offers wide knowledge in areas of aesthetics, acoustics and technology. It is worth noting that past studies on music instruments and instrumental music should be considered in preparing resource materials for classroom education.

Kubik (1968), an ethnomusicologist, and Zanten (1983), a mathematician in Malawi, studied the music instruments from musicological and mathematical standpoints respectively. Zanten provided a quantitative analysis of *pango*, a board zither, by employing the mathematical concepts of probability and information theory. The analysis shows the sequences of the chords and sung melody notes of *pango* music. Nurse (1968a, 1968b), a medical doctor officer in Malawi in 1960s and 1970s, has written on concepts of music instruments in Chewa areas of Malawi from a linguistic base. Through a study of language, Nurse has made speculations on the history of Chewa music instruments and the ways Chewa people think about and classify their music instruments.

Dziko et al (1984:36-44) present a general survey of music instruments of Malawi. They have brought together information discussed by previous scholars and researchers of music instruments of Malawi. The survey centres on the classification, construction and distribution of music instruments in Malawi. Although instrumental music has not been emphasized, the above writers provide relevant indigenous knowledge that could be prepared into usable resource materials for modern music education.

The above issues should be regarded as a professional matter. Research undertakings would be the basis of developing and establishing a wide range of usable and responsive resources for music education for the benefits of Malawians. The donors to and stakeholders in Malawian education system should be urged to support these research activities through funding or technical assistance. The stakeholders include the: Association of Pre-School Play Groups (APSPG), Canadian International Development Agency (CIDA), Danish International Development Agency (DANIDA), Department for International Development (DFID), German Technical Cooperation (GTZ), Japanese International Cooperation Agency (JICA), Norwegian Agency for Development (NORAD), Save the Children Federation/United States of America (SCF/US), Teachers Union of Malawi (TUM), United Nations Children's Emergency Fund (UNICEF), University of Malawi (UNIMA) and United States Agency for International Development (USAID).

Research based knowledge about music resources, the reasons for the existence of music and its roles in lives of people, cultures and societies should be communicated and widely disseminated to the academia community. This would be necessary to inspire ideas, incite arguments, induce new research and invigorate minds in philosophical, historical and scientific nature of music. This would contribute to the identification of critical aspects of music resources and the clarification of what is involved in effective teaching and learning processes at any level.

5.3.4 Assessment

As discussed in Chapter Three, the assigning of the fields of study into examinable/non-examinable categories has led the non-examinable subjects such as music not to gain 'generous' support from the education authorities. This has consolidated the idea that children who study examinable subjects are more valuable than children who study non-examinable subjects. As such, the idea

reinforces the pre-colonial and colonial attitude of condemning the Malawian culture in which music plays a significant role. But, good teaching integrates assessment into the lesson for the benefit of the children and the planning process of the teacher. In discussing the Yao traditional music lesson, in Chapter Two, page 2-39, it is noted that there is verbal praise as performance assessment to children's achievement. The verbal praise is a kind of evaluation which encourages the learners to achieve mastery of the creative skills. Similarly, the proposed modern music education would succeed if assessment is included to regulate its ongoing learning process and to inform the learner, teacher and syllabi.

Assessment procedures are needed in primary, secondary and teachers' training education to ensure that the teachers have satisfactory competence; the syllabi is being implemented; the outcome of music instruction is being obtained; and what children take into the next levels of education is in some measure of uniformity. Teacher-based, class-based, individual-based and public-based assessments would facilitate the attainment of the desired purpose and outcome in music in classroom education. Other critical issues to consider include:

- The role of the Malawi Examination Board (MANEB) in music education. In Chapter Three, it was noted that MANEB receives circulars from the Ministry of Education instructing the board to set public examinations in particular subjects. The purpose and outcome of modern music education would be admirable when MANEB is instructed to set public examinations in music
- What to assess and how to assess. The thesis' philosophical propositions recommend the teaching of ethnic music in classroom education. As such, traditional assessment procedures are to be given attention to this music
- Assessment methodology is to accommodate music of other cultures of the world included in the syllabi.

5.3.5 Music for All

In Chapter Three, page 3-10, it is observed there has been a misleading notion that music is for the talented people and it should be reserved for them. As noted earlier, every Malawian ethnic society uses music to pass on its ideas and principles to the next generation. Societal principles of life show that every child is given the opportunity to participate in music making. As discussed, in Yao initiation camps, like in any other societal settings, every child is given the right to sing and dance. The right is extended to composing music and playing of music instruments. This reflects a thought that music is for everybody in ethnic societies and it enables people in society to contribute to and participate fully in the promotion of the cultural heritage.

In modern music education, all children at every level of education are to have access to music instruction taught by qualified music teachers. Other critical issues to consider include:

- Commitment in music teaching should be equal to that given in other basic subjects of the curriculum so that every child grows fully in music knowledge, skills and experience
- Quality and quantity of music instruction should be the same at every level of education. The quality and quantity of music instruction should not depend on children's geographical location and social status so that a measure of uniformity in assessment procedures is achieved
- At least every child is to study and play an ethnic instrument that reflects the creative practices and principles of life in a society it is made and used
- A study of various kinds of music of the world cultures. Children are to develop abilities to analyse music with discrimination and understanding of its historical and cultural backgrounds. Also, they are to make relevant critical judgements about music and performances and to deal with aesthetic issues relevant to music.

Besides appreciating music cultures of the world, music teaching would become one of the opportunities through which children could prove useful in the community by promoting the Malawian cultural heritage. This would be in harmony with the policy aim for general education as stipulated by the Ministry of Education and Culture (1991a:25):

The education system in Malawi aims at providing the child with many opportunities to grow towards complete maturity, adjust successfully to his ends and prove useful in the community. The child must be able to use his mind and hands constructively for the development of the country.

This aim of providing the child with many opportunities challenges the current practice in music education which limits the development of some forms of human potential such as musical capacities that are valuable to many Malawians in real-life settings. Malawian policy makers could find the theories of Gardner (1993) useful if they are to avoid putting some children at a disadvantage by allowing them to develop only a few of their capacities as they prepare for livelihood. Gardner believes that an individual has multiple intelligences. He holds that everyone possesses a number of intellectual potentials, each of which involves a somewhat different set of skills. Gardner, he discusses, provides raw capacities for each of the intelligences namely: bodily-kinaesthetic; existential; interpersonal-social; intrapersonal-emotional; logical-mathematical; musical-rhythmic; naturalistic; verbal-linguistic; and visual-spatial capacities.

Gardner's theories could be perceived as relating to the phrase, "many opportunities" so that it is not understood as referring to the capacities that are traditionally emphasised in Malawian education. Additional human capacity such as musical knowledge and skills is recommended so that children who are determined to pursue music careers such as music teachers, studio technicians and performers are helped to fulfil their wishes. This would support another policy aim of education for Malawi stipulated by the Ministry of Education and Malawi National Commission for UNESCO (1996:5) as noted in Chapter Three, page 3-6.

Music for all would also enhance the statement of the Ministry of Education and Culture (1991a:1) that “For education to be meaningful it must develop the whole child, his mind, body and soul and make him a good and useful member of his community”.

In Chapter Three, pages 3-7 to 3-8, it is noted that music education is held by local musicians to play an integral role in economic benefits. The study of music could prepare children for “self-employment and entrepreneurship” in the music industry. Self-studies in music have helped local musicians such as Paul Banda, Wambali Mkandawire and Reverend Chimwemwe Mhango to gain economic benefits. This helps to increase the tax base of the country and as such contribute to the economic growth of Malawi.

5.3.6 Music for Self-Expression

Discussions of *nsasi* music in Chapter Four have shown that Nawehe uses music to express his inner thoughts and feelings. This has been a reason for valuing music and such musical value is held in Malawian societies. In 1994, Malawi changed from one-party rule to multiparty rule. This change was in many ways a reaction to matters of repressive conformity and authority of the one-party rule which existed between 1964 and 1994. Many Malawians began to challenge this conformity and authority; and to realize that they can make their own decisions about how to live their lives. As part of challenging repressive conformity and authority, Malawians have turned into their own feelings and emotions for guidance.

In the multiparty rule, the restoration of freedom of speech and association has enhanced the pursuit of self-expression. Self-expression has been identified in some cases with wearing clothes that an individual likes or with songs that have political or social text which challenge the acts of other people. Thus, music as a mode of self-expression has emerged as a significant value for people. This is

reflected by Kakhukwa (2003), a choreographer in the department of the Arts and Crafts:

From what I have seen from Malawians is that songs and dances are satisfactory modes of expressing any kind of feeling from the deepest sorrow to the highest love even when spoken and written words fail. To Malawians, songs and dances are the best modes for self-expression.

Kakhukwa's observation derives from her participation in indigenous music practices. She has traveled to various villages in the country to learn how to sing songs, perform dances and play drums of ethnic societies. As noted in her views, people dance or sing to express their feelings about social issues affecting them. This use of singing and dancing to express an individual's inner feelings is reflected by Magombo (2003), a traditional singer, dancer and player of *ching'wenyeng'wenye* (traditional fiddle):

When I sing or dance my emotions explode and they force me to tell what is right or wrong in my life. Sometimes positive emotions explode and they make me to like things that cause good feelings. Sometimes negative emotions explode and they give me a sign that something is wrong. The sign forces me to find a solution and once I find it I feel happy.

As noted in Magombo's view, music arouses emotions which allow the singer to tell the listeners his/her feelings. Magombo confirms that he experiences a cathartic effect when "negative emotions explode" as he sings and dances. In this confirmation, it is noted that catharsis derived from music practice is another value of music. Whereas Magombo holds music as an important outlet of his inner feelings, Phiri (2003), a traditional musician notes:

Whenever I am inwardly moved I have thoughts, feelings, desires, pleasures and pains to express. I express them better through music. This expression may be of personal values or of general values shared by members of my culture or nation.

From the above observations, it could be stated that ethnic music stimulates an individual's instincts for self-expression. Self-expression is significant as it helps

to develop desires and emotions that could in turn help an individual to prepare to live according to his/her wish. It is common to hear traditional musicians that there is a song for every emotion, mood and experience.

Modern music education is intended to allow children to express their inner thoughts, feelings, desires and emotions that are truly their own. These desires and emotions could help children to address questions such as the choice of career and where to live. Some children could be determined to pursue music careers because they have decided to do so.

5.3.7 Music Officers

As noted in Chapter Three, page 3-6, there are officers responsible for various teaching subjects such as English and Mathematics in Malawian education. The officers make up the membership of the department of the method advisory which influences support for subjects of instruction in education. Currently, music is not represented in this department and as such there is no voice for music. Policy makers could be well informed in issues of music and its benefits for children and the nation by having music officers in the department. It is important to stress that the officers should be able and experienced professionals in matters of music and music education. They would work to report and advise policy makers in critical issues of music and music education.

5.3.8 Association for Music Teachers

In Malawian education, there is a habit of establishing associations for teaching subjects. The associations are aimed at promoting and advancing the content, pedagogy and other issues of teaching subjects. Association for the Teaching of English in Malawi (ATEM); Association Malawite pour l'Enseignement du Français, AMEF, (Association for the Teaching of French in Malawi); Geography Teachers Association of Malawi; and Science Teachers Association of Malawi

(STAM) are some of the current associations in Malawian education. There is no indication in the literature that shows there has been an association for music in Malawian education. This suggests that a body of informed music teachers which would have been promoting music education is lacking in the country. As such establishing an association for music teachers could be one way of remedying problems in music teaching.

The modes of operation for music teachers association should be designed. The goal of the association could be to implement, promote and improve music and music education in Malawi. Issues about traditional teaching and learning processes, content, purpose, outcome and philosophies of music should be emphasized. Members of the association could consider and develop musical experiences for persons with disabilities in the mainstream settings. In addition, members could promote the art of music by serving the needs of traditional singers, dancers and instrument players as well as classroom teachers and learners through all stages of their development and careers.

Malawians need to be sensitised about the value of music and music education repeatedly. Magazines, newsletters, newspapers and brochures could carry messages about the benefits of music for children, civilization and nation. This could help to continue making the case for music and music education as a core educational experience for children. This could help music to gain solid acceptance as an academic area of study in the country.

Members of the music association could facilitate relationship between schools and societies in music practices. The association could be affiliated to both local and international associations that deal with music and education. The Malawian associations include the Copyright Society of Malawi (COSOMA) and the Musicians Association of Malawi (MAM). The Africa-wide association could be the Pan African Society for Musical Arts Education (PASMAE), with its international link in turn to the International Society for Music Education (ISME).

Through the exchange of ideas, such affiliation could help music teachers to gain broader musical knowledge and artistic experience that may influence the success of music teaching in modern music education. The association could collaborate with the country's ministries that deal with issues of culture. The collaboration could facilitate the achievement of the Ministry of Youth, Sports and Culture's (2003:12) goal:

Activities such as music, dance should be intensified. Though rich in all of them Malawi has not adequately promoted them. To promote them properly government shall establish [the] Cultural Council whose functions will include ensuring that standards are maintained in the teaching of fine and performing arts.

The association could benefit from the outcome of this goal which would include knowledge, skills, values and experiences deriving from indigenous music. As such, collaboration with governmental and foreign cultural departments could create a divergent body of resource materials and principles from which workable activities would be included in music teaching.

A community which is active in music practices shows interest in sustaining and promoting these practices. As such it has a keen interest in passing the music practices special to their young or recruits. Classroom education is for the transmission and acquisition of knowledge, values and skills and, therefore, it could be perceived as an asset of the community if its music practices are taught to the young people. In turn, the community could support music and music education. The communities could include a professional group such as a hunting community or a fishing community.

5.3.9 Modern Technology and Music Education

In Malawi, modern technology is being used in homes, offices and other places increasingly. In the context of music, technology has influenced the ideas and processes of creative practices. Electronic guitars and keyboards, visual and audio

tapes, computers and music software have become an integral part in the music entertainment industry. In Chapter Three, page 3-6, it is noted in passing that local musicians use electronic musical instruments to generate musical sounds to accompany instrumentalists, singers and stage bands for economic benefits. In addition, the musicians believe that the teaching of music in classroom education would enrich music artists with musical knowledge and skills required for making music that is desired in the entertainment industry.

The increasing use of modern technology by Malawians shows that this technology has become an important component of their lifestyles. Electronic musical instruments, for example, are accepted instruments for making music. As such integrating modern technology in music education could provide a practical environment for children to explore other ideas and processes in music making. In addition, the musical repertory in the syllabi for modern music education could be expanded to involve music that is made by the use of contemporary technology. Informed music teachers could use electric keyboards to teach or demonstrate musical concepts, keyboard skills and to provide children with musicianship experiences. Besides using computers for recording and transcription purposes, teachers could utilize them for teaching and information processes such as information collection, storage, retrieval and dissemination.

As noted earlier, music education is faced with the lack of resource materials and informed music teachers. The problem could be lessened by the use of computer technology. Access to websites on the internet helps to find information in forms of links, bibliographies, articles, recorded music and software. Educational methods and philosophies are readily accessible and discussed in many sites. The information could help teachers to be in constant contact with new technology, perspectives and cross-cultural ideas on a larger scale. Constant contact with this information could be a form of training where teachers would gain musical knowledge, skills and experiences. This may inspire Malawian teachers with the

desire of sharing with and communicating to the global academic community about indigenous music and perspectives.

A policy statement that calls for the imparting of prevocational skills to children is noted in Chapter Three, page 3-6. In response to this, a skill-oriented music education is fundamental for facilitating the achievement of the purpose and outcome of the policy statement. This urges informed music teachers to place emphasis on practical issues in modern music education where active affective-psychomotor knowledge and skills are desired. Modern technology could be a significant component in this skill-oriented music education. Children may be equipped with the skill, for example, of how to use music notation software or design musical graphics as well as symbols that are reflective of the creative practices they encounter. This could enrich children's enjoyment in music making and broaden their creative knowledge, skill and experience necessary for successful entrepreneurs.

5.3.10 Indigenous Music Theory

Many Malawians who live in urban areas have grown up listening to, performing and reading as well as writing Western music. Although they discuss about indigenous music, they practically prefer the musical idioms of popular music of the Western countries. The reason behind this is that Malawians interact with Western music often so that it becomes the only music that is understood and valued. As such the thesis' proposition is that the study of the theory of indigenous music in classroom education could offer an opportunity for children to interact with the music directly and frequently. This could prepare and lead the current young generation to an understanding of the old as well as modern indigenous musical idioms. The understanding might persuade the young generation to value indigenous music as fine music rather than regarding it as an abandoned past tradition or a symbol of backwardness. Children could find it

easier to learn and appreciate indigenous music if they have an idea of what and how the music is put together.

Discussions about the preference for Western music reveal that this preference has led many Malawians to believe that music theory as formulated by the Europeans is the theory of all music. This is a mistaken belief because, as discussed in Chapter Four, indigenous music shows that it has its own theories or principles which are followed by traditional musicians when putting music together. These principles are important as they explain what traditional musicians do and they could enrich children's musical knowledge, skills and experiences in classroom education. The principles are part of the cultural heritage and it is necessary for the current young generation to understand and be proud of them.

In modern age, lifestyles are changing rapidly because of social, economic, religious and political conditions. Some conditions in which indigenous music is made and practised have changed or no longer exist. These conditions have denied the current young generation an opportunity to be in contact with the most critical aspects of indigenous music practices. The remedy to this is the teaching of indigenous music in classroom education. This is required to sustain, preserve and promote the existing Malawian cultural heritage.

5.3.11 Recommendation for Further Research

The study of the selected content and practice of indigenous music has demonstrated the basic lifestyle of the Malawian ethnic society that makes the music. The findings of this study are by no means exhaustive but they provide a fundamental introduction to the issues most critical to music and human civilization. As such thorough advanced research on human civilization is recommended. A systematic analysis of human nature revealed in music would be significant anthropological content.

Discussions of indigenous music in the previous chapters illustrate that there are factors which influence the ideas and processes of music practices. The influential factor is religion such as Islam or Christianity which has led some local musicians to simulate foreign music practices and abandon their ethnic music traditions. In this way, the simulation has not helped to promote music traditions of ethnic societies and some of these traditions have disappeared. Therefore, research on music of traditional origin is recommended to examine and document the existing indigenous knowledge systems comprehensively. This could be aimed at advancing research-based knowledge on indigenous music theory. It is necessary to establish the structure of particular ethnic music; the structure's essential components and how they relate to one another; the meaning or role of every component in the organization of the music as a whole.

Observation made about the hymn, "O Praise the Name", on page 2-21, has indicated contradictory findings on the ownership of this hymn. As such, further research on the tune of this hymn and other critical issues could be undertaken so that Malawi establishes reliable historical accounts of the hymn and its creative practices. Research on ideas and processes of music education is scanty as noted in Chapter Two, pages 2-30 to 2-39. Unlike the Yao, there are no studies on the ideas and processes of traditional music teaching of other main ethnic groups namely: The Chewa, Khonde, Lomwe, Ngoni, Nyanja, Tonga, Tumbuka and Sena. A divergent body of indigenous knowledge systems drawn from these main ethnic groups could provide a source from which teachers would design workable ideas and processes for music in classroom education.

The findings in this thesis show that previous attempts to develop the music syllabi were not in harmony with policy goals and statements specific or related to music education. The lack of such harmony seems to suggest that policy goals and statements are not understood before teachers start on developing the music syllabi and teachers' guides. As such it is recommended that a special research on the goal of basic education act of Malawi should be done. The study should be

extended to all policy goals and statements stipulated in the Malawian education. This could be helpful as it would guide informed music teachers to design the purpose, outcome, content, philosophies and methods of music education that embody and develop all the skills, values, attitudes, knowledge and expectations stipulated in the policy goals and statements. Such design would make the music syllabi and teachers' guide suitable to the country's needs and it could facilitate the lobbying of policy makers to support modern music education.

In analysing indigenous music, it is noted that there are elements of syncretism because of enculturation due to geographical location, migrations and mass media. The syncretism is reflected in the use of mixed language codes in ethnic songs such as *Lololo* in Chapter Four, pages 4-45 to 4-46. Constant research activities on music traditions are recommended to continue revealing issues most critical to the music's identity. These issues could help to give indigenous music contemporaneous relevance and application in modern music education.