UNIT STANDARDS FOR AFRICAN MUSICS IN SOUTH AFRICA

by

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SYNOPSIS

The requirement of the South African Qualifications Authority (SAQA) for unit standards to be written for all fields of learning has given music educators a unique opportunity to identify the needs of the whole community and reassess the priorities of music education in South Africa. The field of African musics poses some special problems because it has been excluded from the curriculum in the past and because the informal learning traditions need careful attention if they are to be adapted to formal learning contexts. A simple substitution of African for Western music theory, history and instrumental practice is not an appropriate course of action, as African musics are rooted in a philosophical framework that is quite different from that of Western music.

In order for culturally appropriate unit standards to be written, a philosophical basis of African music-making must first be identified from a study of African music practices. Secondly, an examination of the general principles of the musics of South Africa, with judicious examples taken from other parts of Africa will guide the approach to the writing of unit standards for African musics. Curriculum frameworks from other countries which have developed standards within an outcomes-based education (OBE) context, and the specific outcomes for Arts and Culture, are the third element to inform the writing of unit standards for African musics.

The problems of implementation are various, including the shift from informal learning contexts to formal, but in the praxial approach to music education this dilemma can potentially be resolved. Most pressing are the limited resources of provincial education departments, and an emphasis on training to develop the musicianship of educators is of primary importance. African musics in the curriculum will require not only fresh musical material but also a shift in approach, incorporating the community values of the music which affirm the processes of music-making.

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LIST OF ACRONYMS AND ABBREVIATIONS

FET	Further Education and Training
GET	General Education and Training
HSRC	Human Sciences Research Council
ILAM	International Library of African Music, (Grahamstown, South Africa)
MEUSSA	Music Education Unit Standards for Southern Africa
NQF	National Qualifications Framework
OBE	Outcomes-based Education
SADC	Southern African Development Community
SAQA	South African Qualifications Authority
SGB	Standards Generating Body

CHAPTER ONE

INTRODUCTION

1.1 PERSONAL MOTIVATION

Music educators in South Africa stand at a critical point in history. As an overarching umbrella, the implementation of an outcomes-based philosophy has set in motion a new approach to learning which strikes at the heart of all learning areas, valuing process over product and literally turning the former *modus operandi* of education on its head.

As a 'product' of the old system, I did not follow a typical course to tertiary studies in music. I did not study Music as a subject at school, reading French and German at Rhodes University in Grahamstown, South Africa, for my first degree, thereafter starting a BMus with no grade examinations to my name, majoring in Voice, History and Theory of Music. As a 'musical' child, I had always sung, improvised on the piano (lacking the staying power to endure piano lessons longer than a year or two) and I taught myself to play the guitar in the folk style of the 1970s and 1980s. The urge to do things 'properly' motivated me towards studying B.Mus., and one of the areas in which I applied myself most ardently was in the mastering of reading notation. I have no scientific evidence to prove it, but I am fairly convinced that in those years of putting notation first, I lost vital aural skills.[1] This may have been due to the fact that I just stopped 'asking my ears' to do certain things, because the music was always there in black and white.

The second relevant issue in my music education was my introduction to Latin American rhythms and traditional African music, under the guidance of Dr. Andrew Tracey in Grahamstown, who has continued to be a mentor in my life. As I tried to learn to play the Latin rhythms in Andrew Tracey's Steelband, despite my careful counting, I couldn't get them right. It was not until I stopped counting and started feeling the beats and the up-beats, that I finally succeeded. African musics presented similar challenges and shook my healthy image of myself as a 'musical' person - because performing them was hard. That was almost 20 years ago and I

1. Berliner (1994: 111-112) mentions this in relation to a formally trained jazz musician.

have observed myself as I have learned the musics, mindful of the processes required to be able to not only play the music, but to hear it with 'new ears'.

Another important part of my interest in the area of cross-cultural learning was a four-year stay in a remote rural community in Uganda. During that time I gradually found my paradigms of what is 'normal', shifting. Of course, I still knew what behaviour belonged to which culture, but I was not at all convinced of whether one was more 'right' than the other, and some things which I might once have found foreign, became normal to me.

I now find myself considering the issue of music education in South Africa, having experienced the eurocentric 'old school' as well as having some experience in other musics, not least numerous African styles. I value all of my past experiences in music, both the academic study and the practical music-making, but I believe that music education in South Africa in the pre-democratic era had serious shortcomings. These shortcomings still constitute the *status quo*, but the political changes in the country have given the opportunity for the education system, including music education, to be reconceived. Because of the imbalances of the past, music educators need to work toward music education that is inclusive, and that empowers and values indigenous musics especially.

When a cultural outsider such as myself embarks on researching material that is not familiar to their home background, the inevitable question of the authenticity of the work is raised. Two quotations from the work of Qureshi (1999: 313 & 317) highlight the problem of an 'outsider' embarking on the task of describing a musicology that is not part of his or her own cultural background.

> To begin with, we encounter the 'other' musicologically within the precincts and legacy of our own musicological enterprise. Deeply embedded within print culture and heir to a positivist historiographic model of scholarship, musicology has helped to shape a scholarly hierarchy of musical otherness in its own image, priveledging written over oral, and past over present sources, and always in search of music in notation.
>
> Major work in ethnomusicology has been to convert such oral, person-and-situation-specific knowledge into written (ethno) musicologies, interpretively constructed for scholarly dissemination. Clearly directed toward cultural outsiders, such writings validate mediation rendered in an alien conceptual language. As such, they inevitably open up questions of authoritorial voice and agency, even when they embody the author's struggle in encountering musical otherness. Whose significations are being articulated here? And are the resulting representations 'indigenous musicologies' or Western appropriations?

These comments are pertinent to this study, as I have undertaken it as a cultural outsider with the cultural and academic biases of my largely Western education. I believe however, that my experience in different cultures, my multi-musicality and my experience in both formal and informal music education have provided me with useful tools to explore the area of African musics in South African education and thus I do have a valid and valuable contribution to make.

1.2 BACKGROUND

There are various issues which have led to and influenced this research.

1.2.1 SAQA Requirements

The South African Qualifications Authority (SAQA) requires unit standards to be written in all fields. Within formal education, Music falls under the Learning Area Arts and Culture and three Standards Generating Bodies (SGBs) for music have been formed according to SAQA's requirements. They are (South Africa 2001):

- SGB for Music in Higher Education and Training
- SGB for Music in General and Further Education and Training
- SGB for the Music Industry.

It is the responsibility of the SGBs to generate national standards and qualifications.

1.2.2 The MEUSSA Research Project

At the beginning of 2000, the Department of Music at the University of Pretoria initiated a project, under the leadership of Professor Caroline van Niekerk, to write unit standards for music education in South Africa to be presented, in due course, to the then still unformed SGBs for music. Termed 'Music Education Unit Standards for Southern Africa' (MEUSSA), a team was established, made up of individuals who would work together, but also cover their own specific fields of research, culminating in dissertations or theses presented at either Master's or Doctoral level. The team is comprised of 18 members and an attempt has been made to broadly cover the

many fields involved in music education in South Africa. To date the completed doctoral theses are:

- Bennett, Ann-Noëlle: *Formulating Unit Standards in Music: Guidelines for non-Specialist teachers in training in Botswana and the SADC region*
- Bosman, Ronelle: *Unit Standards for aerophones in a postmodern South Africa*
- Grové, Petro (J.P): *Music Education Unit Standards for South Africa: A Model and its application in a General Music Appraisal Programme*
- Hoek, Antoinette: *South African unit standards for a General Music Appraisal Programme at NQF levels 2-4, with special reference to ensemble specialisation for available instruments*
- Röscher, Annarine: *Music standards for the Foundation Phase and Teacher training in South Africa*
- Wolff, Nita (U.L): *Choral Unit Standards and Support Material for Primary Schools in South Africa*

The present study forms part of the MEUSSA project.

One of the weaknesses of the team is that of representation, with too much uniformity of demographic and educational background. The team is weighted toward Western Music and Western education, with little experience of community music, or the conditions experienced in the majority of schools in South Africa. There are two obvious reasons for this. Firstly, all the team members are participating on a voluntary basis, and secondly, the history of music education in South Africa has promoted Western music to the exclusion of other genres, and the apartheid system has meant that as a result of this marginalization, the percentage of Black, Coloured and Indian students who might participate in such a study is small, and those graduates, too, have had a predominantly Western experience.

In South African education, the outcomes-based philosophy has demanded a reconceptualisation across all the new Learning Areas, of which Arts and Culture includes Music as a sub-field. Any unit standards that are written need to be in keeping with the traditions of music-making in South Africa and not necessarily mirror those of other countries.

1.2.3 Difficulties of Teaching African Music

It is challenging to try to draw up a set of unit standards for African musics that will be applicable at a national level. The musics of South Africa encompass a multiplicity of styles, which vary according to geographical location, language, and their historical position. While

there is no absolute conformity amongst various musics to one theoretical blueprint which describes the features of all of them, there are aspects which might be seen as common threads running through a remarkable number of diverse styles. Blacking (1973: 55) asserted that the roots of any musical system are found in the cultural and social processes of the specific community. Thus a first step is to identify cultural philosophical aspects which will lead to the identification of a philosophy of music-making (from which a philosophy of music education will be construed), and thus to the specific aspects of the musics which will guide us in the ultimate goal of designing unit standards. If we are to take the view that there is just too much variety to make the task of writing unit standards realistic, the real threat is that such musics will become further marginalised and the problems of the past, with Western music and its established pedagogic system being the primary music of education in South Africa, will continue. If it is not included in national standards, it will consequently be devalued in the eyes of both educators and learners. This study includes unit standards but avoids the suggestion of a single national method or syllabus, implying that communities will have to establish for themselves what is an acceptable application of the standards in the specific musics of their region.

This study addresses several difficulties specific to African music in the curriculum.

- Music education in South Africa has historically been biased as it has focussed almost exclusively on music of the Western art music tradition while neglecting the study of African music.

- Music education in South Africa has been taught using a Western pedagogy. This has meant that the majority of South African learners have been unable to study the music of their own cultures within an approach that reflects the values of their learning traditions. They have therefore been culturally disadvantaged, as the familiar music of their communities has been devalued and marginalized and any music education that has taken place has been in an unfamiliar milieu.

- Very little research has focussed on adapting traditional African music-making practices and aesthetics to structured learning frameworks, which will fit a modern school system. Because African music is an oral/aural art, its teaching methods do not conveniently fit into a Western pedagogic framework. There are many reasons for this, one of the most fundamental being

that the oral/aural tradition of learning, which emphasises *music-making*, contrasts strongly with the theory and literary based pedagogy of Western music. While there are many models and standards for programmes and curricula which are based on the Western tradition, comprehensive models for African music in formal education are yet to be developed. The development of such models is essential, as a Western didactic framework is based on the values of Western music and is therefore inappropriate for the teaching of African music.

- Much of the research done in the field of African music has been from an ethnomusicological rather than from an educational perspective. Studies which seek to identify the values of African music in order to establish an appropriate approach to music education in Africa are few.

1.3 RESEARCH QUESTIONS

In the light of the foregoing discussion, the following main research question can be formulated:

1.3.1 The Main Research Question

How can unit standards for African musics that are congruent with the philosophy and practice of African music in community settings be developed and what are the implications for the implementation of those unit standards in South Africa?

This question can be broken up into the following sub-questions:

1.3.2 Sub-question 1

Can a philosophy of music education be identified from African musical practice, and if so, what are the essential principles of that philosophy?

1.3.3 Sub-question 2

What are some key structural, textural and behavioural characteristics of African musics that will guide the approach to the writing and interpretation of unit standards?

1.3.4 Sub-question 3

What unit standards can be developed that conform both to the philosophy and practice of African musics and the requirements of SAQA and Curriculum 2005, and international trends in music education?

1.3.5 Sub-question 4

What are the implications for the implementation of unit standards for African musics in South Africa?

1.4 AIM

The aim of this study is therefore to identify the principles and values of Black South African musics and conclude from them:

- A philosophy of music education;
- Unit standards that correspond with the philosophy and approach identified;
- Implementation possibilities, given the fact that many institutions face serious problems in the area of resources.

1.5 METHODOLOGY

This research was based on a variety of methodologies.

- A study of published and unpublished texts in the field of African music was undertaken to identify the principles and values of South African traditional musics.
- Historical and contemporary recordings were studied in order to identify the aesthetics of South African musics in general.
- A study of current philosophies in music education was undertaken in order to compare them with the philosophy of traditional African music.
- Interviews were conducted with practitioners and experts in the field of South African music education.

- Action Research was conducted in the form of my own work at school level and in teacher education.
- The expertise of MEUSSA colleagues contributed to this research.

1.6 SOURCES

Sources for this study came from the fields of both Ethnomusicology and Music Education.

1.6.1 Ethnomusicological Publications

This study draws much from the literature in the field of ethnomusicology. Books and papers which discuss genres, styles and traditions are informative with regard to the task of identifying the principles and values of African music in general. It was not appropriate to limit this literature study to South African traditional musics, as the research done in other areas of sub-Saharan Africa, while not always directly applicable, is relevant, as many musical principles are widely shared. Specific sources are discussed further in Chapter 2.

1.6.2 Publications on Multicultural Music Education

Within the field of multicultural music education, much of the literature arises from a context where the 'foreign' music is a *minority* music. Where music from non-Western cultures is used in a classroom of a homogeneous Western culture, even if the learners are from mixed language groups, the school system has a Western educational philosophy. Western philosophies of music education are discussed in Chapter 6. These sources are limited in their application to this study, which seeks to get to the centre of African musical values for the benefit of a population that has a majority of African learners.

1.6.3 Publications from Formerly Colonised African Countries

Some literature deals with the previously colonised African countries that have had a Western music education model imposed by a colonial government and have proceeded to develop a formal music education that is based on the music of the indigenous culture. While this literature should be most useful to this study, it deals largely with curricula and has little information on mapping out a set of unit standards.

1.6.4 Recorded Materials

Recorded sources used are archival material housed at the International Library of African Music (ILAM) in Grahamstown, South Africa, and recordings of contemporary neo-traditional and syncretic styles. The archival recordings are useful insofar as they reveal traditional aesthetics, which are remarkably resilient against the forces of social change. They provide only an aural record, however, and the important concurrent aesthetics of performance are not as accessible. Contemporary recordings will reveal which traditional stylistic features have remained important to different groups.

1.7 ORGANISATION OF THE DISSERTATION

After the first introductory chapter, the study starts with a review of literature in Chapter 2. Sources dealing with the history of music education in African countries, ethnographic works on specific African traditions, international philosophical debate, papers and Government publications on Curriculum 2005 and outcomes-based education and, finally, papers suggesting possible ways of implementation are discussed.

Chapter 3 deals with the identification of the values of African musics, drawing mainly from literature sources. Musical philosophy is seen to be consistent with non-musical philosophy and therefore important African philosophical concepts are explored in the light of their implications for musical practice. This information will inform the development of a philosophy of African music education. Participatory music, movement, and spirituality will be identified as issues that play a large role in African musics, and in-depth analysis will reveal the inherent values found in them. Further areas needing special attention in the context of African musics are integrated arts, performance/participation/playing and composition. The identification of a philosophy is essential for the development of unit standards. It will be clear that the main aspects of the philosophy are in keeping with the MEUSSA philosophy, set out in Chapter 5.

Secondly, the identification of an appropriate approach to the formulation of unit standards for music education in South Africa will be drawn from the study of the principles and values of South African musics and will be covered in Chapter 4. The suitability of a *concept-based* approach might be questioned in the learning of African music. However, the elements of

rhythm, pitch/melody, harmony, form and timbre are a useful way to view various musics comparatively (Dunbar-Hall 1993: 191), and will be used as a starting point to investigate the conventions of South African music with a view to the formulation of standards.

The MEUSSA mission statement and philosophy precede the unit standards for National Qualifications Framework (NQF) levels 2-4 in Chapters 5. It is not the intention of this study to design a curriculum for African music, as each geographical area will have its own particular interests and priorities. Furthermore, outcomes-based philosophy allows for institutions to identify the areas of learning most relevant to their learners.

Having established a philosophy, and unit standards for NQF levels 2-4, Chapter 6 addresses issues of implementation and how the unit standards will be applied in practice. One of the major concerns of the MEUSSA team is the under-resourced schools, located mainly in, but not limited to, the rural areas. The question of how the principles of a quality music education can be applied in communities which have extremely limited material resources and under-trained teachers will be considered.

Chapter 7 provides the outcomes of the study and concludes with recommendations for South African music education. Areas where further research is required are identified.

1.8 DELIMITATIONS OF THE STUDY

This study covers a wide area of research, from the musical traditions of Black South Africans to the educational trends and requirements of the South African government.

1.8.1 South African Traditions

Limitations of content are due to the huge area which covered by the description 'African musics in South Africa'. While the different South African traditions have much in common and share similar aesthetics, they also have their own musical identities, which need individual study. These include traditional, neo-traditional, rural and urban styles. The individual characteristics of each tradition are beyond the limits of this dissertation, although reference to specific traditions may be made to illustrate a point.

1.8.2 Unit Standards for NQF Levels 1 and 5-8

Unit standards for NQF Levels 2-4 are included in this study. The principles of philosophy and approach identified in Chapters 3 and 4 would apply generally to unit standards for African musics written for other levels, but those unit standards need specific research that is outside the scope of this work.

1.8.3 Development of a Curriculum

There is no attempt in this study to identify any curriculum. Although there is an urgent need in South Africa for guidance in curriculum development in this field, this study makes no direct suggestions in this regard. Part of the rationale for unit standards is that they form a unifying benchmark at national level to which regionally developed curricula can conform.

1.9 VALUE OF THE STUDY

The development of unit standards for African musics is a completely new area of study. Although African musics have been present in many formal and informal educational contexts, there has been no formal measurable standard against which achievement can be assessed. As African musics are becoming more familiar in various contexts, the need for national standards becomes more urgent. If those unit standards are not grounded in the philosophy and practice of African musics, African musics in South African education will be merely a substitute for Western music in curricula which conform to the priorities of a Western music education.

1.10 DEFINITION OF TERMS

Definitions of terms are divided into terms used specifically in the research questions and terms used generally in the study.

1.10.1 Terms Used in the Research Questions

African Musics: A broad term referring to Musics which are indigenous to Sub-Saharan Africa. This includes both what is thought of as 'traditional' music, and neo-traditional and syncretic forms which have developed more recently with the influence of non-African elements.

Community settings: This refers to the practice of music-making in communities, be they rural, urban, formal or informal. The emphasis of this research is on music as it is performed, not on its theoretical principles.

Curriculum 2005: This is a curriculum statement by the South African Department of Education. It signals a dramatic change in educational philosophy, namely the shift from a content-based curriculum towards an outcomes-based approach which applies to all learners of all ages.[2]

Philosophy: Honderich (1995: 666) defines three principle areas of philosophy: Metaphysics, Epistemology and Ethics. Metaphysics, or the theory of existence, concerns beliefs about the general nature of the world. In music education metaphysics covers general beliefs about the world and the role of music in the world. Epistemology concerns beliefs about knowledge, both a body of knowledge and beliefs about learning. The implications for music education include both what is known, and how knowledge is acquired. Knowledge about music can be theoretical, practical or a complex combination of both. Ethics concern beliefs about values and the conduct of life. In music education, ethics determine how music is valued and consequently how music learning is valued. Ethics include considerations of aesthetics, and the role and value of art and art works. Morals, too are included in this field of philosophy. In music education these beliefs affect thinking about curricula and pedagogy. Hauptfleisch (1997: 41) concludes the following definition for the philosophy of music education from both Reimer (1991) and Elliot (1995):

> Philosophy is a coherent position on the nature and significance of music and music education, and the sustained, systematic and critical examination of beliefs concerning music education.

In this study, philosophy is seen largely as a process of thinking about music and the place of music in the world. Part of the task of the study is to reveal and consider the assumptions

2. http://education.pwv.gov.za/DoE_Sites/C...05/draft_revised_national_currculu.htm

which are inherent in beliefs about music (metaphysics), beliefs about music knowledge and the learning of music (epistemology), and the value of music and music-making (ethics).

South Africa: Following the requirements of SAQA and Curriculum 2005, these unit standards are written specifically for the South African context. However, the philosophy and musical principles identified have wider relevance because I have taken the liberty of drawing examples from further afield in Africa, based on the premise that there are shared principles in many different musical traditions. Therefore the unit standards may be relevant for other South African Development Community (SADC) countries,[3] but educational authorities need to examine them in the light of the traditions of their own communities.

Unit standards: These are statements of desired education and training outcomes and their associated assessment criteria. Unit standards are required in all fields for assessment and for the preparation of learning material for both learners and educators.

1.10.2 Definition of Terms Used in the Study

A study like this, dealing with areas with cross-cultural boundaries and seeking to clarify concepts, will perforce use terms that have several possible meanings depending on their, or their user's, context. Therefore some of the terms which are used frequently through the study are defined below according to their intended meaning in this dissertation.

Aesthetic: According to the *Concise Oxford Dictionary* (Sykes 1976: 17), "Belonging to the appreciation of the beautiful". In this study, 'aesthetic' will refer to what is perceived to be 'good/beautiful/excellent' by the specific community of music makers within the context of music and performance.

Approach:. 'Approach' in this study is used both as a verb and as a noun. The noun can often mean the same thing as philosophy, but in this study there is an important differentiation between the two terms. While approach is grounded in philosophy, in this study it always implies practice and the practical outworking of a philosophical position. Thus for example, 'the Orff approach', or 'a praxial approach', while grounded on philosophical principles, both refer to

3. The SADC member states are: Angola Botswana, Democratic Republic of the Congo, Lesotho, Malawi, Mauritius, Mozambique, Namibia, South Africa, Seychelles, Swaziland, Tanzania, Zambia and Zimbabwe.

actual pedagogic method and what happens in practice between learners and educators. The verb, to approach, also has the implication of active practice or method.

Culture: E.B. Taylor defined culture as that "complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society" (Keesing 1981:68).

Williams (1976: 90) defined culture in terms of three categories:

- a general process of intellectual, spiritual and aesthetic development;
- a particular way of life whether of people, a period, a group, or humanity in general;
- the works and practices of intellectual and especially artistic activity i.e. music, literature. painting etc.

In South Africa the term has had several meanings, which have varied according to who uses the term and during which period in the county's political history. Currently, South Africa has a department of Arts Culture, Science and Technology and within education, has defined a learning area, Arts and Culture. Culture in this sense is to do with the affirmation of heritage, its activities and artifacts. The word is often used in informal conversation to refer to the customs, perceived to have some historical continuity, of a particular social group. Because different groups of people share distinctive ways of life, culture in this sense of the word can be seen as a divisive force.

Several issues have led to the problems associated with the ambiguity of the word. It is common that perspectives of a culture from both within and without are not based on objective factors (Verma & Bagley 1984: 2). Both 'insiders' and 'outsiders' are prone to generalizations based on positive or negative opinions of a group, based on the assumption that there is conformity of behaviour and lifestyle amongst all the members of the group. In fact, because of social change and urbanisation, complete conformity of cultural characteristics within one ethnic group has become less and less common (Banks 1981: 54). It is clear, therefore, that assumptions cannot be made about certain cultural values being shared by members of a certain group, because not everyone in a complex society shares the same culture (Keesing 1981: 72). It is more and more the case in multi-ethnic modern society that behaviour and lifestyle determine shared culture more than does shared ethnic

background. Thus, grouping according to race, or even to language, can be an oversimplification of the case (Verma 1983: 106).

For the purposes of this study, E.B. Taylor's definition serves as a broad interpretation of the intended meaning of the term. However, two important points clarify the meaning of 'culture' as used in this study. Firstly, as Blacking (1970: 2) asserts, "man's humanity is not a product of his culture, but his culture is a result of becoming human". Chorn (1995: 1-6) has discussed at length the meanings of the term 'culture' as used in South Africa since the mid-1980s and concludes the second clarifying point: culture, like tradition, is not static, but evolves with time (Chorn 1995: 5). It can therefore be misleading to talk in terms of *the* culture of a certain group as if it is an unchanging variable, as culture, if it is a product of human behaviour, is subject to change.

European: Euro-sourced, originating in Europe. Europe includes the United Kingdom and continental Europe.

Multicultural/Intercultural Music Education: There has been debate as to the implications of each of these terms and which is the most appropriate term to use in the South African context. In the light of South Africa's history of apartheid policies, 'multicultural education' could be interpreted as perpetuating the goals of separate development. For this reason, the term 'intercultural' was accepted by the delegates of the Third National Music Educators' Conference in Durban, South Africa, (Oehrle 1990) because it implies communication between cultural groups. Despite these misgivings about the term 'multicultural', it will be used in this study, as it has international usage, but with the implication that rather than entrenching difference, multicultural education aims at being a means of celebrating difference and building relationships and understanding between diverse people.

While music education is a commonly used and understood term, this study illustrates how music can play an educational role in African societies. Chernoff's statement that "the development of musical awareness in Africa constitutes a process of education" suggests that the term 'education through music', though a little unwieldy, would perhaps be more appropriate in an African context.

Principles (of music): The organisation of the music, i.e. its 'theory'.

South African Musics: Musics which can be defined as above under 'African music', but which are specific to the indigenous language groups of the population of South Africa. Similarly, 'South African' will be used in this sense to describe traditions, language, etc.

Tradition/neo-traditional: These terms are used with the proviso that culture is never static, but change is an ongoing part of the familiar practices of any social group. "Tradition is fashioned from both an authenticity that clings to the past and a process of change that continuously reshapes the present" (Bohlman 1988:13). Whereas stylistic forms are continually in a state of change, aesthetics are more resilient. Erlmann (1991: 10) reflects:

> Tradition has little to do with persistence of old forms, but more with the ways in which forms and values are linked together. Tradition results from the formation of cultural canons, and is therefore not a matter of ossificaton, but of change and negotiation.

Neo-traditional styles are commonly referred to as 'traditional' styles and in the eyes of the culture bearers, those styles are seen as embodying the cultural values of the group which have been handed down from previous generations. There is no inherent value placed by the author on older as opposed to contemporary styles. Further discussion on the use of these terms can be found under 6.3.3.

Values: Wider issues surrounding the music, such as social relationships, dance and performance requirements.

Western: This term is used broadly to include the values and traditions of the 'Western World', initially Europe, but including the North American continent and the cultural products of that 'civilisation': Western Art music, philosophy, and educational methods. See also 'European'.

1.11 NOTES TO THE READER

- The use of single inverted commas(' ') is intended to convey the meaning 'so-called'; the use of double inverted commas (" ") signifies direct quotations.

- Where year references are given without page references, the main thrust of the work being referred to is devoted to the issue being discussed.

CHAPTER TWO

REVIEW OF LITERATURE

2.1 INTRODUCTION

The study area for the topic of this thesis, *Unit Standards for African Musics*, covers a field that has not been treated in its entirety by any writer, despite the fact that much research has gone into various aspects of it. The task is to develop unit standards for African musics that conform to the requirements of the South African Qualifications Authority and the South African Department of Education's Curriculum 2005. In order to remain faithful to both the priorities of South African music-making and the philosophical and practical implications of the new curriculum, sources covering a fairly wide spectrum have been studied.

2.2 EXPERIENCE OF POSTCOLONIAL MUSIC EDUCATION IN AFRICA

A study of the experiences of African countries, including South Africa, is informative insofar as it highlights some of the problems of the past as well as some of the positive possibilities for the future. It is necessary both to understand how the current state of affairs has arisen with its various problems, and to examine the history of music education elsewhere in Africa to start to identify the areas of research that are most pressing.

2.2.1 South Africa

Erlmann's paper *Traditional African Music in Black Education* (1986) examines the history of social assimilation and segregation since the nineteenth century, covering the mission-influenced compositions of John Knox Bokwe (1855-1922), that reflected the thought that equality was only accessible through education and emulation of European values.[4] Reuben T. Caluza (1895-1969) introduced African elements into choral compositions, pre-empting African nationalist development of cultural policy which asserted that black culture could

4. Erlmann (1986) quotes from the 12 June 1911 edition of *Ilanga Lase Natal*: 'If there is an assurance of civilised advancement it can be found in beautiful singing, especially concerted singing [...and...] that the native people have a chance given them to prove to the world that they are progressive.'

stand proudly on its own. The fragmentation caused by apartheid ideology had many implications, amongst them the notion that 'traditional music' consisted exclusively of *makwaya* compositions (South African choral music influenced by traditional vocal music and four part Western hymns). More seriously, the lack of qualified teachers and teaching material has left a dearth of quality music education in the majority of schools. Rycroft (1991: 5), in an introduction to an interview with the South African choral composer Kumalo (1879-1966), gives a brief history of the *makwaya* tradition, describing both its Western and syncretic features. He comments that when other African countries were exploring traditional music in a wave of nationalism, black South Africans avoided it. This was in order to resist the pressures of the separate development policy that put restrictions on social activities, attempting to limit people to their own community. Rycroft (1991: 6) suggests that this resulted in something of a 'backlash' reaction, namely, an increased interest in Western music.

In her doctoral thesis, Hauptfleisch (1997) gathered a considerable amount of information regarding the history of music education in South Africa. Gleaning her facts from government documents, she cites official syllabi, but points out that, in reality, schools fall short of achieving their goals. The problems of articulation through the education system and the exclusive emphasis on European culture are also discussed.

2.2.2 Other African Countries

Oehrle has promoted multicultural music in South Africa and has focussed her research on an appropriate philosophy and developments in music education throughout Africa. At the Eighth Symposium on Ethnomusicology (Oehrle 1995), she reported the results of her research into the music education of African countries. While this research may now be dated, the problems reported by individual countries were common to all of them:

- Continuing emphasis on Western theory and notation, even at primary level;
- Underqualified teachers;
- Lack of resources and the question of whether traditional material is compromised when transcribed in staff notation and tonic solfa;
- Negative reaction of students who see traditional music as unsophisticated.

Just a few years later, Okafor (1992) reported the same problems in Nigerian music education. In his article he highlights three areas of expertise in Nigeria, namely traditional musicians, musicians trained in Western art music and 'untrained' popular artists, pointing out the irony that those producing popular contemporary music, while being perceived as 'musically uneducated', in fact earn the most in financial terms.

Flolu (1993) is the author of a report on Ghanaian music education, published in the *British Journal of Music Education*. This article gives a more recent picture of the effects of the Curriculum Enrichment Programme (1985) and the Cultural Studies Programme (1987) and notes that the professional teachers were particularly committed to retaining formal theory in the curriculum, and applying a Western concept-based approach to the teaching of indigenous material. As recently as 1998, in his paper presented at the ISME conference, he reiterates this point (Flolu 1998: 186), and reports that despite a shift from "children receiving information to children learning by doing [...] there still exists a distressingly wide gap between the school music programme and the local culture environment" (1998: 184).

Flolu's 1993 article is also a brief literature review in the field of music education in Ghana, in which some of the main issues raised over the years are highlighted. Flolu outlines the advantages and disadvantages of music education based on community music and records certain problems facing music education. They are problems that are shared in South Africa:

- Teacher preparedness;
- Classroom emphasis on choral competitions and speech days, rather than on any syllabus;
- Lack of teaching material.

In general, in all the countries cited by Flolu, Western music is not excluded from possible curricula, but because of the principle that the content thereof should reflect the immediate experiences of the learners, it is afforded a lower status. Of all the authors reviewed by Flolu, none question the Western approach to music education. Flolu (1993: 119) himself believes that "it would be foolish consciously to avoid being influenced by the ideas and practices of other nations and cultures when we know that these cannot be suppressed".

This view is strongly contested by Nekwhevha (2000) who sees an "inseparable bond between culture and education" (2000: 25). This implies that any formal schooling model

originating in the West, is consequently rooted in Western values. He rejects this scenario as an extension of Western hegemony and calls for African intellectuals to lead the way in an African Renaissance, developing indigenous African models and returning to "the experience, culture and traditions of the African masses" (2000: 33). Nekwhevha's paper is aimed at the general educationist, and his vehemence stands out, particularly amongst African music educators, who, while strongly advocating African traditions, like Flolu, believe there is much of value in models that have been developed in the West, and that they should not be disregarded. Mngoma (1990: 125) believes that the combination of Western and African music traditions serves to enrich the quality of life for all.

The Symposia on Ethnomusicology held in South Africa have provided a forum for the discussion of African music in education since the early eighties with regular papers and discussions. In a discussion during the Fourth Symposium in 1983 (A. Tracey 1984), Axelsson (1984: 61)[5] described how community music, which is lively and dynamic, is contrasted by both the scholarly approach of ethnomusicologists and the formal atmosphere of school learning, where the home culture temporarily disappears. This is indeed an irony, not lost on learners who know what music they enjoy, and know to what extent the average school music lesson fails to stimulate them.

2.2.3 Omibiyi's Model of an African Music Curriculum

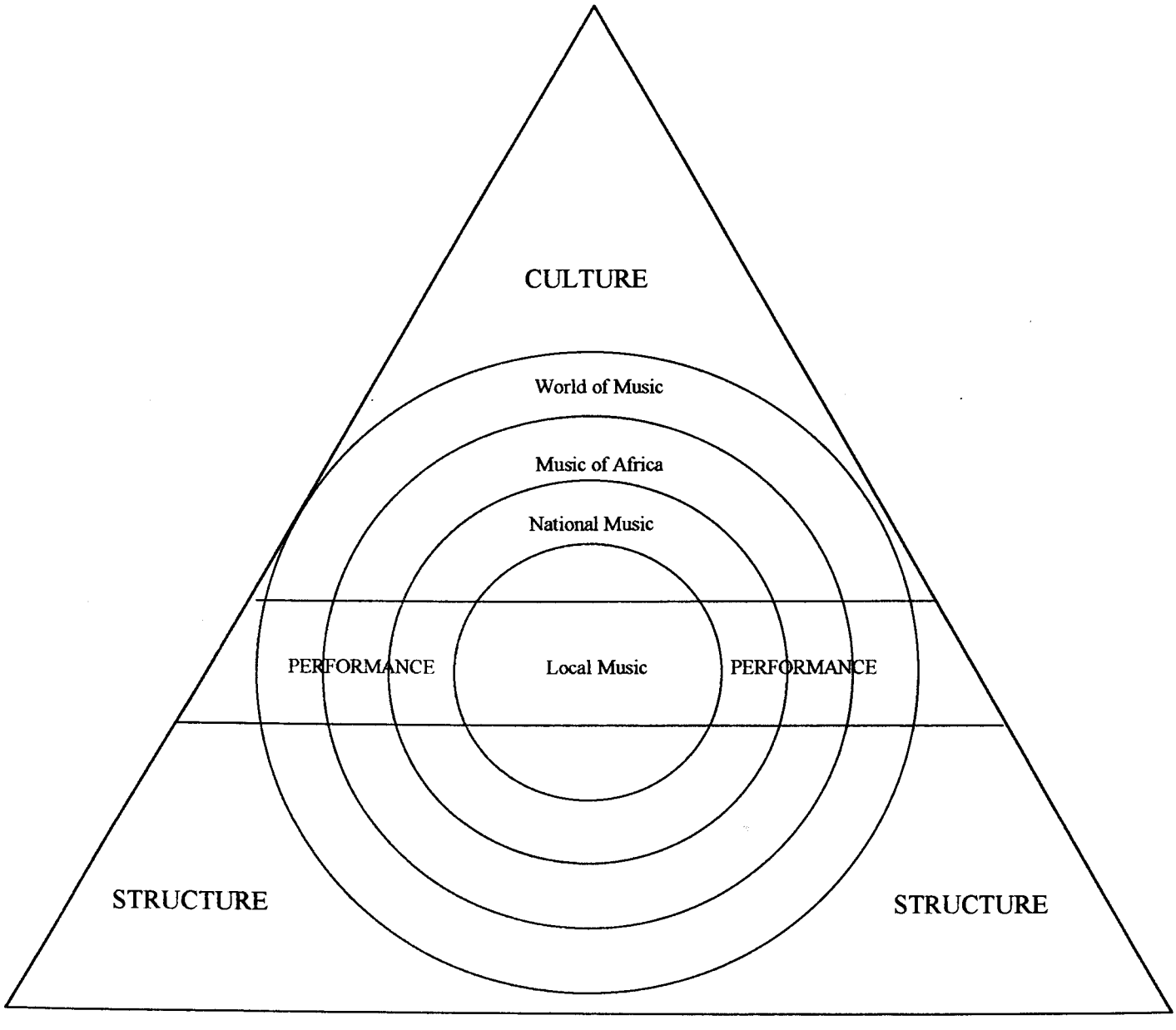
The Nigerian researcher Omibiyi (1973: 6) approached the question of a model for the study of African musics in Africa, and the need to marry the practice of African musics with the formal approach of the classroom. Although essentially a concept-based approach, Omibiyi's model (Fig. 2.1) is a useful way of prioritising material and identifying approach.

The four concentric circles of the model indicate the order of priority of curriculum content, starting with the local music, and progressing to musics that are further away, both geographically and culturally. Thus Omibiyi holds to the principle of moving from the known to the unknown. These circles indicating content are placed within a triangle, divided into three horizontal sections. While the concentric circles are to be understood as progressing from the middle outwards, the triangle's upper section is foundational to the lower two, placing Culture before Performance and Structure. While Performance has a secure position in the middle of the model, it cannot take place without cultural

5. Axelsson's experience was in Zimbabwe.

understanding. This principle is echoed by both Merriam (1963: 212) and Lucia (1988: 38). The conceptual approach advocated by Omibiyi is one in which structural concepts are informed by practical performance. This is essentially a praxial model (see 2.3.2).

Figure 2.1 Omibiyi's Model of an African Music Curriculum (Omibiyi 1973: 6)



Of particular interest to this study is the review of the work of Nketia, who has achieved world recognition for his work in African music and education. Nearly 40 years ago, Nketia (1966: 240) called for curriculum revision based on:

- An awareness of the African approach to music and, in particular, the musical procedures that are applied in African music;
- An understanding of the structure of African music and learning processes that it requires;
- A knowledge of the psychology of African music, in particular a knowledge of the musical background of the pre-school child in different African environments, rural and urban, and the level and extent of his capacity for discrimination in pitch, rhythm, etc.

Nketia's suggestions have gone largely unheeded in modern South African music education. His points are used as a starting point for this study, as Chapters 3 and 4 consist of an identification of a philosophy for music education in South Africa and a consideration of some structural aspects of African musics.

Papers dealing with the ethnomusicological contribution to music education have been read at many of the Symposia on Ethnomusicology in South Africa and it is pertinent to ask if there has been any noticeable effect on South African music education. Certainly there are institutions which have made an attempt to include more African material in their courses and there are examples of serious attempts to redefine courses in an inclusive way, moving away from the Western model which has an exclusively Western content. However, there has been no real impact made on general national music education. This might be because the focus of these papers has been on philosophy and, to a lesser extent, on practical approach, with very little direction on implementation.

2.3 PHILOSPHICAL DEBATE IN WESTERN MUSIC EDUCATION

While African countries have struggled with the legacy of colonialism, some of the problems of which are outlined above, the debate in music education in the Western world has taken an interesting turn. The philosophy of Music Education as Aesthetic Education, which has been championed by Reimer (1989, first published 1970) and has dominated the field for the last thirty years, has been seriously criticised by Small (1977) and Elliot (1995). Arts educators

in general and music educators in particular have begun to take into account the importance of the process of art, rather than focussing mainly on its products. A review of their main ideas as outlined in their work follows.

2.3.1 Reimer (1989)

Reimer is one of the main advocates of music education as aesthetic education. In *A Philosophy of Music Education* (1989), first published under the same title in 1970, he starts from a standpoint which he terms "Absolute Expressionism". He then outlines his beliefs that music education belongs firmly in the realm of aesthetics, stating that "If the experience of art is to be significant for life, the experience of art must be aesthetic experience" (1989: 25).

This aesthetic experience of music is so central to Reimer's philosophy, that 'functional' music typical of school events is described as a diversion that is not aesthetic in purpose as it has non-musical ends (1989: 111). While he does not trivialise the role of performance in aesthetic education, it certainly plays a lesser role than the development of feeling and analysis (1989: 119). Aesthetic education is based on a concept-based approach, as the aesthetic value of a work is perceived through the composer's use of the elements of music. Furthermore, music education as aesthetic education is completely dependent on highly trained teachers who are able to interpret the aesthetic qualities of the work to the learner.

In a keynote address at the 1990 conference in Pretoria entitled *Music Education: Why? What? How?*, Reimer (1991: 22) illustrated the core of his philosophical approach to be art education as aesthetic education. There are, however, writers who strongly criticise his view and have articulated alternative philosophies, the most prominent of whom is the Canadian Elliot.

2.3.2 Elliot (1995)

Elliot's main criticism of music education as aesthetic education is:

- Reimer's concept of aesthetics is based on 18th and 19th century notions of artistic thinking and is therefore not of any use when applied to non-Western music (1995: 27).

This is particularly problematic in the light of the trend toward multicultural education, which Elliot believes should be a core premise of music education (1995: 207).

- The emphasis on listening and analysis is intended to produce students who will appreciate and understand the music, which they approach primarily as listeners (1995: 32). This de-emphasises practical music-making in which knowing-in-action supersedes formal knowledge. Elliot claims that this formal knowledge is inert and unmusical (1995: 61).

Elliot's praxial philosophy of music education has knowledge-in-action at its core and this knowledge-in-action is largely non-verbal. A primary goal is to develop the musicianship of the learners, and this musicianship only develops through active music-making (1995: 72). Like Small, he believes that music does not only consist of musical works but that music has different functions and meanings in different cultures.

A review of both Reimer and Elliot's theories is provided by Hauptfleisch (1997: 55-71) where she describes both the aesthetic and praxial approaches as articulated by Reimer and Elliot respectively.

2.3.3 Small (1977, 1994, 1998)

Small has made a comprehensive critique of the values of traditional Western music in his three main works, *Music, Society and Education* (1977), *Music of the Common Tongue* (1994) and *Musicking: The Meanings of Performance and Listening* (1998). These works have been particularly influential in the present study.

Small vehemently rejects the notion of the value of music lying in works, claiming that the works in fact do not exist as music, except in performance. In *Music, Society and Education*, Small sets out to show that Western education in general and music education in particular have been influenced by a Western world view that is based on a scientific tradition of abstract thought and observation. This reduces any material/subject being studied (and in the case of music education, music), to an object which is viewed objectively and impassionately from the outside, leading ultimately to the commodification of musical experiences. Knowledge, in the Western view, Small says, is "an abstraction, existing 'out there', independent of the experience of the knower" (1977: 3). It is this philosophy that has steered

the course of music studies, emphasising theoretical analysis and faithfulness to the written score.

In *Musicking*, Small plays the role of the social scientist or ethnomusicologist and attempts to interpret the deeper meanings implied in the Symphony Concert. The title of the book asserts his belief in human musicality and he sets out to argue that the Western view of music participation being for the 'talented' is founded on a false premise (1998: 8).

Music of the Common Tongue charts the influence of Black African music, via the slaves taken to America, throughout the world. Small (1994: 4) asserts that:

> [T]he Afro-American culture is the major music of the West in the 20th Century, of far greater human significance than those remnants of the great European classical tradition.

Small traces the development of Black music from the arrival of African slaves, through the early roots of jazz, through Rock 'n' Roll and to contemporary forms like Hip Hop, reggae, and Rap, illustrating its pervading influence on contemporary popular music. He suggests that it has been successful because of the inherent values of inclusivity, improvisation and close social relationships, which have wide appeal to people from many cultures.

As in *Musicking*, Small casts a sociological eye on his subject and argues that the main concern of music is to explore, affirm and celebrate *identity*. He claims that musical relationships "incarnate ideal relationships as imagined by the participants" (1994: 313) and that for the duration of the performance the participants create an "ideal society" (1994: 298).

Small's views add an interesting perspective to the present study. If the power of music in human life is precisely this dimension which deals with identity, the role of music in education must surely pay heed to it. Above, I have cited Axelsson's concerns that the vitality of community music can be lost in the sterile atmosphere of the classroom, where it is analysed and discussed and performed, devoid of its contextual energy. If Small is correct, it could be that the classroom music which Axelsson is talking about is music that has lost this social dimension in which relationships and identity are explored. Hauptfleisch (1997: 71) concluded that the values of music education need to be derived from the values of music. The values that Small identifies are social values which, embedded in the music, have been

the cause of the resilience of African music-making over the centuries against immeasurable odds of slavery and oppression.

The implications are that a move away from the theory-based, analytical approach is not only appropriate for the teaching of African music, but also of music in general, as the vitality of music is in the relationships (musical and human) that are explored therein. Oehrle (1997) highlights these same points in her paper *Towards a Philosophy of Intercultural Education Through Music/Arts for Southern Africa*. She states that Western music educators who have identified problems in their traditional approaches are looking to Africa for possible solutions and asks why South African music educators are slow to do the same (1995: 43).

2.4 IDENTIFYING A PHILOSOPHY FOR SOUTH AFRICA

Texts with a wide range of subject matter have been used as sources for the task of identifying an African philosophy of music education. Current philosophical debate in Western music education provides the wider context of music education, and the varied issues involved in African practice are found mainly in ethnomusicological texts.

2.4.1 Western Philosophers, Musicologists and Educators

The works discussed above have specific relevance to Western music education, even though Elliot and Small encompass a more globally appropriate philosophy than does Reimer. The writings of these educationists constitute, however, only a part of the contribution needed in formulating a philosophy of music education for South Africa.

It is inevitable that the concerns of music education have been derived largely from the concerns of traditional musicology. However, postmodernist thought has challenged some of the modes of traditional musicological practice, which was often based on empirical research and structural analysis of texts. This formalist approach was distrustful of the subjective response of individuals to music (Kramer 1995: 2), taking it to be unquantifiable and therefore unscientific. Many of the concerns of New Musicology (as this new direction in musicology has been termed) have special relevance to this study. In particular the challenge that there are significant modes of communication other than language alone (Kramer 1995: 10) is helpful in the realm of African musics in which ways of knowing are

seldom reduced to verbal terms. Another significant area is the acknowledgement of the sensuous in music and consequently the effects of music on the body. Feminist musicologists in particular have focussed on this issue (McClary 1991: 24; Cusick 1999: 484). Other writers whose work would fall under the broad description 'New Musicology' inform this study, including Keil & Feld (1994), Nettl (1999) and Cook & Everist (1999).

The beliefs of Orff and Dalcroze, both major forces in the field of music education in the 20th century (alongside Kodály and Suzuki) are influential to a degree, through my own personal teaching experience.[6] Orff practitioners are reluctant to refer to a 'method', but Furzee (1987) has outlined the essentials of the Orff approach in *Discovering Orff*.

2.4.2 Ethnomusicological Sources

A comprehensive philosophy of African music education would be difficult to establish, insofar as the continent is extremely large with many diverse traditions and priorities within its musical traditions. Careful discrimination has been used regarding texts that deal with the musics of Africa, in a careful attempt not to apply specific traits of individual cultures to the whole continent.

Perhaps one of the most eloquent ethnomusicological monographs to have emerged in the last thirty years is Chernoff's *African Rhythm, African Sensibility* (1979), in which the author takes the role of participant-observer in a quest to become a master drummer. Chernoff (1979: 153) sees music as a means of gaining an understanding of African culture and in the course of his book, he articulates cultural values as they dynamically interact with musical performance. Chernoff's insights into the values of the music that he learns are profound, and his articulate explanation of them has lent great insight into what is essentially a very different approach to music-making than that known in the West. The relationship between non-musical values and musical values serves as a foundation for the discussion in Chapter 3 of this study, with the assumption that musical values (or philosophy) are related to general philosophical views in a society. Therefore, an examination of general philosophical concepts provides a framework for the understanding of musical philosophy.

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6. I am a fully qualified Orff teacher having completed Orff III in 2000, and have also received training from the Dalcroze Institute in London, 1992. I have used the approaches of both Orff and Dalcroze in my personal teaching since 1984.

Blacking (1973) traces direct links between culture, society, performance styles and musical (sounded) patterns. He emphasises in particular the social content, because human interaction always takes place within a social dynamic. He writes (1973: 73):

> If we want to find the basic organizing principles that affect the shapes of patterns of music, we must look beyond the cultural conventions of any century or society to the social situations in which they are applied and to which they refer.

Another of Blackings concerns was the biological aspect of musicality, and the nature of human musicality, a consequence of which is the importance of process over product. These issues are explored in *How Musical is Man?* (1973) and subsequent publications.

Erlmann (1991, 1996) and Coplan (1985, 1994) have made a significant contribution to the study of performance genres in Southern Africa. The most recent publications, Coplan's *In the Time of Cannibals: The Word Music of South Africa's Basotho Immigrants* (1994) and Erlmann's *Nightsong: Performance, Power and Practice in South Africa* (1996), deal with performance and its articulation of culture consciousness and the concerns of the performers. The dynamic tension between traditional and modern, and urban and rural, are explored, providing insight into both the flexibility of performance genres and those characteristics which can be seen to endure over time. Both of these are relevant to this study but their dynamic interplay presents particular difficulties in the task of standards generation as there is no absolute yardstick against which to measure standards of performance. Any attempt to create such a yardstick is artificial. Critical assessment, according to Chernoff (1979: 153) must come from the immediate social context.

In the field of ethnomusicology, the number of texts published on African musics has increased dramatically in the last twenty years and it has been informative to study a number of them which deal with various aspects of music in diverse contexts throughout Africa. Diallo & Hall (1989) are cited in Chapter 3 which deals with matters of philosophy, and Berliner (1978) and Friedson (1996) provide a broader background in the task of identifying the key values of music relevant for South Africa.

The ethnomusicologist Nettl has contributed a substantial amount to his field in terms of publications, both as author and editor. He has a particular interest in the connections between ethnomusicology and the wider world of music practice, musicology and music

education. *The Study of Ethnomusicology: Twenty Nine Issues and Concepts* (1983) is a seminal work.

2.5 IDENTIFYING AN APPROACH

Western music education has been built on a tripartite model of practice, theory and history. Within the field of ethnomusicology, researchers might lean either toward the musicological (that is studying the materials of the music itself) or the anthropological (that is emphasising the social context of the music) approach. James (1990: 310) makes the comparison between the musicologists (Huskisson, Kirby, Rycroft, Hugh and Andrew Tracey) and the researchers who seek to contextualize the music using a more anthropological approach (Blacking, Coplan, Erlmann). This debate is relevant to this study insofar as Western music has largely been taught with a musicological bias, emphasising the materials of the music, as well as the aesthetics and the historical details, but not seeking to find meaning in music as social process.

The 'musicological' researchers have brought to light some of the subtleties of African music-making, and in doing so, they have essentially worked toward developing a theory of African musics. They have been criticised for doing so in their role as 'outsiders' by Ekwueme (1974: 62) who believes that any research by Westerners inevitably treats the music from a Western conceptual standpoint. In his view, a true perspective can only be gained from the emic (from the inside) position.[7] Similar concern regarding the etic (from the outside) approach has come from other sources. Gourlay (1984: 4) cautions the researcher to pay attention to what he terms ethno-theory, that is, the way the performers of a specific music view their own music. Ballantine (1995) criticises the papers given at the Symposia on Ethnomusicology for paying little heed to matters of theory, by which he is not referring to musical theory, but the wider issues and problems of ethnographic research. This would include the problem of the authority with which the 'outsider' might approach the cultural property of a certain group.

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7. The emic/etic position is described by Adams (1997). Emic refers to the view of a specific cultural system by a native of the culture. It implies a non-structural approach. Conversely, the etic position refers to the view of cultural outsiders who apply an analytical structural approach which implies external constructs which may not be appropriate to the culture in question.

There are many publications by 'insiders' who have written about the theory of African musics, based on the particular traditions with which each is familiar. Fiagbedzi (1989) distinguishes between "grammatical theory" and "speculative theory". The former he describes as "the body of rules prescriptive or descriptive of musical organisation and performance." While grammatical theory, according to Fiagbedzi, does not have to be written (1989: 47), it is implicit and is often verbalised (1989: 56). Speculative theory, on the other hand, is concerned with ethnographic details, musical meaning and aesthetics.

The Kenyan researcher Akuno (2000) also identifies these two spheres (grammatical and speculative), but suggests a "three mode view of music" (2000: 4) made up of concept, object and event. "Music as object" is conducive to music education as aesthetic education although Akuno acknowledges that music includes sound and movement and her concept of aesthetic education is not based on an education of feeling. "Music as event" pays attention to social and contextual factors. Akuno's "music as concept" does not take the conventional conceptual approach of identifying and studying the 'elements' familiar to Western music education, but she identifies the four elements of music as being Temporal, Tonal, Qualitative and Expressive. However, the familiar concepts of rhythm, pitch, timbre, tempo and dynamics fall under these headings. It would seem that Akuno has tried to develop a model that has cultural flexibility in order that it can be widely applied. Nzewi (1997) asserts the importance of the role of the insider in interpreting African musics and he outlines theoretical content with terms that are both familiar to Western music education, like form and texture, and particular to African musics, like Inter-Rhythm and Melorhythm.

Several authors have carried out research on South African styles. Xulu (1992: 74), whose thesis deals with the importance of *amahubo* songs in Zulu contemporary music, makes the point that "the traits that are central to Zulu music are conceptual rather than sounded". Perhaps for this reason, much of the recent research focuses particularly on speculative theory and the values of the music not necessarily found in the sound patterns. For example, the work of Pewa (1984, 1995) and Ndlovu (1996) gives insight into the values and aesthetics of the culture and how these are expressed musically.

Developing a grammatical theory may be straightforward, and many researchers from both the etic and emic position have sought to explain the organisational rules of many different musics from Africa. Hansen (1981) and Dargie (1988) have provided much detail on Xhosa

music; Rycroft's numerous publications have a musicological emphasis, as have those of Kubik, Mans and A. Tracey. Chapter 4 is based on some of their research.

The ethnomusicological texts, therefore, fall into categories that have different emphases:

- Those focussing on grammatical theory;
- Those treating the speculative details as primary;
- Those that try to balance the two and draw conclusions about social meaning.

The emphasis on 'non-musical' (non-sounded) elements in music by culture bearers like Xulu (1992) and Ndlovu (1996) implies that it is clearly inadequate to merely substitute African grammatical theory with Western theory when dealing with African music. For this reason, in this study, movement, participation and metaphysics are treated as important elements of African musics.

2.6 STANDARDS GENERATION

The three main sources of information for Chapter 5, which deals with the unit standards themselves, came from South African Government Gazettes and publications of the Department of Education, the publications of standards by other countries and the work of MEUSSA colleagues.

Curriculum 2005 has, in the period during which this study took place, been in a developmental stage. Even the latest publication (South Africa, 2001) of the standards for Arts and Culture for the General Education and Training (GET) phase are in draft form, awaiting comment from the public and stakeholders in the field. It is a fact that outcomes-based education (OBE) is now accepted policy. Several brief publications aimed at informing members of the public about OBE and the structures in place to generate standards have been published by various educational institutions, as well as by the government. A more comprehensive discussion of OBE is found in Lubisi et al (1998) and Olivier (1999).

Unit standards have been developed by several other countries, including New Zealand and Australia, and are available on the internet. The sites include background information as to why standards are necessary, their main aims, and guidance regarding assessment. The

countries from which information was used for this study are the UK, USA, New Zealand, Australia and Ireland.

Many members of the MEUSSA team have used the above sources as a starting point for their research. In this regard, information has been shared and therefore this study cites the work of some of the team members. In particular, I have used the work of Bennett (2001), Bosman (2001) and Grové (2001).

2.7 IMPLEMENTATION

In the literature which deals with African musics in post-colonial education, the majority of texts concentrate on the need to re-establish indigenous music in education, and on identifying a theoretical base from which this music might be taught in a formal context. Some of those sources are mentioned above. As regards implementation, there has been very little research which suggests a course of action, but texts concerning issues that surround the topic give some direction for laying down procedures for action.

One of the main issues identified in this study is the gap between oral/aural learning and formal learning. Cope & Smith (1997: 283-289) identify the differences between formal and informal learning as applicable to music. Du Plooy (1998) examined the informal learning that took place amongst members of a student band at the Durban school at which she taught music. De Lowerntal (1995) studied music teacher education at the Zimbabwean Hillside Teachers College and questioned the continuing emphasis on Western European music. These studies reveal the interstice between informal musical learning and learning music in a formal environment to be a problem area. Further, de Lowerntal's study revealed the difficulties encountered by both learner and educator in the learning of culturally foreign music (Western classical music) in a formal context (teachers' college).

It is therefore necessary to identify ways to bridge formal and informal music education in South Africa today. Gibson (1992: 39) addresses this issue and suggests adopting a praxial approach in order to "build bridges" between the various music systems present in South Africa. Informal or oral/aural learning and the praxial approach share many elements, which suggest a way forward in the task to integrate informal and formal music education.

The motivation of the MEUSSA research project revolves around the issue of standardisation and the setting of standards that are consistent with the outcomes-based philosophy of Curriculum 2005. New challenges in the area of standardisation will emerge with a shift from an aesthetic, formal approach to a more praxial one which is inclusive of all South African musics. De Lowerntal (1995: 301) questions the legitimacy of European standards in Africa and concludes that local standards need to be developed that will suit the needs of local or national communities. The problem arises from the fact that all the existing standards of the past have been based on Western European music and pedagogy and in the case of African musics, standards have not been encapsulated in printed syllabi.

Any attempt to design a new scheme for music education in South Africa needs to take into account the issues involved in multiculturalism. In recent years, multiculturalism has become an important part of music education internationally. Shehan Campbell has advocated the introduction of world musics into programmes, publishing texts that deal with the philosophical implications (1991, 1993) and that give practical lesson plans for use in schools (1996). Multicultural education in South Africa differs essentially from multicultural education in the United Kingdom or North America, because South Africa has a history in which the culture of the minority was promoted above that of the majority. In the northern countries, multiculturalism has been a response to the need to recognise the many cultures belonging to minority groups that are now a part of the society. Oehrle (1987), Lucia (1992) and Kruger (1997) have contributed to the debate on a multicultural approach to music education in South Africa.

The practical issues of implementation of unit standards based on a newly identified philosophy and approach present a challenge as there are few models which suggest a way forward. Texts with practical suggestions for educators (Nketia 1999) outnumber those which define a broader outline of curriculum, syllabi and standards.

The practical implications of applying any future standards in diverse locales across South Africa requires that the standards set are realistic as well as culturally inclusive. The Human Sciences Research Commission (HSRC) reports such as that of Hartley (Hartley et al 1998) give a clear picture of the problems faced in education today as regards human and material resources. The dire situation which is the reality of the greater percentage of schools in South Africa, has led to some suggestions of practical strategies to improve music education.

One which addresses the lack of trained music educators is the inclusion of community artists in formal education (Chorn 1995; Kreutzer 1997: 67; Nketia 1999).

There are some examples of schemes that have been set up in different parts of South Africa, which point toward possible strategies for wider implementation across the country. These include projects which prioritise teacher education, like the University of Durban-Westville Action Research Project (Soodyall 1998), and those which target learners. Non-governmental Funding is usually a feature of these projects which is indicative of the lack of funding that is available for arts education in South Africa. Details about pilot schemes for which reports have not yet been published have been gained through personal interviews with organisers.

2.8 SUMMARY

This chapter has considered the main sources that inform this study. Published papers provide a background of both the history of, and research, in music education in both South Africa and post-colonial Africa in general. Issues such as the espousal of Western subject matter and pedagogy in music education in Africa, are a main feature of the debate. A model which has interesting implications for this study is described by Omibiyi, and Nketia's suggestions for curriculum development identify a possible course of action in the task to develop unit standards for African musics.

Because philosophical debate in Western music education is pertinent to the study, the works of the major contributors to this field are discussed. Texts which deal with aesthetic education and praxial education illustrate the contrast between an emphasis on object and feeling (aesthetic education) and on knowledge-in-action (praxial education) respectively.

Ethnomusicological texts lean either towards a musicological or an anthropological emphasis. Similarly, as far as the description of musical theory is concerned, writers may have a grammatical or speculative approach.

The sources for Chapter 5 include international publications concerned with educational standards, and South African government publications relevant to the writing of unit standards for music education in South Africa.

Implementation and direction for assessment are areas that urgently require further research and at present a few models based on pilot schemes can merely suggest possible ways forward in the implementation of newly established unit standards. The wider issues in implementation, like multiculturalism and the gap between formal and informal education have been discussed in published papers and in a few academic theses, but the need for further research is evident.

CHAPTER THREE

AN AFRICAN PHILOSOPHY OF MUSIC EDUCATION

3.1 INTRODUCTION

This chapter addresses the first sub-question identified in Chapter 1:

Can a philosophy of music education be identified from African musical practice, and if so, what are the essential principles of that philosophy?

Music is embedded in a social and, thus, cultural matrix. Chernoff (1976) and Blacking (1973) both worked from this premise and drew many parallels between the musics that they studied and their cultural contexts. Chernoff (1976: 154) states that "In depth and complexity, the values which inform the African musical sensibility embody the philosophical and ethical traditions of African cultures." Blacking (1973: 54) spoke of the "surface patterns" of music which have their roots in the deeper processes of society, writing that "music [...] confirms what is already present in society and culture, and it adds nothing except patterns of sound". Blacking (1973: 73) makes clear the need to look at culture as a whole, rather than at the "surface patterns" on their own:

> If we want to find the basic organising principles that affect the shapes and patterns of music, we must look beyond the cultural conventions of any century or society to the social situations in which they are applied and to which they refer.

3.2 IDENTIFYING AFRICAN PHILOSOPHICAL CONCEPTS

In order to find clues as to the main threads of philosophical thought that may guide us in the task of identifying an African philosophy of music and music education, it is necessary to examine some central concepts in African philosophy. Two philosophical concepts in African philosophical thought are discussed:

- Humanism (*Ubuntu*)
- Holism (*Ngoma*)

3.2.1 Humanism

Leopold Senghor has articulated the essentially social nature of African thought (English 1996: 43).

> The African is held in a tight network of vertical and horizontal communities, which bind and at the same time support him. He is the fullest illustration of the truth honoured in our own day by socialism, that man can only live and realize himself in and through society.

In South Africa the proverb *Umuntu ngumuntu ngabantu* (a person is only a person by virtue of other people) has become popular along with the term *ubuntu* which essentially refers to the humanist nature of African philosophy. The implications of *ubuntu* are that community values come before the needs of the individual, and that there is interdependence between community members, leading to strong group identity. *Ubuntu* is an important concept in the African renaissance, which since President Thabo Mbeki first named it as a focus for his future vision of Africa in June 1997, has "increasingly assumed iconic status in South African public life" (Lodge 1999). Makgoba (1996) says of *ubuntu*:

> [it] emphasises respect for the non-material order that exists in us and among us; it fosters man's respect for himself, for others, and for the environment; it has spirituality; it has remained non-racial; it accommodates other cultures and it is the invisible force uniting Africans worldwide.

3.2.2 Holism

The concept of holism describes the ability to conceptualise things as wholes rather than separating them into their constituent parts. Once again, Senghor (English 1996: 46) sheds light on this subject:

> The African [...] does not begin by distinguishing himself from the object, the tree or the stone, the man or animal or social event. He does not keep it at a distance. He does not analyse it. Once he has come under its influence, he takes it like a blind man, still living, into his hands. [...] He has reactions which are more *lived* in the sense that they are more direct and concrete expressions of the sensation and of the stimulus, and so of the object itself with all its original qualities and power. So, the Negro, or the African to come back to him, reacts more faithfully to the stimulus of the object. He is wedded to its rhythm. This physical sense of rhythm, rhythm of movements, forms and colours, is one of his specific characteristics.

Senghor describes a perception that is immediate and engages the perceiver in both a sensory and emotional way. Concepts or objects are not ordinarily analysed or separated out into

their different components, but retain their integrity as wholes. Within an holistic framework, a diversity of ideas can be held in a unified form with no inherent contradiction.

African philosophy is not limited to humanism and holism but these two concepts serve as a useful way to view various aspects of African musical practice from which a philosophy of music-making and thus a philosophy of music education might be formulated. The idea of links between art forms, with symbols and aesthetics running like common threads through a culture, has been described by Steven Feld (Keil & Feld 1994: 131) as "iconicity of style". This means that the aesthetics of a culture's music, for example, conform to the philosophical starting points of the culture. The aesthetics therefore form common threads running through the various arts, which in the West may be thought of as separate, but are conceived of as integrated in many parts of Africa, including South Africa. In performing and studying the music of any culture, learners gain insight not only into the artistic forms of those cultures, but also into their world-views.

3.3 THE MUSICAL IMPLICATIONS OF *UBUNTU*

Ubuntu is rooted in community which values inclusive participation. Chernoff (1979: 154) proposes that within the context of Ewe drumming, social dynamics, and musical participation in particular, have moral implications based on relationships within the community.

> Africans use music to mediate their involvement in a community, and a good musical performance reveals their orientation toward this crucial concern. As a style of human conduct, participation in an African musical event characterizes a sensibility with which the Africans relate to the world and commit themselves to its affairs. As cultural expression, music is a product of that sensibility, but, more significantly, as a social force music helps shape that sensibility. The development of musical awareness in Africa constitutes a process of education.

Chernoff's experience was in Ghana. However, he articulates a principle that is widely applicable throughout the continent. It is certainly true of South African music-making, in both its pre-colonial and contemporary forms. The music is shaped by a 'sensibility', that is, it develops out of a social context in which community values are affirmed, and in turn it shapes the aesthetics of the music itself in a continuous cycle. Chernoff highlights the relevance of music as education, especially in Africa; the process of education includes more than musical elements alone, with cultural information of a practical and abstract nature

present in many music-making contexts. Xulu (1992: 106) also emphasises the human element: "The educational value of folktales [lies in] the fact that they are meant to build children towards being complete humans: *Amahubo* are music for complete humans".

3.3.1 Participation

One of the central characteristics of African musics is that they are essentially participatory. Widespread communal musical participation in Africa reveals a perspective of universal musicality being the norm. This view of musical ability is not commonly held in the West, where the debate as to whether musicality is inherited or learned continues. This in turn is linked with the notion of giftedness and has implications for musical activity of individuals.

3.3.2 Talent - Inherited or Learned?

The notion of 'musical' is an area where Western and traditional African practice represent opposite ends of the spectrum. A fundamental premise of Western music is that a person has to be 'musical' in order to competently participate in music and this ability is dependent on the measure of talent that he or she has been born with; musicality is considered a 'gift' that only some lucky individuals inherit, a view that Keil (Keil & Feld 1994: 157) suggests is a product of a class society with its inherent hierarchy and perfectionism. This assumption is reflected in the philosophy of music programmes around the Westernised world by compulsory music education usually only at primary level (Elliot 1995: 299), a strong emphasis on the learning of solo instruments, and examination boards that offer graded examinations in solo instrument performance. Small (1998: 8) is amongst many who have challenged this:

> I am certain, that to take part in a musical act is of central importance to our very humanness, as taking part in the act of speech, which it so resembles, (but from which it differs in important ways), and second, that everyone, every normally endowed human being, is born with the gift of music, no less than with the gift of speech. If that is so, then our present-day concert life, whether 'classical' or 'popular', in which the talented few are empowered to produce music for the 'untalented' majority, is based on a falsehood.

Small' challenges the belief that human musicality is not universal which has led to Western music education being more concerned with teaching learners about music than developing or celebrating their musicality.

In traditional Africa, music-making has always been a community activity and this value is still evident in South Africa today, with community singing playing an important role at public

events. 'Talent' may not even be an issue as everyone enters into the musical activities of the community, able like all 'normal' people to participate in music, as Blacking pointed out from his studies of the Venda (1973: 34). In many traditions, individual members are recognised as having special talents in some area of music-making, but in general, everyone participates at some level in the musical events, which are a vital part of the life of the community. Special talents in Africa are often seen as a gift from the ancestors and therefore come with a responsibility. An example of this can be seen in Joseph Shabalala of Ladysmith Black Mambazo, with his tribute to his ancestors and the community (Akrofi 2000: 5). Akrofi quotes from a CD booklet *The Best of Ladysmith Black Mambazo* released by Gallo in 1998: "I had a dream, I heard these beautiful sounds of people singing. The dream persisted for six months and I listened until I learned to imitate all of the voices". While contemporary African performers are certainly revered as 'stars', the importance of music as a community activity is fundamental to music-making in Africa. These values have persisted in contemporary contexts, reflecting what Allen (1999: 257) describes in the development of *mbaqanga* in the 1960s:

> The shift to *mbaqanga* was a process of 'indigenisation' and, intentionally or not, the musical and hierarchical equalisation within bands defied western notions of individualism and individual glorification. [Individuals were not especially credited as in *kwela* which preceded *mbaqanga.*] *Mbaqanga* embodied a triumph of local musical elements over the influence of American popular culture and indigenous musical elements came to dominate urban South African popular music, for a while at least.

There are two issues at stake in Allen's discussion. Musical elements can be studied from a musicological perspective and conclusions can be drawn as to the 'African' or the 'Western/American' elements. The second issue is the social dynamic of the music-making in which, as Allen notes in the case of the move from *kwela* to *mbaqanga*, the emphasis went from celebrating the individual to promoting the group as a whole. There is an emphasis on communality, which has as sub-text the notion of musical equality. The educational implications are stark. Where music education is concerned, the assumption that only some individuals have the inherent ability to participate musically closes the door to many who would like to learn music for the pure joy of it and for whom good music education would bring many benefits.

3.3.3 Giftedness

Along with the notion that music is a gift with which you are born or are not, there is a commonly held belief that black Africans are *all* born with it. Diallo (Diallo & Hall 1989: 104) wonderfully contradicts this statement:

> To conclude from the widespread use of music in African culture that all black people are good musicians is an error to be avoided. Music is not in our blood; we need to put it there through practice and training. Our daily life from the earliest years gives us abundant opportunity to assimilate the rhythms, tones and harmonies of our musical heritage.

The "practice and training" ring true for Western musicians. However, the second part of the pedagogical equation is the assimilation of music through normal community life, or education by participatory osmosis. Music is a kind of fixative at festivals during the cycle of the year and the cycle of life, with songs for babies to go to sleep to, initiation, working, fighting, marriage and death songs. Speaking from the context of his own community, the Minianka of Mali, Diallo puts it succinctly (Diallo & Hall 1989: 81):

> Music is essential to Minianka existence. In the West, by contrast, music is a luxury, an entertainment. In the Minianka village, music is necessary for work, celebration, religious observance, initiation, funerals and healing. Music and dance are learned in much the same way that we learn to walk or to speak our native language.

Many children throughout Africa learn music by hearing it, a pedagogic tradition that endures despite urbanisation and social change. They absorb it on mother's back, are rocked to the polyrhythms that Westerners find so perplexing to learn, and learn by participation. They sing responses to calls of songs in folk tales, clapping and skipping games and worship. They watch from the sidelines as adults perform, and mimic them, sneaking in to play instruments at any opportunity (A. Tracey 1994: 7). The music is a means of direct education, especially at initiation schools where initiates will learn what is expected of them in the adult world, and important information regarding their clan history and cultural norms is passed on to successive generations. While there are diverse instrumental traditions across Africa, singing plays a dominant role throughout the continent, and especially in South Africa, the musical styles are largely vocal. Participation in community music can be at any level, from the playing of instruments to singing lead parts, harmonising, adding percussion or dancing with individuals joining in with the parts with which they feel comfortable. Thus music-making in sub-Saharan Africa is primarily a community event, most often with the majority of those present taking an active part in the music. Although there is great diversity across the continent, the similarities in the sociological role of music in diverse communities throughout sub-Saharan Africa is remarkable.

If music-making is a profoundly human activity, then the contexts for music-making need to be human (or humane) too. African music, with its commitment to community involvement, while

striving for excellence, does not concern itself with perfectionist detail at every level. People can join in without the quality of the music being compromised; rather, shouts and ululating enhance the music. The very form of much of the music, based on cyclic patterns that repeat, gives the performers countless chances to 'get it right'.[8]

3.3.4 Playing or Performing

While 'participation' is a broad term used above to refer to the simplest active human involvement in music-making, other verbs used for music-making activities have cultural implications and limitations. 'Performing', as part of the United Kingdom National Curriculum,[9] covers the whole range of active music-making, whereas to many musicians and non-musicians the word implies a polished presentation acceptable for a discerning audience. In many African languages music is not ' played', but is 'sung' or 'danced'. Small (1998: 207) makes a distinction between 'playing' and 'performing':

> Many parents encourage their children to perform, on occasion, and at least in the early years of schooling, at least, musicking plays a part; but what no longer exists in industrialised societies is that important social activity for every single member of the society. Many people are taught to play, but very few are encouraged to perform.

He does not elaborate as to exactly what he means by each term, but in an earlier work, *Music, Society and Education* (1977: 167), Small dealt with the same issue and we reach a clearer sense of what he is driving at:

> In our culture there is an unspoken assumption made that when a child starts to learn an instrument that he must practice hard, do his scales and exercises, and some day, perhaps, he will be able to play it. It is difficult to see, if one considers this proposition, just what being able to play really means.

Small (1977: 55) claims that the traditional musician, in contrast, "may be taught the rudiments of his instrument, but after that he pays little attention to technical matters for their own sake. He does not practice; he plays." Perhaps the point he is aiming for is the following

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8. During the course of performance of a Sotho women's kneeling dance (a very formal dance in which women kneel on blankets and dance with coordinated arm, shoulder and hip movements) I observed in the Mantsonyane District in the Lesotho Highlands in December 2000, one of the women stopped dancing, but remained in her place to nurse her baby. It was not considered that she was spoiling the performance in any way.
9. http://www.nc.uk.net/prog_study.html

(1977: 200): "To begin playing an instrument is to set out on a voyage of exploration that has no end, and thus no goal; we need not think of future virtuosity but only of present experience."

Is Small alluding to the idea that learning to "play an instrument" does not necessarily prepare a student for participatory experiences, or for making music for an audience? Is he suggesting that while learners may reproduce pieces of pre-composed music, they seldom learn how to enter into the simple but profound experiences possible when the music plays the player, rather than the player playing it? This concept is more familiar to the field of Music Therapy, which is closer to the psychological processes involved in music-making. Music therapist Pavlicevic expresses this perspective (1999: 93):

> For it is not simply us who make music, but we are ourselves played by it: music transforms us all. This has nothing to do with how 'musical' we are - but rather, with how responsive, flexible and susceptible we are to other human beings, and to life.

Musicology has shied away from such issues because of their unquantifiable dimensions while the field of Music Education has similarly kept a focus on practical technical skills or aesthetic appreciation which retains a polite objectivity.

3.3.5 Technical Skills

Any musical tradition requires some level of technical skills. While it is not helpful to compare respective levels of technical skill in different musics, some general observations on the nature and context of the demands of African musics point to philosophical issues within those traditions.

- Broadly speaking, African musical instruments require less complex technique, but more complex ensemble and aural skills, which are learned 'on the job' - rather than in an isolated practice room. Among the myriad instrumental traditions in Africa, there are master instruments and those requiring less skill to play. While it may take years to produce a master drummer, *mbira* or *uhadi* player, a novice can be given a part to play that calls for rhythmic accuracy if not perfect technique. Rhythmic accuracy has a high priority as the very essence of the music is in the rhythmic relationships (A. Tracey 1994: 10). Participation can take place at the most elementary level.

- African instrumental techniques are more emphatically corporeal than are the Western equivalents. Hornbostel (1928: 53) was the first to suggest that the music started before the aural stimulus, with the gesture of attack. Whether African perception would confirm this is still up for debate, but what is quite clear is that the movement is germane to the sound and the player feels the movement as involving the whole body.

- The music itself is more immediate in African music insofar as learners can participate in the whole from the start: there is no point in the future at which they will finally achieve the necessary standard to perform. A current example can be seen in the growing popularity of marimba bands in South Africa. Within a few hours, novice musicians can be playing a tune that is satisfying for them and for the listeners. The melodic and harmonic content is spare, so the music can be memorised quickly, the interplay between the parts makes the rhythm catchy and off-beat, and ideally the musicians pay close attention to the other parts and move with their whole bodies to the music.

It will be clear that these points all have their roots in the philosophy of participation and thus human.interaction. Technical skills are necessary, but excellence is not to be found only in perfection of technique, but in the establishment of a 'groove': the momentum created by the participants and its potential to draw them in and energise them.

African musics are frequently made within the context of the community. The role of the individual is far less dominant and to a very large extent the musics are performed by more than one person. In this sense, African musics reveal a sensibility that is profoundly pluralistic (Chernoff 1979: 155), and one that is centred in the humanist context of communal participation.

3.3.6 Participatory Music

Insofar as the experience of live music of a certain genre is quite different from recordings of the same music, certain types of music can be described primarily as participatory. An example of this is given by Stuempfle (1995: 233) of the Trinidadian Steelband tradition. While there are many recordings of Steelband music, in Trinidad, the music is primarily experienced live, with hundreds of bands that practise daily. Steelband is particularly difficult to record well, not merely because of the element of sound quality that is not accurately captured in recording, but also because the social interaction and the context of

live performance is an essential part of Steelband's appeal. This essential human experience of music-making was one of John Blacking's (1973: 50) main concerns:

> The value of musics, I believe, is to be found in terms of the human experiences involved in its creation. There is a difference between music that is occasional and music that enhances human consciousness, music that is simply for having and music that is for being. I submit that the former may be good craftmanship, but that the latter is art, no matter how simple or complex its sound, and no matter under what circumstances it is produced.

It is helpful to look at African music from this perspective of prioritising the event over the pure sound. Chernoff (1976: 33) highlights this by explaining that "The reason why it is a mistake to 'listen' to African music is that African music is not set apart from its social and cultural context". Certainly in the case of the older styles, the music is for 'doing' rather than for 'listening', and although there may be a stronger division between performer and 'audience' in today's contexts, much of the quality of the music experience takes place in the moment. An example of this can be found in community anthem singing, where the sound is only one part of the musical phenomenon of the participation and interaction of people singing and dancing together. An example from a more traditional context is Rycroft's (2001: 76) description of Swazi royal ceremonies where the atmosphere of performance and participation in the event is an essential part of the aesthetic:

> An onlooker gains the impression of a vast 'real-life' opera or dramatic pageant, for which no audience is intended. The solemn dance-songs are essentially a performer's art form, a means of collective expression, with national and religious motivation. Their full appreciation requires not a passive audience but direct experience that can be gained only through active participation.

It is clear that African music and African education in music have different starting points to Western European pedagogy and that these starting points need to be respected in order to honour the culture of African learners and to enhance the learning situation of learners of all backgrounds. The participatory dimension of African music-making confirms that music should be seen in the context of Arts and Culture, with every effort made to include the spirit of the occasion to which the music belongs, even if strict authenticity is difficult to achieve within a modern learning environment.

3.4 *NGOMA*: TWO DEFINITIONS

Holism has been described above by the Bantu word *ngoma*. It is helpful to establish a conceptual understanding of this term by spending some time describing a particular meaning it has referring to healing ritual.

3.4.1 *Ngoma:* "Drums of Affliction"

Janzen (1992: 2000) has described the therapeutic institution of *ngoma* in depth. The term *ngoma* occurs widely through Bantu speaking areas, with different meanings in different areas, but primarily referring to an elongated wooden drum (Janzen 1992:70). However, Janzen (1992: 71) explains that:

> Among the south Nguni peoples, [...] *ngoma* refers neither to the drums nor to the dancing, but exclusively to the singing, divining and the designation of those who do these things. Thus the Zulu *isangoma* diviner is literally "one who does *ngoma*" - that is, sings the songs.

Ngoma, translated in this context by Janzen as "drums of affliction", is, in this context, a healing ritual, which includes speech, music, dance, social organisation and communication with spirits (Janzen 1992:81). This institution occurs widely though Bantu areas, from Congo to Tanzania and right down to the Eastern and Western Cape. Janzen (1992:84) discusses the difficulty that Western scholarship has had with the term, which he puts down to the "tendency of scholarship to categorize in its own, often local, terms the phenomenon before it". Stevens (1984: 29) describes how the meaning of the term stretches beyond the mere physical object to what it symbolises: a variety of things including drumming, sentiment, catharsis, transcendence and the whole ritual process. He writes that "*ngoma* means the aims, activities, and institutions, and the network of symbols by which they are linked and united, that constitute the ritual process".

3.4.2 *Ngoma:* Integrated Arts

Although the term *ngoma* is not limited to this context of healing that Janzen describes, the concept of many diverse elements being contained within one concept is illustrated by the "drums of affliction" ritual. Importantly, Janzen (2000: 64) notes that these combined elements become "more than the sum of their parts". *Ngoma* can mean music, dance, diviner

or drum and can refer to spirit possession, sacred song, or a grass hut for storing grains (Mans 1998: 376). It is not the case that the same word happens to refer to different concepts, but the term *ngoma* binds those different concepts together in a conceptual whole. Mans (1997b: 21), writes that the traditional idea of *ngoma* is not merely the doing together of different things, but rather a case of one becoming another - a transformation. The study of vocabulary and the concepts involved is a revealing way to gain insight into cultural thinking. This one word, *ngoma*, encapsulates many different concepts that have musical associations, and yet in isiXhosa the fact that there is no specific word for *music* (Dargie 1988: 62) throws further light on musical conceptualisation.

Senghor (English 1996: 48) sees this way of viewing things as consistent with a general philosophical outlook:

> The African is moved not so much by the outward appearance of the object as by its profound reality, less by the *sign* that by its *sense*. What moves him in a dancing mask, through the medium of the image and the rhythm, is a new vision of the 'god'. The object does not mean what it represents but what it suggests, what it creates.

This taste for looking beyond what is seen includes the role of spirituality in daily life.

3.4.3 Music and the Unseen World

The importance of music in worship is a cross-cultural phenomenon. African experience is notable because the lines between life, worship and music are not distinct. Two or more things coexist comfortably, not least the seen and unseen worlds.

3.4.3.1 The Continuum of Spirituality - Life - Music

African spirituality pervades the whole spectrum of life (Mbiti 1991: 10). Both Mbiti (1991: 60) and Diallo (Diallo & Hall 1989: 80) describe the awareness of an invisible world that connects with the visible world through acts of worship, with music playing a vital role, because although it cannot be seen, it has a strong presence (Diallo & Hall 1989: 67).

Within African music-making there exists a further extra-musical dimension, namely spiritual consciousness. For many Africans this is an extension of normal life with the quality of worship enhanced by musical performance as Mbiti (1991: 67) describes:

> Through music, singing and dancing, people are able to participate emotionally and physically in the act of worship. The music and dancing penetrate into the very being of the worshipping individuals.

This suggests that the music accesses both the emotions and the body itself, illustrating that there is no Cartesian divide between body and spirit. The presence of music performance at every point in the life of a community is a means of celebrating life and accepting its cycles of joy and sorrow. Mbiti (1991: 201) elaborates:

> They want to celebrate the joy of living. They do not sit down meditating upon life. Instead, they put it into action: they dance life, they ritualize life, they drum life, they ceremonize life, they festivalize life, for the individual and for the community.

3.4.3.2 The Role of the Ancestors

Ancestors play an important role in African society, not because they are worshipped, but because although they have died, they remain present and influential. In the same way that dreams are a continuation of reality, spirits, or *Shades*, are not 'otherworldly' but 'this worldly' (Friedson 1996: 164) and music is a way to communicate with them as they have an important and continuing role to play in the family. The Zimbabwean *mbira dza vudzimu* or mbira of the ancestral spirits (Berliner 1978: 33) has a specific spiritual function in ceremonies in which ancestors come and give their advice (Berliner 1978: 187). The same is true for Xhosa beer songs, as beer is specially associated with ancestors in Xhosa culture (Dargie 1988: 6). Ancestors illustrate another important philosophical value, namely continuity, which is perpetuated in relationships and social structure.

3.4.3.3 Trance and Inner-Time

Trance is an important feature of music-making, either in the context of religious events or in healing, the two of which are not necessarily conceived of as separate. Schutz's (1964: 170) concept of 'inner time', in which individuals are able to share the 'vivid presence' of making music together, only goes some way toward describing trance. While participants from many cultures can enjoy the 'flow' experiences possible in ensemble music-making, trance requires a listening posture that has no separation between the music and the participants' perception of it. As Friedson (1996: 5) puts it: "In trance dancing there is no separation between the two [music and being]: lived experience is a musical mode of being-in-the-world."

One of Blacking's main themes was the power of music to create another world of virtual time, thus freeing the participants from the restrictions of actual time (Blacking 1995a: 34). According to Erlmann (1996: 134), this is certainly true for *isicathamiya* performance: "[*isicathamiya* performers] construct spaces, protective spheres of 'virtual power' [...] that renounce the law of the given here and now by asserting their own spacio-temporal order".

This is not to suggest that *isicathamiya* performers are in a state of trance, but the physical, emotional, mental and musical state of the performers enables them to escape the restrictions of the here and now. Contemporary performers have drawn on older forms of expression not only to articulate their current concerns, but as a means of coping with them. While we might not call this 'trance', it can perhaps be seen as part of a continuum from Schutz's inner-time on the one end, in which musicians play and 'lose themselves' in the music, to a state of deep trance in which the musicians' sense of reality is radically altered. Certainly these elements can be at work in any musical performance, including educational contexts.

3.4.3.4 Healing

The above discussion on the healing ritual of *ngoma* introduced the role of music in healing. However, music does not have to be part of a ritual to be beneficial as, according to Coplan, the *sefela* singer can undo the harm done by witches (1994: 145). There are two main points to be made here. The first is that much traditional music originates from healing ceremonies and as such, the context should be respected. The second is the premise on which Music Therapy is based, namely that music has a therapeutic dimension.

3.4.3.5 Educational Implications

The educational application of these issues is not straightforward. Taking music out of its context will diminish social implications, but the principle of music having a powerful presence or impact remains. Some music is sacred to certain communities and needs to be given the appropriate respect. Educators and learners need to be mindful of the deeper cultural issues involved in music and this can also make for a wider educational experience as learners can choose to participate on various levels and perhaps find such participation beneficial.

3.4.4 Music and Movement

Body movement is an integral part of African music-making. It not only accompanies the sounded part of music, but it is linked to it in a dynamic way.

3.4.4.1 Movement as Part of the Music

Music in Africa is almost always accompanied by some body movement. The Basotho make a distinction between 'songs sung with the feet' (*lipina tse binoang ka maoto)*, and 'songs sung standing still' (*lipina tse binoang ho nngoe)*. The latter refer to *lifela* praise poetry, during which the performer stands relatively still, because the text is a priority. However, the praise poet is by no means rigidly still, but waves his ceremonial stick and occasionally leaps expressively (Coplan 1994: 208).

Rycroft (2001: 76) also highlights the importance of movement in African music:

> Rhythm is always given physical expression through simultaneous actions by the singers themselves, in the form of dance-steps, gestures or the wielding of real or symbolic weapons, implements or regalia [...] These (rhythmic) actions are normally considered inseparable from the music; music and movement are blended to produce an ultimate form of expression involving the complete human being interacting with others of his group. The performance may also be felt to be inseparable from the context of a particular ceremony.

3.4.4.2 Kinetic Response to Sound

The human response to move to music is a strong one. From the subtle tap of a foot, to social dancing or choreographed dance, the urge to move to music is universal. However, in many social contexts it may not be culturally appropriate to move to music and the physical skills required to do so can be lost in the growing child. It is not uncommon, however, for individuals to feel uncomfortable if they are asked to move creatively or to dance. It could be that this is due to notions of sensuality embodied in physical response to music which are regarded as unacceptable, or simply because they have fallen out of the habit of moving spontaneously to music. African musics are so deeply embedded in movement that they are inconceivable without it.

Harwood (1998: 116) describes this underlying motion which is expressed in sympathetic movement to music - either real or imagined, from her research into the playground games of African American girls:

> As I studied videotapes of the girls playing at the club, I gradually began to see what I had first overlooked in my eagerness to learn traditional game repertoire. There in the background of a formal game, or between formal games, were many examples of this spontaneous eruption of physical gesture and vocal backup extending into short dance, one or two players moving, clapping, and vocalising. It now seems to me that these girls carry a sense of rhythmic flow and energy close to the surface of their everyday conduct and it bursts through as dance when not channelled in other ways

This inner energy, which is essentially rhythmic, is a response to the rhymes and movements that the girls hear in their heads even when they are not performing, and this inner hearing of the music leads to a natural expression in movement. A very direct relationship between sound and movement is implied and the bodily response does not require actual sonic stimulus. It is this alloy of music and movement that is at the heart of the concept of *ngoma.*

3.4.4.3 Sight and Touch

Rhythmic movement can be silent, but it has to be perceived visually by other participants, thus the sense of sight has an important role alongside that of hearing. Western chamber musicians also receive their cues from the gestures and expressions of their fellow players, but the movement involved in African musics is often a physical interpretation of sound - heard or unheard. It is music in a three dimensional space. The sense of touch plays a specific role in some contexts. Kauffman (1979: 253) comments that in Western studies, too much emphasis has been placed on cognitive aspects at the expense of the sensual, and the tactile. Tactile aspects of music-making in Western music studies are dealt with in instrumental technique, particularly that of piano and guitar which require subtlety of touch, but tactility plays a significantly greater role in artistic consciousness in Africa. For example, a musical mouth bow is probably experienced in a tactile more than an aural way. The external plucking of the bow emits a very soft sound, but internal resonating of the string inside the mouth cavity is felt quite intensely and is mainly transmitted tactilely through the bones of the head rather than aurally through the ears. Bow players do not refer to the melody in terms of the plucked sounds, but in terms of the mouth-resonated sounds (Kauffman 1979: 252). Kauffman's opinion (1979: 153) is that there are different cultural emphases placed on the senses. He takes an example from *mbira* playing, in which vibrations would be felt through the hands rather than the head:

> [T]he apparent emphasis that Shona musicians place upon the tactile phenomenon would tend to indicate that the hearing and tactile senses are primary in Shona culture, in contrast to the seeing and hearing senses that are primary in Western culture.

Because hearing is emphasised in Western music performance and listening, the roles of the other senses are often downplayed. However, sight and touch play an important part in African music performance.

3.4.4.4 Percussive Dance

The lines between dance and music can be blurred insofar as the dance adds percussion as well as visual rhythm, enhancing the music, with physical gesture and counter rhythm. A description of an *isicathamiya* performance gives some insight into this mix (Akrofi 2000):

> The journey to the stage [of *isicathamiya* performers] is very much a part of their performance because they begin it with an improvisation of rhythmic effects from their shoes. [...] Percussive dances especially verbal rhythms and rhythmic aids have become characteristic traits of *isicathamiya*. Shabalala and his Black Mambazo group have popularized them and often use them in the developmental sections of their songs. Usually one of the bass singers interjects intermittently or at a given moment in a declamatory style saying 'grrr... grrr... grrr... shi... eshe' which Shabalala contrived from the sounds made by a white farmer's ox which had huge horns and his grandfather who was a concertina player. Shabalala uses these sounds to enhance vocal rhythm and choreography.

3.4.4.5 'Silent' Dance

The *isicathamiya* performance involves percussive movement, but musical movement can be without sound as Kubik (1979: 227) elaborates (italics as in the original):

> The difference between *rhythm pattern* and *movement pattern* is that the former term implies something which sounds whilst the latter also includes musical phenomena which are completely without sound. [...] The same movement patterns are to be found in the dance and in the musical aspects of the phenomenon which is African music.

Further insight into the relationship between movement and music is given by Blacking (1995a: 60):

> Venda music is not founded on melody but on a rhythmical stirring of the whole body, of which singing is but one extension. Therefore when we seem to hear a rest between two drum beats we must realise that for the player it is not a rest: each drum beat is a part of the total body movement in which the hand or stick strikes the drum

> skin. The importance of body movement in Venda music reflects the fundamental relationship between music and dancing and between the emotional impact of music and the social and physical experiences which are associated with its performance.

These aspects of movement, incorporating both dance and instrumental playing action, illustrate the close relationship between sound and body movement in African musics.

3.4.4.6 Cycle of Responses

Blacking's concern for the human experience of music-making is reflected in the previous reference (see 3.4.4.5) to the subjective impact of the music on individuals. The social and physical experiences should not be ignored and a cycle of responses, namely *hear - move - feel - participate - hear* can be identified. There is no chronological order implied in these responses, but each enhances the others within the holistic framework of African music-making. For example, it cannot be presumed that hearing precedes the other responses; indeed, physical movement may facilitate more accurate hearing. This process develops a body-situated knowing (Eisner 2001: 6), in which physical intuition runs parallel to, and complements, aural perception.

Chernoff (1979: 111) summarises these principles succinctly:

> In African music, excellence arises when the combination of rhythms is translated into meaningful action; people participate best when they can 'hear' the rhythms, whether through understanding or dance.

3.4.4.7 Movement in Music Education

The importance of movement in music education has been recognised and developed by educationists, notably Dalcroze and Orff. They believed that musicianship was enhanced by movement and much of their respective approaches includes improvised or predetermined movement. Orff defined the ideal kind of music for children as "never music alone, but music connected with movement, dance, and speech - not to be listened to, meaningful only in participation" (Furzee 1987: 14). Some of the participatory values of Orff and Dalcroze's learning-by-doing approaches are gross-motor activity preceding fine-motor activity, improvisation, eurythmics, co-operation, interaction and the value of group work - values which are shared with African music-making.

> Movement is an indispensable aid for developing music skills and concepts. It can help the student assimilate such aspects of rhythms as pulse, pattern, meter, and tempo. Melodic direction and such qualities and color can be expressed in movement; and movement illustrates texture, form and dramatic situations in very concrete ways. All teachers know that children are typically in motion. Hence Orff music education welcomes the possibilities for learning through the body as well as the brain because it is truly a child-centred approach (Furzee 1987: 20).

Charles Keil (Keil & Feld 1994: 29) articulates a similar didactic conviction regarding the development of musicality:

> You have to give music to other people, and you must do it physically. In order to understand what any musician is doing, you have to have done some of it yourself. I used to think that you could just do it through listening, but that alone won't let you connect to the music or to other people. All the listening in the world does not condition your mind-body to BE musical and therefore to take the next step in listening. I thought listening was part of the solution: the more you listened, the better you would get at it. Unless you physically do it, it's not really apprehensible, and you are not hearing all there is to hear inside the music. You are not entering it. Participation is crucial.

The more rhythmically complex the music is, the more helpful movement is as the players start literally to 'feel' the beat (and the off-beat) rather than counting it. The use of the verb 'feel' is very literal, as the kinesthetic feeling of, for instance, a down-beat as opposed to an up-beat is very different. The feeling of further divisions of the beat or of cross-rhythms is also experienced kinesthetically, and Dargie (1988: 87) points out that it is impossible to perform traditional Xhosa music without physical movement. In highly syncopated music like jazz and latin, feeling the beat is more accurate than counting it arithmetically. John Blacking (1973: 110) discusses the link between emotional 'feeling' and kinesthetic 'feeling'. He believes that for the Venda, the correct body movement creates the right feeling or mood in the music (see 4.8).

The essence of the movement in Orff and Dalcroze approaches is to develop musicality and enable the body to respond instinctively to the nuances of the music. However, while the music is expressed and learned *through* the movement in the approaches of Orff and Dalcroze, being a means to an end, movement in African contexts *is* part of the music. The concept of *ngoma* helps us to understand that a combination of elements can be one conceptual whole.

In South Africa, if music education is to be true to indigenous values, then the natural role of movement within the music needs to be recognised and encouraged. The approaches of Orff

and Dalcroze have a role to play insofar as their values are akin to those of African music. Not only is musical understanding improved by movement (Elliot 1995: 103), but the conventions of African musics also include the free and spontaneous movement of the body as an integral part of the music. The placing of music education within the context of the Arts and Culture Learning Area allows this emphasis to be achieved.

3.4.5 *Ngoma*: The Concept Of Integrated Arts

Mans (1997b: 21; 1998: 374-375) has suggested that *ngoma* be used as a conceptual framework for integrated arts education. Within the concept of *ngoma* the deep connections between sound and movement, music and worship, and music and social institutions can make it difficult to compartmentalise the arts. Dance is inseparable from song, and speech can be considered as song. Story telling, too, slips into the realm of music, as metre and melody are vital ingredients of this genre and the conventions of performance (like cyclic form and the importance of the process of telling the story) match those of more obviously musical styles. The close relationships between musical 'elements' in African musics imply that in education, a holistic approach is more appropriate than an analytical one.

As we have seen above, dance and movement are integral to music-making and so, too, are some other elements which may not seem to have direct musical implications. There may be a social or spiritual context which informs or even prescribes the music. To give an example of how this may transfer to an educational context, if a group of learners sings wedding songs from the Nguni tradition, it is appropriate for them to know that the families of the bride and groom take it in turns to sing the songs in order to show their concern for the new couple and the relationship between the families, and to assure the other family of their integrity (Rycroft 2001: 76). This contextual information parallels that which may be taught alongside details of a Western composer's life, were the learning material a work from the Western Art tradition. Because African musics are participatory, the social context plays a more pertinent role because social interaction is part of what of what the participants find pleasing in the music.

3.4.6 *Gestalt* Learning

We can conclude from the above discussion that the musical world of Bantu cultures tends not to be neatly categorised, but rather, permeates a broad spread of cultural experiences within each

different culture. The idea of the music playing the musician is not quite so foreign in this context, and as the focus narrows from concepts encompassed by vocabulary, to the music-making itself, this holistic perception continues to determine the philosophical ground. It is quite common for African musicians who play a part in an ensemble to find it difficult to play their part independently of the rest of the group, illustrating the fact that the part is never thought of as something separate. In fact, because it is learnt within the context of the whole, the instrumentalist may not conceive of it as separate. The music is perceived as a *gestalt* in performance and in the way it is learnt. While Western didactic method usually involves analysing the music by separating it into the simplest constituent elements and then putting it back together, in the learning of African musics, the whole is never ordinarily deconstructed.

Further, this *gestalt* approach is not merely a different philosophical standpoint or an alternative pedagogic method, it is a way of *entering* the music. This entering reflects a contextual perspective of finding meaning in music that is quite different from the classic Western tradition. Senghor (English 1996: 47) notes the different emphases of the two cultures: "Classical European reason is analytical and makes use of the object. African reason is intuitive and participates in the object". This *entering* the music does not always require trance state, but is somewhere along a continuum of being in or out of trance.. Because this concept of altered consciousness is so non-Western, historically the music has been seen as dangerous, or at least primitive when viewed by Westerners who encountered it. African musics draw in the listener who knows how to listen to them, and the experience is strongly corporeal and emotional. The response of the body to the sound is immediate and does not carry with it notions of propriety, which shun the sensuality of the moving body. This is one of the main differences in the way Western and African musics are experienced by cultural participants. It is clear that if African music is taught from a Western philosophical or pedagogical perspective, the values of the music will be bypassed.

Many Westerners listen to music as *gestalt*. Not having had any formal training in music, they respond to the direct stimulus of what they hear, and they experience feelings or emotions that are evoked by the music. Not only do they enjoy recreational music in this way, they are not uninitiated into a *gestalt* form of learning; every human being learns language by hearing it all at once and then by trial and error. Western music teachers have taught songs by rote for generations. We know from other traditions, like that of North India for example, that rote learning can be applied to works with substantial musical material, but in the West, the more complex works from the Western Art tradition have been taught with the aid of notation. Good

sight-readers may play a new work very quickly, but will only be able to memorise if they have developed their memory skills by constant use. It is interesting that committing to memory is essential if the performer is to really absorb the music, move beyond the notes and technique, and achieve a depth of interpretation.

It could be argued, of course, that some learners would find the analytical approach more accessible than the *gestalt* approach. The debate between learning music through analysis on the one hand and through a holistic *gestalt* method on the other illustrates two ways of learning, which have provided the material for much debate within education. The different starting points of African and Western didactic methods will be aligned with informal and formal learning methods in Chapter 6. Although these traditions may at first glance seem to present a dichotomy, outcomes-based education with its emphasis on process and problem solving will be seen as a bridge between them.

3.5 COMPOSITION

It is revealing to look at a musical activity such as composition in the light of the philosophical concepts of holism and humanism. Both can be seen as having an influence in how composition is conceived.

3.5.1 Intensional and Extensional Development

Keil & Feld (1994: 186) draw attention to the distinction between extensional and intensional development in music. Western music, being extensional, is built up through space and time with simple elements or basic musical units (for example notes) into complex structures. Intensional development, however, starts with the basic musical material (melodic, harmonic and rhythmic) on which the "complex is built up by modulation of the basic notes, and by inflection of the basic beat". These 'modulations' are built of the generative elements of language (improvised speech rhythms and melody), body movement and imaginative improvisation (Keil & Feld 1994: 186). Thus the elements of rhythm, cyclic form and simple melodic material constitute a generative form, much like the blues progression, from which endless variations can be developed, all conforming to the same harmonic frame and allowing for *in situ* musical development. Chernoff (1979: 155) explains the artistry required in such a tradition:

> Founded on a sense of time and presence, the art of improvisation involves the subtle perfection of this rhythmic form through precision of performance, complexity of organisation and control of gestural timing. The act of creation is above all purposeful, never random, and the goal is balance and a fulfilling interdependence.

Similarly, the inspiration for compositions is frequently drawn from a feeling of being rooted, and from continuity with the past (Xulu 1992: 283), which may be thought of as looking inward, rather than outward.

3.5.2 Communal Composition

The communal aspect of composition is clearly described by Ndlovu (1996: 187):

> Zulus say that they do not compose songs but *bayazakha* (they build them), which in Zulu philosopy means the concerted effort or involvement of many people in building it, as they do with the building of a hut. This is the reciprocal nature of social fabric. It means that, while a composition may have germinated in the mind of one individual, when he teaches others he only sings his *indlela* (path), and they join him with their own *izigqi* (footprints) harmonies. In this way harmony is socially fabricated.

This 'building' of songs is not limited to Nguni groups. As singers improvise responses in overlapping parts and parallel harmony (Akrofi 2000), the possibilities of the performance being repeated exactly are slim.

The explanation that the group 'builds' the song does not explain the origin of the melody of the song. Ndlovu (1996: 208) gives this explanation:

> There is no effort of sitting down to plan a composition. Songs are not composed, but come to them already composed in the spiritual realm through dreams, given them by 'ancestral agents' (*izithunywa*); some come from visions and others emerge spontaneously and extemporaneously from a plethora of social and religious events when *bevukwe amadlingozi* (they become spirited).

Ndlovu's description of Zulu composition should not be taken as a generic format which applies across all African people groups and styles, but it does illustrate the very different conceptual starting points of African and Western composition.

3.5.3 Movement Patterns

In some instrumental styles, compositional techniques are based more on physical movement patterns than on sonic inspiration. This is true of Zambian *kalimba* music and *mangwilo* xylophone playing from Mozambique (Blacking 1961: 28; Kubik 1965: 42). It is this aspect that leads Kubik to describe African music as a system of movement patterns (Kubik 1979: 227).

3.5.4. Modes of Composition

There are different genres of music and different modes of composition: care needs to be taken that composition in an educational context is not limited by specific cultural understandings of the term. The notion that composition takes place in a secluded place and is written down in symbols, as it is conceived, is one view of composition (Racy 1998: 96). As we have seen from descriptions of Zulu composition, however, a different process is known in African composition. Floyd (1994: 2) explains that these compositions are further developed, depending on the performance contexts:

> Music is composed, interpreted and realised in a range of ways that have significance and value within their contexts, and have the potential to inform practice and comprehension beyond their original contexts, in a musical world that has always been a meeting ground, with resulting convergences and collisions.

While Floyd is referring to traditional music, the syncretic styles which have developed in South Africa since the earliest European settlement in the seventeenth century can also be seen as developing as a result of 'convergences and collisions'. Christopher Small (1977: 39) has noted the phenomenon of rich musical growth, particularly amongst lower socio-economic groups. This, indeed, was how jazz developed, as did *marabi* and *mbaqanga* (Coplan 1985). The many factors which contribute to this phenomenon could include the fact that musicians are not formally taught and therefore have no specific theory or school to which they adhere. The townships of Johannesburg were a melting pot of both people and their musical practices from all over Southern Africa.

There is a musical separation that exists in the imaginations of music scholars where 'traditional' music is juxtaposed with 'Western' music, and 'traditional' music seems to lose its authenticity if it is influenced in any way by non-African elements. Roosenschoon

(1999: 270), in describing South African contemporary composition, seems to imply that the only valid composition is Art music:

> It is a fact that the overwhelming majority of black South African composers are interested almost exclusively in 'light' or 'contemporary popular' music and are quite substantially - if not predominantly - subject to the influence of Western and, especially, American trends. Although a sense of their African heritage does come through in 'township jazz', ethnomusicologists fear that, owing to commercial influences, its indigenous flavour could quickly fade. In this sense, black South African 'popular' or 'people's' music might equally be considered 'Eurocentric'.

From descriptions of *isicathamiya* and *lifela* above (see also 4.2.3), it can be argued that the African aesthetics remain present despite influences from non-African or contemporary traditions. Erlmann (1991: 181) asserts that rather than being dominated by 'outside' styles, "African popular arts do not become detribalized and 'modern', simply because it is particularly in the multiethnic, fluid, and rapidly changing African urban landscape that they grow." Erlmann explains that this is true because "tradition, heritage and cultural identity become enmeshed [...] with notions of ethnicity, community and national development."

It is important, too, to point out that much of the influential American trend referred to above by Roosenschoon is Afro-American, and therefore it shares some musical values with South African genres. Composition, like all arts, moves with the times and African composition is no exception to that rule. What makes African composition unique is that it is always grounded in people's social experience (*ubuntu*) and in performance (*ngoma*) (Floyd 1999: 5), and it celebrates the values of African music-making, such as communality and participation.

3.6 SUMMARY

The primary concern of this chapter has been the identification of an African philosophy of music education. The premise that any musical conventions of a culture rest on social experiences and, consequently, on non-musical philosophy, led to the identification of African philosophical concepts. Two features of African philosophy were seen as playing an important role in African musical-making, leading to the identification of key values in music-making from which a philosophy of music education was construed. These were humanism and holism. It is clear from the foregoing discussion on the identification of an African philosophy of music education, that participation has a primary role. Participation affirms community values which

spring from a philosophy of humanism. Holism as a philosophical concept covers a large part of the discussion in this chapter. The integration of various aspects of life and experience, including musical experience, illustrates a *gestalt* approach to perception and participation.
In conclusion, seen against a background of general African philosophical values and musical practice, a philosophy of music-making is discernible, from which we can identify an African philosophy of music education. The features of this philosophy are:

- Human musicality is not a gift imparted to a minority, but a vital part of humanness.
- African Music education prioritises active music-making.
- Technical skills are not seen as a barrier to participation.
- Excellence is measured in the relationships - social and musical - rather than in perfected technique.
- Community music-making is highly valued.
- Learners are empowered to make music for themselves.
- Music is learned aurally, not through notation.
- Music is integrally connected to activities that take place during music-making (*ngoma*) and often involves corporeal participation.

CHAPTER FOUR

STRUCTURAL, TEXTURAL AND BEHAVIOURAL CHARACTERISTICS OF SOME AFRICAN MUSICS

4.1 INTRODUCTION

This chapter explores sub-question 2.

What are some key structural, textural and behavioural characteristics of African musics that will guide the approach to the writing and interpretation of unit standards?

In searching for appropriate approaches to the teaching of African musics within the South African education system, a problem springing from the different starting points of African and Western thought is immediately encountered. Chapter 3 established that the nature of African musics and their learning processes could be described as holistic. However, the very nature of the words which describe African musics in a text such as this, or the attempt to produce a structured syllabus or set of learning standards is, of necessity, analytical and linear (Dargie 1988: 63). An analytical approach to the investigation of the nature of African musics is therefore contrary to the holistic nature of the learning of musics in Africa.

Within Western music education, music is often separated into so-called 'elements' in a concept-based approach which identifies the different parts that make up music as pitch, rhythm, form, dynamics, harmony, texture and timbre. These verbal labels reflect the system in place in Western education, which follows the scientific model of logical analysis. Cutietta (1993: 48) has pointed out the problems of such an approach in music education:

> Although the musical elements were originally devised for the purpose of creative activities such as making and composing music, breaking music into elements for study mandated a process that was analytical, logical, and highly dependent upon verbal labels. In contrast, the actual processing of music is largely holistic, intuitive, and non-verbal.

It is difficult to develop a learning programme built on non-verbal concepts, mainly because Western education has been so strongly based on verbal terms. However, in the past decade experiential workshops have replaced many of the old style seminars for staff development in

the business sector, suggesting the acknowledgement that participants could learn better through immediate experience than through traditional paper and pencil modes.

One of the reasons educators have felt particularly challenged by the task of developing a graded curriculum for African musics is that they does not have an historical pedagogy that has anything in common with the Western scientific tradition. The previous chapter made clear the need to pay attention to the philosophical principles concerning African music education, to include more humanist and holistic methods of learning. Although African teaching methods do not analyse the subject matter, there is great value in examining the characteristics of the musics. In this chapter the purpose of the discussion of the structural, textural and behavioural aspects of some African musics is to establish a reference point for the writing of unit standards. It is acknowledged that what follows is not in any way a finite list of the characteristics of African musics. However, it serves the purpose of a reflexive reference point for the unit standards which by their very nature do not suggest content or syllabus. The unit standards themselves are designed to be as culturally neutral as possible and this places much responsibility on educators who must examine the qualities of the specific musics which they include in their programmes of study. In this case, the contents of this chapter may also act as a guide in the task of identifying the structural, textural and behavioural characteristics of a specific music to which the unit standards must be applied.

Therefore for the purposes of this study, it is necessary to acknowledge the inconsistency in the use of verbal concepts in exploring African musics and nonetheless pursue an analytical study of the 'elements' of African musics. This will make clear the structural, textural and behavioural aspects of some selected African musics in order for an appropriate list of unit standards to be established. The task will be undertaken by using the categories familiar to Western music education. These, however, form only part of the whole. The role of some of the aspects discussed in Chapter 3 will also be described, namely participation; movement and spirituality. It is important to point out at this early stage that while analysis of African musics is both fascinating and profitable, the didactic emphasis should always remain on practice, if consistency with original African values is to be upheld.

4.2 RHYTHM

The stereotype that African musics consist of mainly drumming is a simplified way to view musics which have extremely sophisticated rhythm. In fact, although drums are not a major part of South African traditions, rhythm is nevertheless identifiable in dance, song, instrumental music and praise poetry. One of the early European writers on African musics, Father A.M. Jones (1954: 26), suggests that rhythm in African musics was comparable to the role of harmony in Western music:

> Rhythm is to the African what harmony is to the European, and it is in the complex interweaving of contrasting rhythmic patterns that he finds his greatest aesthetic satisfaction.

4.2.1 Synchrony

Much of the sophistication of African musics lies in the rhythm. Whereas Western music for the most part conforms to the demands of a regular time signature with regular emphases on certain beats within the bar, African musics have no such constraints, yet have a regularity of their own. Jones (1958: 29) elaborates that the inherent stresses of a sung melody do not necessarily coincide with the regular beat. The regular clap, while strictly regarded as a metrical background, is not in the least used to indicate any accentual stress in the melody. Both Chernoff (1979: 117) and Jones (1954: 26) observe that synchrony is not deliberate as in Western music. It is important to note that many modern styles which might be regarded as 'traditional' by their performers do not necessarily have a polyrhythmic structure.

4.2.2 The Regular Pulse

Rather than the norm of regular metre in Western music, African musics are organised with a sense of pulse coursing through the music, a pulse being the smallest rhythmic division of the beat. There is no hierarchy of the pulses, although a beat which groups pulses in threes or fours to create a duple or triple beat, or indeed both a duple and triple beat at once (4.2.5), provides organisation for the music. Any pulse can be accented and, if anything, "those pulses which may normally be considered 'weak' beats tend to receive greater instrumental (rhythmic) attacks than the so-called 'strong' beats" (Ekwueme 1974: 60). Hansen (1995: 57), describing the performance of Xhosa *xesibe* songs, notes that accented words seldom fall on the beat, but emphasise the up-beats and are accompanied by coinciding upward movements of the body. Consequently the downward physical movements fall on

the non-accented beats of the songs.

There is often no specific beginning or end to the cycle: a call may start the cycle, but the performance of the song can finish at any point in the cycle. Voices and instruments can enter on any of the pulses, with certain traditions having favourite entry points, for example, Xhosa songs characteristically enter on the pulse just before the beat.

4.2.3 Speech Rhythm

The rhythm of songs commonly follows the natural rhythm of speech. The other vital ingredient of African language, speech tone, has an effect on melody and is dealt with in section 4.4.

Praise poetry, a widely practised tradition in South Africa, is a form which spans both speech and music, and is described by Agawu (1995: 180) in the context of Ewe tradition as "the state of language striving to become music, [...] caught in the interstice between language and music". Coplan (1994: 208), however, explains that "For Basotho, the distinguishing characteristic of song is rhythm". Thus the modern praise poetry of migrant workers, *lifela*, is described as 'singing' although it sounds to most Western ears like rhythmic speech. The most important quality of a good song is agreement between rhythm and words because rhythm is in general more important than melody in defining music or song (Coplan 1994: 206). The issue here is not a definition of whether praise poetry should be classified, but how it fits into the Sotho concept of music-making, and we can conclude a general principle of rhythm taking precedence over melody within this culture. Rycroft (1980: 201) gives another example from isiZulu, where the word for the verb 'to sing' is *hlabela*, but because it is used to describe a choral recitation which accompanied the recreational *isigekle* dance, he too concludes that regular metre is more important in defining *hlabela*, than fixed pitch.

Apart from the rhythm of music being embedded to some extent in the rhythm of speech, spoken language can add to the polyphony of the music in the form of interjections from the participants.

4.2.4 Independence of Parts

One of the essential features of African musics is the individuality of parts and their

interdependence. This is an example of the relational quality of the music. Individual parts are usually meaningless on their own and only gain their correct 'orientation' when played in ensemble, the best known example of this being the well-known call and response form. The concept of individuality is balanced by communality as the task of the individual is not to dominate but to give structure and meaning to the other parts. Chernoff (1979: 158) comments that individual rhythmic parts give meaning and definition to each other. The combination of rhythms creates a further rhythm, which can be perceived as a whole, or by shifting auditory perception, listeners can isolate inherent rhythms, which emerge from the whole. These rhythms most often have some melodic quality, and the melodic rhythms that emerge have been termed 'melorhythm' (Nzewi 1997: 34). Further, rhythm is not restricted to voices and instruments: it is always present in the dance and, indeed, in the movements of the performers.

4.2.5 Cross-rhythm

There is a strong aesthetic requirement for variation and surprise in African rhythm, and throughout Africa, for the presence of more than one basic beat in the music. The necessity of giving such a characteristic a label has arisen from Western study of African musics and there has been debate as to the appropriateness of different labels (Nzewi 1997: 36; Dargie 1988: 82). Amongst the most common terms are *cross-rhythm* and *polyrhythm*. Both refer to the fact that the music can be felt rhythmically in more than one way - in Western terms, for example, in 6/8 or in 3/4 at the same time. Agawu (1995: 189-190) insists that there is nothing 'exotic' about the practice and seeks to explain:

> The situation is emphatically not undecidable: 2 and 3, far from being equally plausible alternatives in the metrical realm are formed into a hierarchy in which 2 serves a primary function while 3 serves an auxiliary but indispensable function. To speak in terms of a duple structure that contains triple groupings on various levels, and to insist that, here as elsewhere, a simple metrical scheme exists, would seem to 'under-complicate' African rhythm, to 'de-exorcise' it, perhaps. It may be argued, however, that the recognition of a hierarchy serves to complicate African rhythm in more believable terms. Children enjoy playing with rhythms, and many of them internalise the 2-against-3 (or 3-within-2) 'open' effect that is held in place by a stable background.

Agawu's response is akin to Nzewi's (1997: 36) who rejects the term 'cross-rhythm' because of its connotations of conflict, preferring rather the term 'inter-rhythm' which is more compatible with what he describes as the social, ensemble philosophy. 'Polyrhythm' is similarly dismissed by Nzewi (1997: 41). While acknowledging the sentiments expressed by these eminent African scholars as ways to further understand African rhythm, the need for

common terms persists. For the purposes of this study, 'cross-rhythm' will be used with the proviso that it describes the phenomenon, and does not imply values that are inherent, or not, as the case may be.

The important issue of the nature of cross-rhythm is still to be dealt with. The above comments imply that the rhythms co-exist in a natural way. Indeed, cross-rhythm is as common to many cultures (including non-African) as 4/4 is to the Western culture. That a symphonic movement or folksong might be in 4/4 is correspondingly unremarkable. However, the quality that is given to the music as a result of that cross-rhythm is remarkable. It is the source of great aesthetic satisfaction, and is one of the reasons that a short cyclic passage with relatively little melodic and harmonic material can be enjoyed for a prolonged period. It is an example of the African taste for the co-existence of two different, even contradictory things (Agawu 1995: 32). The two rhythms 'lift' the music, and the subsequent effect on the listeners is a strong motivation to respond by moving; Dargie says that the combination of rhythms brings the body to life (Dargie 1988: 8). In African societies, music is seldom performed without dance, and cross-rhythm, being one of many aspects which make African rhythm exceptional, is surely one of the elements that make the urge to move so irresistible for the listeners.

For many African children, learning the cross-rhythms starts from the earliest stage of musical learning. Children hear and subsequently absorb them so that when they start to perform cross-rhythms, the model is already deeply imprinted. Kubik (1979: 231) explains how instrumentalists learn by observing and copying kinetic patterns (italics in original):

> Movement patterns in their various *possible visible* forms, for instance in the form of dance steps, can be observed by the pupil, imitated, and in this way absorbed by him (learning by slow absorption). The characteristic feature, however, is that anyone who has grasped a movement pattern, such as the famous two against three relationship in widely differing forms of African music, in *one* visible form, is able of himself to recast it into other visible forms. Anyone who has learned the pattern can, instead of dancing it with his legs, also play it on a xylophone.

4.2.6 Ambiguity of the Beat

In many of the older South African styles, for example in Xhosa songs, the ambiguity of metre leaves the uninitiated listener floundering as to where to feel the beat. For Xhosa singers there is less mystery, but satisfaction is found in ambiguity, as traditional Xhosa musicians like to further disguise what is already a fairly complex beat (Dargie 1988: 95). In

the complex rhythmic texture, with several simultaneous rhythms, participants have to maintain an additional rhythm in order to give coherence to the ensemble. The Western term for anything that is 'off-beat' is syncopation and in Western terms, African musics are syncopated, but the term does not completely describe musics whose very nature depends on the constant play of complex and contrasting rhythms (Chernoff 1979: 95).

4.2.7 Counting and Feeling

There is a difference in the way African and Western musicians 'keep time'. Kubik (1979: 227) states the following:

> Metric patterns as a basis for motional form are usually not a feature of African music or are of subordinate importance. Accordingly, when learning to play African musical instruments, unlike the custom in Western music schools, one does not beat time [...] The nominal value pulsation, on the other hand, is completely unstructured. It has no beginning and no end.

Kubik explains a principle which has important implications for music education and which hints at the deeper issue of corporeity, or the involvement of the body in feeling the music, which was dealt with at length under 3.4. Rather than the anticipation of the rhythm being processed by counting, the cues are sensed by the feelings of the moving body. This implies that musical numeracy is felt in a concrete way, rather than the more abstract process of being counted (Koetting 1986: 60), and illustrates the validity of various modes of learning, in this case, the kinetic mode.

4.2.8 Hymns and Modern Anthems

The tradition of hymnody brought to South Africa by the missionaries was a stimulus for the birth of a new tradition, namely *makwaya*. With the indigenous peoples' strong vocal and harmonic traditions, the elements of European hymns were not completely unfamiliar. The great Xhosa chief Ntsikana is a famous example of an early convert to Christianity who composed hymns, the best known example of which still performed being *Ntsikana's Bell* (Dargie 1988: 4).

From the 1920s, African hymn writers such as Reuben Caluza and J.P. Mohapeloa composed four-part choral songs, often based on folk melodies (Rycroft 2001: 91). These songs, written in tonic sol-fa notation, are for the most part in regular duple time or, less commonly,

triple time, with syncopation being a strong component. They do not, however, reflect the highly complex rhythm of many of the older styles.

4.2.9 Tempo

Compared to pre-colonial musics in other parts of Africa, for example in East Africa and Mozambique, South African musics have slower tempi. *Mokorotlo* (Sotho Horse Riding songs) and *umgubo* (Swazi Regimental songs) are examples of extremely slow tempi favoured by many language groups south of the Limpopo River. Not all of the older South African musics are limited to these slow tempi, but the extremely fast tempi of Chopi music in Mozambique, or the drumming styles of Zambia are rare in South African musics. In general, changes of tempo in a performance are not common and happen unintentionally.

4.3 FORM

Form, according to the *Concise Oxford Dictionary of Music* (Kennedy 1980: 233) is "The structure and design of a composition". Formal analysis is a tool that has been developed to identify succinctly the way the composition is put together.

4.3.1 Linear and Cyclic Form

Small (1977: 26) has made the following observations regarding the structures of Western compositions:

> Again, just as the elements in a painting are placed very carefully in relation to the surrounding frame, so the events in a musical work are placed in the temporal sequence with great care in relation to the beginning and the end. The large-scale planning of events in time that we call form is an element of great importance in this music. It is as if we do not like to be lost in time. Each work of music presents a linear progression in time from the clear-cut beginning to the inevitable end, and the listener familiar with the style always knows where he is in relation to the beginning and the end, even if he is hearing the work for the first time.

The linear progression of Western works contrasts with the cyclic nature of African musics.

> The repetitions of African music have a function in time which is the reverse of our own music - to dissolve the past and the future into one eternal present, in which the passing of time is no longer noticed (Small 1977: 55).

4.3.2 Cyclic Music

Small suggests that 'we do not like to be lost in time' and here he refers to the aspect of cyclic music which can lead to altered consciousness. For example, Otto Karolyi (1998: 16) claims that the most important reason for the "characteristic tradition of persistent repetition of a rhythmic pattern" is "its trance inducing characteristic, which can be employed in the context of both sacred and secular music". However, cyclic music has other attributes, including the aesthetic, social and didactic aspects, which can be bypassed if it is only seen as intended for trance inducement.

- Aesthetics of Cyclic Music

Just as Western music conventions of form follow different patterns which are broadly dictated by Western aesthetics (for example the linear progression described above by Small), an altogether different aesthetic is at play in African musics. A short cycle of music that is repeated many times suggests the social concern for continuity. One can see parallels in African folktales, which rather than having a clear beginning, middle and end, have a large degree of cyclic repetition in them, with the pleasure not necessarily coming from the final outcome of the story, but in the process of the telling, and the continuous participation of the hearers, either in song, comment or other encouragement. The folktale seems to be less about *what* is narrated (including content and meaning) than about *how* that thing is narrated (including style and form) (Agawu 1995: 144).

Because the participant hears the music over and over, there is the opportunity to shift aural perception and hear it in new ways, thus 'playing' with the sound. Drums beating in different metres might help to hear the music in different ways, but careful listening will reveal for the participant inherent melodies and rhythms that emerge from the whole sound and are new to him or her. In the same way that cross-rhythms draw the participants into the music, the so-called trance-inducing characteristics invite them in and allow them to experience the music in a more 'extended' way. Perhaps John Cage (1968: 151) has something like this in mind when he says, "Everybody hears the same thing if it emerges. Everybody hears what he alone hears if he enters in."

- Social Implications

Because the basic cycle is short and keeps repeating, it is possible to take part even on a very basic level, and participants can join in or drop out without the music coming to a complete halt. The same piece can go on for an extended period, and performing together is an affirming and supportive experience.

- Didactic Implications

Cyclic music allows learners to hear something repeated many times and allows them to play their part over and over, until they hear that it is right. It often happens that one part of the cycle is right while the other is not yet learned properly, but the music allows for progressive learning. As the part is being played, the whole is being absorbed aurally, and the frequently dense texture means that there is much to be heard. Learners will most likely begin by imitating parts that they can hear (or see on an instrument or in dance) but as they grow in confidence and ability, they will most likely vary the parts or improvise new ones. The *mbira* tradition of Zimbabwe crystallises these principles, as Berliner (1978: 52) elaborates:

> An mbira piece is not a fixed musical structure with a specified beginning and end, it is a composition of certain characteristic cyclical patterns that provide a framework for elaboration and variation supporting the creative expression of the performer.

4.3.3 Call and Response

The call and response has been an enduring compositional form in traditional African musics as well as in many Western genres. The Western term 'antiphony' is often used to describe the African form. Antiphony in the Western sense is described in the *New Harvard Dictionary of Music* (Randel 1986: 44) as "the use of two (or more) spatially separated performers or ensembles that alternate or oppose one another in a musical performance". This definition goes some way toward describing the African form, but because call and response is foundational to many different African styles, antiphony is not a good term. Janzen (2000: 55) traces the development of spoken conversation in *ngoma* healing ceremonies that give way to call and response song. Conversation is based on the spontaneous word, and Janzen suggests that the various features of call and response spring from the possibilities of conversation.

> This general structure or pattern of sub-Saharan 'music', grounded as it is in the 'conversation' between voices, is highly dependent upon the social setting, subject to the whims, creative changes and artistic bursts of the conversations between the participants.

A. Tracey (1994: 16) describes this enduring form as having resisted acculturation in modern African musics. He adds that call and response illustrates the co-existing elements of difference and co-operation that are part of African musical aesthetics.

In its simplest state, an initial 'call', given by a solo voice, combined voices, or instrumentally, is followed by a response, which again can be performed by one or more voices or with instruments, completing the musical phrase. It is akin to the classic 'question and answer' which can be found in many Western melodies, but the main difference is that usually, but not always, there is an overlap of the two musical phrases. The call is quite likely to change, with improvised variations, while the response is more static, although it can also be varied. Thus a fairly simple structure has within it the potential for much inner development and improvisation.

Call and response can provide a community forum to pass on community history or knowledge or to express ideas and opinions. It is an example of the inclusive nature of African musics which conceives musical activity as community-based, rather than for soloists. In the case of Xhosa *uhadi* bow music, the soloist conceives the *uhadi* as leading the song, thus personalising the instrument and undermining the solo aspect of the performance (Dargie 1988: 64). The call and response form can be extended to become canonic, with both parts extending over the entire length of the cycle (Dargie 1988: 89).

4.4 PITCH

While music can consist of rhythm only, very rarely would that rhythm be on a constant pitch. One of the most fundamental aspects of music is variation of pitch, however, cultural preferences are deeply engrained, and perceptions of scales are part of cultural learning.

4.4.1 Perceptions of Scales, Tuning and Pitch

Scales, or tuning systems, because they vary from culture to culture, can be a divisive element in cross-cultural listening. It seems that how a tuning system has evolved is less

pertinent than how deeply it is ingrained in the aural consciousness of the culture bearers. Kubik (1979: 221) elaborates:

> The inner tuning pattern is culturally determined. In some musical cultures it is possible for purely physical features, for example rational vibration ratios, overtones, and so on, to play a part in the coming into being of the inner note system pattern. Stimuli for this purpose are received from strings or other sound-producing objects. Such inner note system patterns form the basis of the tuning and the hearing of music and are extremely resistant to change. Hearing habits in the field of the recognition of note systems, once learned, are apparently irreversible. Someone who has 'grown up' into a given note system from childhood onward perceives the note material of a foreign musical culture always in relation to his own pattern. Musicians brought up in Western musical culture, for example, hear the equiheptatonic scales of Africa instinctively in relation to the known diatonic scale, and equipentatonic systems as C,D,E,G,A. Even a major effort of will cannot change this perception process.

What can be concluded from the above is the ethnocentricity of the average listener (Kubik 1979: 243, italics as in the original):

> He hears those nonconforming notes as *deviations* from his own note system pattern. There are numerous indications that the members of African musical cultures with approximately equiheptatonic scales also 'unbend' the European diatonic scale from their own standpoint, that is to say, hear it 'as it should have been'. From the standpoint of some African music cultures, however, the diatonic Western scale falls within the *tolerance range* of an approximately equiheptatonic system. The European scale is then nothing other than *one* out of many possibilities within an amply extendable approximately equiheptatonic scale. This also explains why precisely in the equiheptatonic zones of Africa the European note system was absorbed without trouble. The more recent music of Africa (highlife, Congo guitar music, and so on) had its birth almost entirely in heptatonic zones.

Kubik has been quoted at length because he does shed some light on the issue of perceived 'in-tuneness' amongst South African choirs. The Xhosa and Zulu scales derive from the musical bow (isiXhosa: *uhadi*; isiZulu: *ughubu*) (Rycroft 2001: 74). The Xhosa scale is built on two major triads from the 2nd and 5th partials of the harmonic series, on roots a whole tone apart, producing a scale much like a Western diatonic major, but with a raised fourth. The same principles direct the Zulu and Swazi scales, the difference being that the interval between the two roots is closer to a semitone, resulting in a scale of A flat - G - F - E - D flat - C. Rycroft (2001: 76) observes that while this hexatonic mode is very common in Zulu bow songs and choral songs, the middle note of one of the triads is omitted, resulting in a pentatonic mode with two semitones. If Kubik is correct, then people who have such a scale in their musical memory will, when they hear a scale from another culture, hear the 'wrong

note' in relation to what they think it ought to be and will make the mental adjustment to 'correct' it.

While Western theoretical concepts of intonation do not allow for much inaccuracy (the scientific tradition of things needing to be measurable and accurate is here in evidence), in practice various degrees of accuracy are tolerated. For example, the anomaly of even temperament (Randel 1986: 837), which was developed in order to allow the keyboard to be played in all Western keys, is an illustration of how listeners can tolerate inconsistencies of pitch. Vibrato, too, is an intentional variation of pitch (Randel 1986: 910), but for a Western listener it adds warmth, colour and intensity to a note. It is interesting to note that vibrato singing, an important feature of *makwaya* singing, was not present in pre-colonial vocal styles (A. Tracey 1999).

Ekwueme (1974: 49) has posed the following questions in this regard:

> What is the conception (by an African) of something being in tune? How much of what is intended by a musical performer - especially a singer - is actually reproduced in the effect? And to what extent therefore, are accurate measurements of the results of a musical performance a true assessment of the intention of the musical performer?

While music educators' concerns with assessment make these questions pertinent, Kubik (1979: 245) goes some way towards explaining that they are the wrong questions. Firstly, he notes (italics as in the original):

> Not seldom are Western ethnomusicologists struck by the observation that an African instrumentalist when newly tuning his instrument only reproduces *approximately* those note relationships which he had, say, the day before.

He elaborates further (1979: 246, italics as in the original):

> African choirs, like likembe players, and so on, however, have themselves no approximate view of the tonal material, no 'approximate scale'. To the musician carrying out the tuning his tuning pattern is something very certain, which is branded into his memory, not something approximate. He knows what he wants. When newly tuning his instrument, it does not produce his note system pattern approximately, but that note scale which the external observer hears in it. He reproduces approximately not his scale, but *my* scale projected on to his music. As my Western note system pattern does not coincide with his, *I alone perceive deviations in the manifestations of his inner tuning pattern, which are irrelevant to him.* For the African musician, it is the same pattern.

This important observation by Kubik, that in the musician's mind the scale *is* very constant and that he has a fixed pattern in his mind even though the results, when measured, are variable, has important implications for educational assessment. If a unit standard involves 'singing in tune,' it is imperative that the tonality is understood to be contextual.

4.4.2 Concepts of High and Low

The Western convention of referring to notes as being 'high' or 'low', depending on where they are in the scale, is an abstract concept which has to be learned. Some African traditions refer to the high notes as 'small' and low notes as 'big' (Dargie 1988: 67), or 'young' and 'senior' (Blacking 1995: 18). Jones (1958: 248) refers to other equivalent descriptions for pitch. The notion of the direction of melody as going 'up' or 'down' is similarly culturally learned.

4.4.3 Melodies and Speech Patterns

In South Africa, with its predominant vocal music, melody is largely the domain of the voice. Further, the music of some melodic instruments is conceived as song. An example of this is the music of the Nguni bows, in which the bow provides an intimate counter melody to the singer, heard in the harmonics which resonate in the gourd. In a solo performance, the bow literally takes one part, while the bow player takes the other. In common with those of many other parts of Africa, the melodies of Southern African language groups are strongly influenced by speech tones and, as noted above, speech rhythm. Rycroft (2001: 72) notes, too, the Nguni characteristic of voiced consonants lowering the pitch. The tonal languages dictate the melody to the extent that Dargie (1988: 62) asserts that the music of the song is inseparable from its text.

A consequence of melody being generated from language is that melismas are rare. This is less the case for modern vocal styles, but modern *makwaya* compositions have relatively few melismas and held notes. A.Tracey (1999) suggests that this is because the moment of attack gives the music its rhythmic drive which is the aesthetic priority. Another link with speech pattern is a tendency for melodies to start on a high pitch, and gradually descend. Melodic line following speech tone and rhythm is a general feature in other parts of Africa: however, Blacking noted in his research on Venda children's songs that 'slavish imitation' of speech tone in melodic contour is not the case (Blacking 1995: 167).

4.5 HARMONY

While the purpose of this study is not to compare African musics with Western music, in the case of harmony it is convenient to describe African musics in terms of what they are not.

4.5.1 Functional Harmony and Tonal Centres

The following comments by Small (1977: 13, 102) succinctly describe Western tonal harmony:

> It can be defined as the linking together of triads in succession in relation to a key centre, in such a way as to make a sequence which is meaningful and expressive to the accustomed ear. Harmony concerns itself with the relationships *between* triads rather than with the triads themselves, which acquire real meaning only when linked together in succession. [...] Tonal functional harmony is a syntactical system of chord relationships by which expectations are created and satisfied, tensions aroused and resolved, and its historical development can be viewed as the progressive increase of the tension by the use of ever more dissonant sounds (acceptable so long as they can be shown finally to relate to the logical structure of the discourse) and an increase in the level of expectation by delaying for as long as possible its satisfaction.

This linear scheme maintains the interest of the listener by a host of conscious or subconscious meanings. The chord progressions have to follow some logic and it is precisely for this reason that 'out of tune' notes are so unacceptable: they do not belong to a logical chord within a chord sequence. The rules of harmony are an important part of Western music education. The composed choral works of the *makwaya* tradition follow these conventions to a certain extent.

The cyclic structure of African musics pays less attention to the intrinsic logic of the chord progression. Where there are chords, they belong within a tonal centre, rather than a key (A.Tracey 1989: 46), and modulation is not an option because the five, six or seven note scales limit the number of chords possible. Rycroft (2001: 76) states that in contrast to functional harmony, an aesthetic goal is the maintenance of "ever-changing balance between the constituents, through chordal contrast as well as by other means. Harmony is a strong part of the South African vocal practice and although intervals of a 4^{th} and 5^{th} were predominant prior to Western influence, the four-part nature of hymnody was easily assimilated. Starting with the premise that melodies follow speech tone patterns, if there is to be ensemble singing in harmony, logically, parallel vocal lines will result (Ekwueme 1974:

54). These parallel parts are called *iintlobo* in Xhosa and Dargie notes that the more singers that are available, the more the harmonies will be filled out (1988: 95).

4.5.2 Polyphony

Parallel harmonies are not the only harmonic option in African musics, and interest is built up polyphonically with layers of overlapping vocal lines. The simplest form of polyphony is found in the call and response form. The improvisational element of this basic form allows for much polyphonic possibility with harmonic and non-harmonic tonal material (Dargie 1988: 88). In older Xhosa singing styles, *izicabo* or overlapping parts can be improvised or learned from previous performances, but singers listen carefully to add parts that are not already being sung, building up a rich vocal sound (Dargie 1988: 95).

4.6 TIMBRE AND TEXTURE

Just as in Western music, a wide palette of timbres is found in South African music-making. The Western aesthetic requires what can be thought of as 'purity of tone', with the goal of the musician being to produce what is described as a full, clean, round sound, which always conforms to an exact pitch. Quite a different aesthetic is evident in the African taste for layering of textures, including buzzing sounds, ululating, shouts and whistles. Dargie (1988: 96) quotes a Xhosa woman, Mrs Amelia No-Silence Matiso, who pointed out to him that "Xhosa people like to put salt into their songs" when describing the reason overtone singing is special. One might think of the variety of textures as a kind of crazy quilt of sound. The gruff fundamental contrasts with the whistling of the overtones, and these add to the vast range of different tone colours that are part of the African vocal textures (Dargie 1988: 96).

These contrasting timbres reinforce an aesthetic of individuality in which the primary goal is not pure blended harmony, but a celebration of difference (A. Tracey 1994: 282). Tracey explains that the common use of buzzing devices on instruments accentuates individual parts in order that they may be heard clearly and will stand out against the other parts, rather than blend in to the point that they cannot be distinguished. Timbre can take priority over the words as "[t]he [Xhosa/Xesibe] singers' main concern is with the musical sound, effect and

contrast, and thus grammar and meaning are sacrificed so that a satisfactory musical and vibratory effect is achieved" (Hansen 1995: 57).

In South Africa, the variety of sounds includes a taste for a dominant bass, plus an intense full-bodied tone, especially in the *makwaya* tradition which has grown since choral hymn singing was first introduced by missionaries in the 19th century. The origins of this style could be from the *amahubo* songs: the Zulu verb *ukuhuba* means to sing with a deep roaring sound which symbolises power (Xulu 1992: 2). Other syncretic forms such as *zicathamiya* share the feature of a dominant bass sound, as does the Zulu dance *sikhunzi*, which literally means 'grumbling' (Sithole 1979: 278):

> Sikhunzi singers prefer very deep bass voices, which they call *mbambatoni*, a voice level lower than that of the bass [...] to have *mbamba* is proof of masculinity, since a light male voice sounds feminine.

Sithole continues, "untranslatable phrases, such as *hololo mama, helele mama, hululu mama* and *heya yeya*, are frequently used, since direct meaning is not a priority" (1979: 278). Hence timbre and rhythm, in this case, are emphasised over lyrics. These techniques of sound production fill out the musical texture to what can be described as an orchestral fullness. In cases throughout South Africa, and in many different contexts, vocal music is the order of the day, and the richness of the sound, plus the polyphonic layering, combine to create a fullness which does not require instrumental accompaniment, although instrumental parts may well be present. The instrumental accompaniment may be minimal, but what is very likely to be present is dancing, which will provide a percussive part (Sithole 1979: 279). The sound of the feet in *zicathamiya* gives exactly this percussive effect.

4.7 DYNAMICS

Dynamics are dependent on the physical properties of instruments. Hence there will be a great contrast between the huge sounds of the royal drum ensembles of Uganda and Rwanda, or the Chopi orchestras of Mozambique (described by Peggy Tracey, Hugh Tracey's wife, in her unpublished diaries as "wonderfully rich and resonant – a kind of velvet thunder"), and the intimate Xhosa bow music. The function of music will determine its loudness: music for community occasions, for example, is more likely to be louder than music made around the fire at night. Resonant woods increase the loudness of instruments, hence Chopi instrument makers use sneezewood, the natural resonance of which is further enhanced by tempering in

the fire. Buzzers, common to many African instruments, give further emphasis to the tone because of their high-frequency sound (A. Tracey 1999). A variety of vocal dynamics is favoured in the *makwaya* tradition, with a vocal production that gives an intense, full and potentially very loud effect. *Ukuhuba* (see 4.6) is said by Xulu (1992: 299) to characterize all modern Zulu styles and is the most sought after singing technique. This taste for the biggest sound possible is also found in Gumboot dance, in which the dancers try to make the loudest sound possible as they slap their boots (Muller et al 1985: 38). In some contexts, dynamics do not vary at all, as Ntsihele (1982: 103) noted in her study of Zulu children's songs.

4.8 MOOD

The factors that create mood in music are culturally determined and complex. In Western music none of the 'elements' described above (rhythm, harmony, timbre, etc), is the sole purveyor of the affective in music. Tonal harmony, with the sense of tension and release of melodic and harmonic progressions, combined with variations of timbre, tempo and dynamics, evoke moods which have been culturally learned over several centuries (Small: 1998: 138). It follows, therefore, that because African musical styles have developed with other associations and priorities, there is little correlation between moods in African musics and Western music. Hugh Tracey observed that the communal participation in music events was therapeutic and with the same music, a community "would dance both its sorrows and its joys" (H. Tracey 1970: 4). As Agawu (1995: 61) describes, the same principle is true in West Africa:

> There is no obvious musical basis for distinguishing among song genres. A song of insult, for example, might utilise the characteristics of a recreational song, just as some folktale interludes may be indistinguishable from funeral dirges [...] it will not surprise those who understand the complexities of the 'occasions' in Northern Eweland, and who are therefore sensitive to the celebratory element in a funeral, for example, or the serious aspect of a recreational dance.

A contemplative element has developed in Western art music, which is carried through into popular music, in which individual listeners use the music as a means to take their thoughts from the every day, and escape into a virtual world. Performers are considered skilled if they have the ability to play with expression and 'feeling'. While technical skills go some way towards conveying expression, they are not enough, and, as John Blacking (1973: 110) points out, this illusive quality is not usually taught because it is presumed that the talented performer will have it inherently. For the Venda, playing something right, that is with the

right 'feeling', is taught principally through encouraging the right bodily feeling, which is directly translated into kinetic movement. Blacking (1973: 109-110), explains:

> When the rhythm of an alto drum in *domba* is not quite right, the player will be told to move in such a way that her beat is part of a total body movement: she plays with feeling precisely because she is shown how to experience the physical feeling of moving with her instrument and in harmony with the other drummers and dancers.

Blacking argues (1973: 110) that 'feeling' has less to do with emotion and more to do with physical sensation, continuing with an example from the Western art tradition.

> It may be necessary to slow down one's breathing in order to 'feel' a piece of Korean music, whose elegance and refinement are hard for a European to appreciate. A similar control of the body makes it easier to catch the 'innigste Empfindung' of Beethoven's Piano Sonata, Op. 109, last movement. Just breathe slowly, relax the body completely and play - and the Empfindung comes through the body. It is no longer an elusive, mysterious Teutonic quality!

Syncretic South African styles are more likely to correlate with Western concepts of mood, but there remains something of a 'culture gap' requiring cross-cultural listeners to absorb new concepts. Pewa (1995: 140), for example, in a discussion of Zulu aesthetics, notes that "a feeling of longing is aroused by the singing of a long drawn sound (on a tonic or dominant) by the soloist." This is an example of a cue that communicates mood to participants in one particular musical style. These cues exist in all music, but because they are embedded in a complex set of culturally specific references, cross-cultural understanding cannot be presumed.

4.9 AFRICAN 'ELEMENTS' OF MUSIC

The topics of Participation and Spirituality were discussed at length in Chapter 3. They are mentioned here again because from a humanistic and holistic perspective they would be perceived as more important than the elements described above. They relate to the social context of the music-making which is of crucial concern. Music is embedded in a social context to the extent that its value is measured by how well it articulates community concerns. Chernoff (1976: 35) describes this emphasis on the social rather than the purely musical elements:

> The aesthetic principles of African music are to an extent dependent on how the music can become socially relevant. In fact these principles are more uniform than the

apparent and culturally idiosyncratic differences in such 'musical' factors as scales, vocal and song styles and instrumentation.

If the values of music education are to be derived from the values of music-making in the culture, then it may be necessary to prioritise the elements of participation and spirituality and to categorise elements like rhythm and form in terms of their underlying philosophical priorities.

4.10 NOTATION

While literacy in notation could not be described as an 'element' of music, its role in music education needs attention. A commonly held belief amongst those with a Western education is that to be worthy of the term 'musician', one has to be able to read staff notation. Literacy in this sense of the word is one of the required components of the alloy of musicianship in the Western art tradition. It must be acknowledged that reading notation is an important and useful skill; indeed, it is vital for a professional musician who will function in modern Western contexts. However, the fact that it is promoted above the skills of 'playing by ear' and improvisation is indeed a deplorable state of affairs. It is all the more absurd when viewed from the perspective of other sophisticated music traditions that have no written notation, or that function largely without it, as in Western folk or 'pop' traditions.

The prominence of reading in Western art music is a feature that separates Western music from other music cultures and reflects some of its concerns. Firstly, a commitment to flawless interpretation of a written score elevates the 'work' itself to a revered position, reflecting the musicological preoccupation with text. The performer's role is merely to act as a medium between the composer and the audience (Small 1998: 80). Secondly, the primary role of the score can emphasise the eye over the ear, and herein lies the philosophical kernel. If reading skills are not kept in perspective in music education, then the musical ear becomes subservient to the analytical eye.

In African musics, some traditions have notation systems or mnemonic symbols as an aid for memory. The main issue, though, is not whether there is a system of symbolic representation or not, but rather the fact that music is learned by listening and watching and imitating. The sound and movement are immediate; they do not have to be decoded to be produced. This is a far more 'musical' way to learn than via decoded written symbols. Children who have learning

problems are particularly disadvantaged by the requirement that the music they play has first to be decoded from a score. Their musicality has to stand aside while their cognitive skills process the information. Gardner (1983: 119) points out that music is processed in the right side of the brain when it is processed as a *gestalt*. However, the presence of linguistic classifications associated with the music requires the musician to draw on left brain activity.

The role of music notation in Curriculum 2005 is likely to be contentious, as many of the stakeholders involved in music education see it as underpinning all musical activities. The ability to read notation is frequently equated with literacy, but within outcomes-based education, however, a wider understanding of literacy is required than the ability to decode printed symbols.

4.10.1 Historical use of Staff and Tonic Sol-fa Notation

Appiah (1992: 4) has articulately written about the use of European languages in education and literature in Africa:

> It should be said that there are other more or less honorable reasons for the extraordinary persistence of the colonial languages. We cannot ignore, for example, on the honorable side, the practical difficulties of developing a modern educational system in a language in which none of the manuals and textbooks have been written; nor should we forget, in the debit column, the less noble possibility that these foreign languages, whose possession had marked the colonial elite, became too precious as marks of status to be given up by the class that inherited the colonial state. Together such disparate forces have conspired to ensure that the most important body of writing in sub-Saharan Africa even after independence continues to be in English, French and Portuguese. For many of its most important cultural purposes, most African intellectuals, south of the Sahara, are what we can call 'europhone'.

Appiah has here been quoted at length because there are direct parallels with the historical teaching of music in Africa. Despite the limitations of staff notation in transcribing African musics (Ekwueme 1974: 43), its use as a *lingua franca* which is legible to a wide community, cannot be overlooked (Agawu 1995: 186).

In South Africa a long tradition of transcribing choral music in tonic sol-fa has made this form of notation widely practised, and indeed far more familiar than staff notation. This system was first developed in Britain by Sarah Glover in the 1830s, and a decade later was modified and popularised by John Curwen. Interestingly, the system was devised in order to develop the ear and ensure that practice preceded theory for the singers using the system

(Shehan Campbell 1991: 50). Agawu (1995: 187) rightly points out that staff notation and tonic sol-fa notation cannot easily be dismissed, and the invention of alternative notations that do not embody Western musical assumptions has the disadvantage that they are not as widely comprehensible as staff notation. Ethnomusicologists usually opt for a modified version of staff notation for their transcriptions of African musics.

4.10.2 Problems of Western Notation

Staff notation follows the periodicity of Western music, with bar lines dividing the music into groups of regular beats which receive more or less emphasis, depending where they fall in the bar. For the most part, this practice serves the requirements of Western music, and as music has changed, such as with the avant-garde, musicians have invented notation which suits the new characteristics of the music. It could be argued that the early African hymn composers' rhythmically simpler music had more to do with the limitations of the Western notation system, and specifically with the tonic sol-fa system, than with the aesthetics or abilities of the performers. The composer J.S.M. Kumalo was one who felt these limitations: "Choirs complain if the music is more traditional, as the notated score becomes too complicated for them to sing" (Xulu 1992: 327).

It is possible to notate African musics with conventional staff notation, but accuracy is lost and the result can be alarmingly difficult to read fluently. One of the most fundamental problems is the accented notes, which in African musics do not fall regularly. Indeed, unexpected accented notes are part of the aesthetic (Agawu 1995: 192). This has implications for teaching notation, because, for example, if a vernacular text is set, laying out the bars according to the accents of speech is problematic, as there is unlikely to be regular periodicity. In fact, a group of learners may have several interpretations, each of which is equally valid.[10]

African musics tend to emphasise the rhythmic attack of a note, rather than its duration, a characteristic which is catered for by pulse notation. On the other hand, pitch consistency or accuracy is less important and the variations of pitch in a particular song, for example, are difficult to record with staff notation. Pulse notation and tablature are appropriate for certain rhythmically complex styles. However, both of these notations are tools which facilitate recording of the music rather than its performance.

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10. This has been part of my own experience in teaching adult learners who were part of an In-Service Training course at Rhodes University, Grahamstown, South Africa, in November 2000.

Educationists have argued that literacy needs careful treatment in music education. Both Carl Orff and David Elliot emphasise the importance of notation being secondary to musical experience. Orff viewed the early emphasis on literacy as a cause of, and not as solutions for, unmusical pedagogy. He pointed out that children were being taught symbols of notation before they had learned to speak in music, much as if they had no language facility before they were taught to read (Furzee 1987: 29). Elliot (1995: 61) also emphasises that literacy should be subservient to the wider skills of musicianship:

> The issue of notation deserves separate comment. Part of the musicianship of many (but not all) musical practices worldwide is knowledge about notation and knowledge of how to decode and encode musical sound patterns in staff notation, graphic notation, hand signs, or rhythmic syllables. But 'music literacy', or the ability to decode and encode a system of musical notation, is not equivalent to musicianship. Moreover, literacy should also be taught and learned parenthetically and contextually - as a coding problem to be gradually reduced within the larger process of *musical* problem solving through active music-making.

While the ability to read music is not a prerequisite to being a functional musician, to be a professional musician without being literate in staff notation is a disadvantage. However, literacy should not be a requirement for the average learner, primarily because in the limited time available, participating in music should have a higher priority than learning written symbols for sounds. Secondly, South Africa lacks the qualified teachers to adequately teach the complex skills involved.

4.11 SUMMARY

The analysis of the materials of African musics presents an immediate paradox insofar as the reduction of musical principles to verbal terms necessitates an analytical perspective that contradicts the holistic African approach. Despite this paradox, the study of African musical principles commences with a description of the elements familiar to Western music education, namely rhythm, form, pitch, timbre, texture and dynamics. The structural, behavioural and textural characteristics of certain African musics were highlighted in this chapter.

Given the variety of music cultures in South Africa, and the corresponding variety of musical material, it is clear that a simplistic conceptual approach will not do justice to the various priorities of all musical traditions. This is because a conceptual approach is likely to be

grounded in one cultural tradition and is therefore inappropriate in the consideration of musics from other cultural traditions. In Chapter 3 the philosophical concepts of humanism and holism and their effect on musical practice were discussed. These concepts are recognisable in many of the elements of the musics described above. It may well be appropriate to conceptually teach these elements with reference to their philosophical roots.

In this chapter, an attempt has been made to describe some features of various African musics and draw attention to the variety of practice amongst different traditions. This has been in order to inform the writing of unit standards for African musics. These descriptions might be used as a guide, but any educators seeking to develop the skills of their learners in African musics will need to examine the specific nature of the musics in question in order to establish an appropriate approach.

CHAPTER FIVE

DEVELOPMENT OF UNIT STANDARDS FOR AFRICAN MUSICS FOR FURTHER EDUCATION AND TRAINING (FET)

This chapter explores the issues which are encapsulated in sub-question 3:

What unit standards can be developed that conform both to the philosophy and practice of African musics and the requirements of SAQA and curriculum 2005 and international trends in music education?

5.1 BACKGROUND

The South African Qualifications Authority (SAQA) was established in October 1995. Its main task is to oversee the establishment of a National Qualifications Framework (NQF). Twelve Learning Areas have been identified and twelve corresponding National Standards Bodies (NSBs) will define and administer education and training standards and the registration of qualifications for their respective fields. Music falls under the NSB 02 for Arts and Culture.

5.1.1 Definition of a Unit Standard

According to the Government Gazette of March 28th 1998 (South Africa 1998: 7), the term 'unit standard' means "Registered statements of desired education and training outcomes and their associated assessment criteria together with administrative and other information".

Qualifications are made up of a number of unit standards and the unit standards in turn are made up of a number of specific outcomes. Figure 5.1, (The Relationship between Unit Standards, Specific Outcomes and Qualifications) is a set of simple statements. The words forming the top line and the bottom line of the box can be read as single sentences, as can the

three short lines on the extreme left and extreme right of the box. The qualifications, built up from unit standards, will be registered on the NQF by SAQA.

Figure 5.1 Relationship between Unit Standards, Specific Outcomes and Qualifications (South Africa 1996: 2)

A Qualification	*is the recognition of*	Competence
is built up from		*is built up from*
Unit Standards	*are the recognition of achieved*	Specific Outcomes
	All are underpinned by essential outcomes	

- A unit standard will have a generic statement, which includes a number of specific outcomes, and thus it is a formal listing of outcome statements.
- Unit standards must include performance and assessment criteria and thus are statements against which students can be assessed.
- As qualifications are comprised of a group of unit standards, they will be allocated a credit rating, with one credit being equal to ten notional hours. Notional hours are made up of contact time and non-contact time, or, time spent in lectures/lessons and time spent working independently or in groups.

The requirements for the registration of unit standards were published in the Government Gazette (South Africa 1998:7). It states: "A unit standard shall be formulated so as to be used as an assessor document, a learner's guide and an educator's guide for the preparation of learning material". A list of requirements to be included with each unit standard is stated and those pertinent to this study are as follows (South Africa 1998: 7):

- a unit standard title;
- the field and sub-field of the unit standard;
- the learning assumed to be in place before this unit standard is commenced;
- the Specific Outcomes to be assessed;
- the assessment criteria, including essential embedded knowledge;
- the range statements as a general guide for the scope, context, and level being used for this unit standard.

5.1.2 Curriculum Areas in the Sub-Field of Music

Although unit standards are required only from NQF level 2 (which is equivalent to Grade 10), to NQF level 8 (doctoral studies), the MEUSSA team has studied examples from countries that have developed standards for the full 12 years of schooling as possible models. The standards are usually grouped in broad curriculum areas and although the various countries may differ in the specifics of their approaches, there is a degree of conformity as regards study areas.

The four outcomes of the Arts curriculum in the Australian Framework succinctly describe these areas. They are (Bosman 2001: 4-45):

- Arts Ideas
- Arts Skills and Processes
- Arts Responses
- Arts in Society.

The American standards for schools have been developed by the Music Educators National Conference (MENC). They consist of (Bosman 2001: 3-16):

- Singing alone and with others;
- Performing on instruments, alone and with others;
- Improvising melodies, variations and accompaniments;
- Composing and arranging music with specific guidelines;
- Reading and notating music;
- Listening to, analysing and describing music;
- Evaluating music and music performances;
- Understanding relationships between music, other arts and disciplines outside the arts;
- Understanding music in relation to history and culture.

These content standards remain the same through Grades K-12, but achievement standards reflect the development of skills and knowledge as the learner progresses. From Grades 9 to 12 there are two levels, namely proficient and advanced, allowing for some degree of specialisation.

The United Kingdom National Curriculum for England, Wales and Northern Ireland divides into three areas, namely:

- Performing
- Composing
- Appraising.

A fourth area, Listening, is seen as being integral to all three.

At school level, there are four Key Stages with national qualifications at Level Four. Assessment at each Key Stage is guided by descriptions of attainment targets.

In the case of the three countries cited above, the respective qualification authorities have set out a framework which pays attention to a wide range of elements involved in music education. Because each country has its own particular history and social structure, each set of standards carries within it the particular concerns of that society. For instance, in the UK National Curriculum there is no explicit curriculum area with an emphasis on historical or social context as in the MENC and Australian standards. The present study suggests Performing, Appraising and Creating as curriculum areas for African musics in South Africa.

It is essential that those responsible for the development of unit standards for South African music education be in a position to make such choices and pay attention to the emphases that are placed on various parts of the curriculum. Although unit standards do not comprise a curriculum, they are informed by, and in turn, inform curricula (South Africa 1996: 29).

5.2 THE DEVELOPMENT OF UNIT STANDARDS FOR AFRICAN MUSICS

The focus of this study is the development of Unit Standards for African musics. Various factors will play a role in this process.

5.2.1 MEUSSA Statements

It is appropriate to state the vision, mission statement and philosophy of the MEUSSA team at this point as they serve as philosophical pointers in the process of defining unit standards

for music in South Africa. These statements were developed by the team early in 2000. The philosophy was developed from the conclusions of Chapter 3 of this study and received input from the MEUSSA team to reach its final form.

5.2.1.1 Vision

To empower learners with music skills and knowledge, leading to lifelong active involvement in a variety of musics.

5.2.1.2 Mission

To provide a working framework, within which the learning of music can be facilitated to all learners and educators, with the view to fostering lifelong (active) involvement in music.

5.2.1.3 Philosophy

In formulating standards for South African music education the first guiding factor will be the philosophy accepted by the MEUSSA team. This team undertook to write standards that will:

- Reflect the values and principles of South African society.
- Be in keeping with the OBE approach to education.
- Integrate well with other learning areas, and especially with the other strands of the Arts and Culture Learning Area, i.e. Visual Arts, Drama, and Dance.
- Take into account the fact that schools vary greatly in available human and other resources.
- Create a basis for a relevant and balanced curriculum in Music.
- Recognise no hierarchy of genre.
- Recognise the variety of purposes and functions of music across cultures (Hauptfleisch 1997: 70).
- Affirm and develop the musicality of all learners.
- Cater for the general learner, including those with special needs as well as those who wish to pursue a career in Music.

5.2.2 Specific Outcomes for Arts and Culture

In the new Draft for Curriculum 2005 (South Africa 2001), the Specific Outcomes for the Arts and Culture Learning Area have been reduced from eight (South Africa 1997) to only four. It is informative to view these four in the light of the original eight, which are as follows (South Africa 1997).

Learners will be able to:

1. Apply knowledge, techniques and skills to create and be critically involved in Arts and Culture processes and products.
2. Use the creative processes of Arts and Culture to develop and apply social and interactive skills.
3. Reflect on and engage critically with arts experience and works.
4. Demonstrate an understanding of the origins, functions and dynamic nature of culture.
5. Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts.
6. Use art skills and cultural expressions to make an economic contribution to self and society.
7. Demonstrate an ability to access creative arts and cultural processes to develop self esteem and promote healing.
8. Acknowledge, understand and promote historically marginalized arts and cultural forms and practices.

The four Specific Outcomes, as stated in the current draft are (South Africa 2001: 6):

1. **Create and present work in each of the art forms.**

   This outcome deals with the practical experience of the arts and the appropriate knowledge, skills and attitudes required for pursuing arts interests.

2. **Reflect critically on artistic and cultural processes and products in past and present contexts.**

   This outcome deals with knowledge and understanding of history of the arts, aesthetics, culture and heritage.

3. **Demonstrate personal and interpersonal skills through individual and group participation in arts and culture activities.**

   This outcome deals with personal and social development - the ability to develop and work individually and collectively.

4. **Analyse and use multiple forms of communication and expression within arts and culture.**

> This outcome deals with the purpose of arts and culture - to make meaning of life experiences and to express and communicate this meaning to others. It develops multiple literacies: oral, aural, visual, spatial, kinaesthetic and cultural. It also deals with forms of media (television, radio, film and advertising) and their influence on people and societies.

Similarities can be seen between these four Specific Outcomes and the Australian Curriculum areas identified above as Arts Ideas, Arts Skills and Processes, Arts Responses, and Arts in Society. Direct correlations between the Australian and South African Arts curricula may produce an artificial result: however, both countries have specified general curriculum areas for the arts in general, not just for music. The South African Specific Outcomes for Arts and Culture cover the same areas as the Australian curriculum, with attention given to practical experience in the arts, understanding aesthetics, and the role of the arts in the lives of individuals and in society.

5.2.3 Purposes and Features of the Arts and Culture Learning Area

Included in the background to the new Specific Outcomes, the Draft document (South Africa 2001) identifies purposes and features of the Arts and Culture Learning Area. Points which have particular relevance for the establishment of unit standards for African Musics are the following:

- The intention of the learning area is to provide access to Arts and Culture education for all learners as part of the redress of historical imbalances (South Africa 2001: 2).

- The learning area helps learners to
  - i) explore, to engage in creative expression
  - ii) analyse the social environment and related cultural practices
  - iii) respect, understand and interpret their role in relation to others in society (South Africa 2001: 2).

- The learning area aims to develop the learner as an individual and as a citizen in local and national communities (South Africa 2001: 3).

- Contentious cultural issues are not avoided but can be explored and reflected on with the goals of inter-cultural exchange, freedom of expression and human rights.

- Literacy is developed in multiple areas: oral, aural, visual, spatial and kinaesthetic. Music is unique amongst the arts insofar as all of these areas are relevant to the musician.

- Learners participate in a wide range of Arts and Culture practices (South Africa 2001: 3). This inter-arts approach is particularly suited to the practice of African musics.

- Arts and Culture is seen as a setting in which learners can be exposed to and learn to understand the diversity of culture. The important point is made that cultures are not static but they change with context and history and when they come into contact with other cultures.

- Much of the educational value is in the study of both the *product* and the *processes*, e.g. experiencing, exploration and experimentation (South Africa 2001: 5).

5.2.4 Balance of Analytical Skills and Performance Skills

The emphasis placed on processes is particularly relevant to the present study as there is a concern with the balance of process versus product, and in particular, the balance in any set of standards between music-making and musical analysis. The philosophical conclusions of Chapter 3 and the trends in music education towards participation imply that in the writing of unit standards such issues need to remain central.

Both in the West and in Africa, music education to date has very largely been directed by music specialists who have been trained in Western Art music. The values of that tradition can seem to be at odds with music traditions of other cultures, indeed, even of subcultures within Western societies, such as the world of popular music. In traditional Western music education, theoretical knowledge and analytical skills have been emphasised over the practical skills of performance, improvisation and composition.[11] In Western music education the emphasis is on analysis - or 'eye skills' over 'ear skills'. While not denying the validity of certain fields of knowledge familiar to such educationists, it is important to bear in mind while generating unit standards for South Africa, that there are other learning pathways in music that are valid, as Chapters 3 and 4 illustrate. These learning pathways need to be reflected in the standards.

The Critical Outcome "to make an individual aware of the importance of exploring career opportunities" reflects the concern of Curriculum 2005 with employment. Music graduates who will be able to adapt to a number of different employment contexts, primarily need versatility based on strong practical musicianship. In the majority of contexts, analytical skills are necessary to the extent that they underpin practice, but are not always necessary to the successful performance of certain styles.

5.2.5 Western/African Dichotomy

In Africa, formal music curricula have been built largely on Western material, from either the Art music tradition or from folk music. The reasons for this are complex, including notions of what makes 'good music'. One of the reasons indigenous music was not included is that it did not fit easily into the familiar didactic structure to which music teachers, trained in Western music, were accustomed. Syllabi have been slow to change, even where there has been a will to reform. Flolu (1993:112) describes the situation in Ghana where indigenous music was introduced to the syllabus, but only insofar as it was to be used to teach concepts of Western theory:

> Despite the emphasis on Ghanaian music, prominence is given to those very elements which have been the root causes of the dry and dreary approach to school music for which earlier British examination-based syllabuses were criticised.

It is important to point out that the 'dry and dreary approach' has had a negative effect in Western music education too, and while it is easy to get caught in a polarisation between Western and African musics, it may be helpful to view education in Africa today as a cross-cultural learning environment. For example, in South Africa, learners from all cultures have formal lessons in what is essentially a non-African milieu because their educational institutions are modelled on Western schooling.

It is clear from the guidelines in the new Draft (South Africa 2001) for Arts and Culture that the Department of Education recognises the potential of the arts to address both social and artistic issues, as the will to redress the imbalances of apartheid is expressed. Educators have a responsibility both to value the past and to deal with a changing present. When Ghana was in a similar situation, Nketia (1966:239) stated that "music education can be at once an

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11. The examining board of the Trinity College of London has made some attempt to become more flexible in this regard by moving away from the traditional form of practical examinations comprising pieces, scales, sight

instrument of change and a means of fostering and preserving the musical values of a culture".

Such outcomes require standards that promote intercultural empathy and openness: a goal must be to train 'ears' that are flexible in the sense that they will listen to and perhaps participate in the music of others with empathy. While the development of 'taste' is a precarious goal, the aim of an integrated arts programme must be to foster acceptance and respect rather than reinforce values belonging to one or another culture.

It is not therefore a matter of being 'African ' or 'Western', but rather respectfully taking from each culture what music educators believe to be most beneficial to the learners in question in order to achieve agreed outcomes. Given South Africa's background it may be counter-productive to produce sets of standards that fall into racially or culturally defined categories, thus perpetuating the segregation of the past. As far as possible, therefore, standards which are culturally inclusive are essential.

5.2.6 African Values in Music Education

For the purposes of the present study, special attention will be given to the conclusions drawn from the study of the philosophy of African music education in Chapter 3, namely that music is a community activity for all human beings, not just for the 'gifted'. Aural learning is central, as is body movement of some kind, and active music-making is based on both musical and social relationships.

5.3 A CURRICULUM STRUCTURE FOR SOUTH AFRICAN MUSIC EDUCATION

Taking the above philosophical standpoints and the Specific Outcomes for Arts and Culture as guides, and using the same broad curriculum areas identified by Australia, MENC (USA) and England, a structure which will act as a framework for the development of Unit Standards for the FET phase needs to be identified.

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reading and aural tests.

5.3.1 MEUSSA Generic Model for Unit Standards

The MEUSSA team has accepted a generic framework for the generation of unit standards (Grové 2001). Table 5.1 illustrates the framework. This study only accepts the framework in part, as the framework does not comply with the philosophical standpoints as identified in Chapter 3. A critique of the MEUSSA generic standards framework follows under 5.3.2.

5.3.2 Critique of MEUSSA Generic Unit Standards Framework

The section under Attitudes seems very limited. An appreciation for the music of other cultures is not the only attitude/value that is a desirable outcome of music education. The set diagram Figure 5.2 gives more examples of values as do the unit standards for African Musics themselves.

The grouping of areas under the broad headings of "Music Skills" and "Music Knowledge" is awkward because of the natural overlap in all of these areas. The three areas identified above (creating, performing and appraising) all fall under Music Skills, whereas Knowledge is required in each of them (as illustrated under the 'Appraising' column). Rather than being limited by a table structure, a more realistic guide is illustrated by the UK National Curriculum's statement that the skills of listening, applying, knowledge and understanding are *developed through* the interconnected activities of performing, composing and appraising. While it is useful to separate concepts in table form, the holistic nature of music-making and appraising inevitably requires a far more interconnected approach.

The list under "Knowledge/Conceptualising" is limited to the elements of music as identified by traditional Western music education. As an approach to music education, this has been questioned in the West because of its reductionist nature, and it is inadequate in the learning of African musics because it neglects certain features of the musics that are vital to it being understood.

The column entitled "Style/Contextualising" contains the category "Art Music". This refers to Western Art music and needs the qualifying adjective, as other world music traditions can also be regarded as Art traditions. Similarly, the category "Folk music" needs qualification.

Table 5.1 MEUSSA: Generic Unit Standards Framework (Grové 2001: 3-11)

<table>
<tr><td colspan="6">ATTITUDES
Demonstrate appreciation for the music of other cultures.</td></tr>
<tr><td colspan="3">MUSIC SKILLS</td><td colspan="2">MUSIC KNOWLEDGE</td><td></td></tr>
<tr><td>CREATING
Demonstrate the ability to arrange musical materials in an original way.</td><td>PERFORMING
Demonstrate the ability to generate and interpret musical sound (appropriately).</td><td>APPRAISING
Demonstrate the ability to understand and describe music in context.</td><td>KNOWLEDGE
Conceptualising
Demonstrate understanding of music materials and their relation to each other</td><td>STYLE
Contextualising
Know and understand musical materials within their milieu.</td><td>NQF LEVEL 1
INTEGRATED
ASSESSMENT</td></tr>
<tr><td rowspan="2">Improvising
Demonstrate creativity in spontaneous music-making.</td><td>Idiophones</td><td rowspan="2">Conceptualising (Knowledge)
Demonstrate understanding of music materials and their relation to each other.</td><td>Melody</td><td>S. African Music</td><td rowspan="5"></td></tr>
<tr><td>Membranophones</td><td>Rhythm</td><td>Art Music</td></tr>
<tr><td rowspan="2">Arranging
Demonstrate an awareness of and sensitivity to the properties (characteristics) of musical materials singly and in combinations.</td><td>Aerophones</td><td rowspan="2">Contextualising (Style)
Know and understand musical materials within their milieu.</td><td>Dynamics</td><td>Indian Music</td></tr>
<tr><td>Chordophones</td><td>Texture</td><td>Folk music</td></tr>
<tr><td rowspan="2">Composing
Demonstrate the ability to create and document original music.</td><td>Electrophones</td><td>Listening
Demonstrate critical aural perception skills.</td><td>Timbre</td><td>Popular Music</td></tr>
<tr><td>Vocal</td><td>Analysis
Demonstrate an understanding of constituent music materials and their synthesis.</td><td>Harmony</td><td>Jazz</td></tr>
<tr><td rowspan="2">Using Music Technology
Demonstrate the ability to use technology in a musical way.</td><td>Group/Ensemble</td><td rowspan="2">Notation/Literacy
Use symbols to facilitate musical communication.</td><td>Form</td><td>World Music</td></tr>
<tr><td>Theatre</td><td>Tempo</td><td>Technology</td></tr>
</table>

Bennett (2001) in her standards for Botswana defines the categories 'Folk Traditions Around the World' and 'Sacred and Secular Music Around the World', with no specific category of 'World Music'. There is some overlap in these categories too, as certain folk traditions could be defined as secular world music, as some could be defined as sacred music.

5.3.3 A South African Curriculum

To work toward a simpler model than the MEUSSA Generic Unit Standards Framework, the broad areas for study could be described as follows. Performing, Creating and Analysing play a major role, as they do in the MEUSSA model, but echoing the UK National curriculum cited above, listening, applying, knowledge and understanding are *developed through* performing, composing and appraising. The separate areas overlap and interact with each other and this dynamic process needs to be acknowledged in any model of African music education.

5.3.3.1 Performing

Performing implies active music-making including singing, instrumental work playing, solo or ensemble, performance for an audience or purely for the sake of the participant/s. Various skills are a prerequisite to performance, as are knowledge (for example, about style or repertoire) and the values that are inherent to diverse performance contexts.

5.3.3.2 Creating

Composition (in groups or individually), improvisation and arrangement of musical material fall into this area.

5.3.3.3 Appraising

In this area, the learner aims to understand:

- the musical material, and develops the skills of criticism and evaluation;
- the historical, social and cultural context of the music, including its applications to life;
- the relationships between music and the other arts.

It must be understood that these three areas have frequently overlapping elements. For example, understanding genre and context are often necessary for performance. A further example is that of improvisation, which, while falling under the heading 'Creating', takes place in the context of performance.

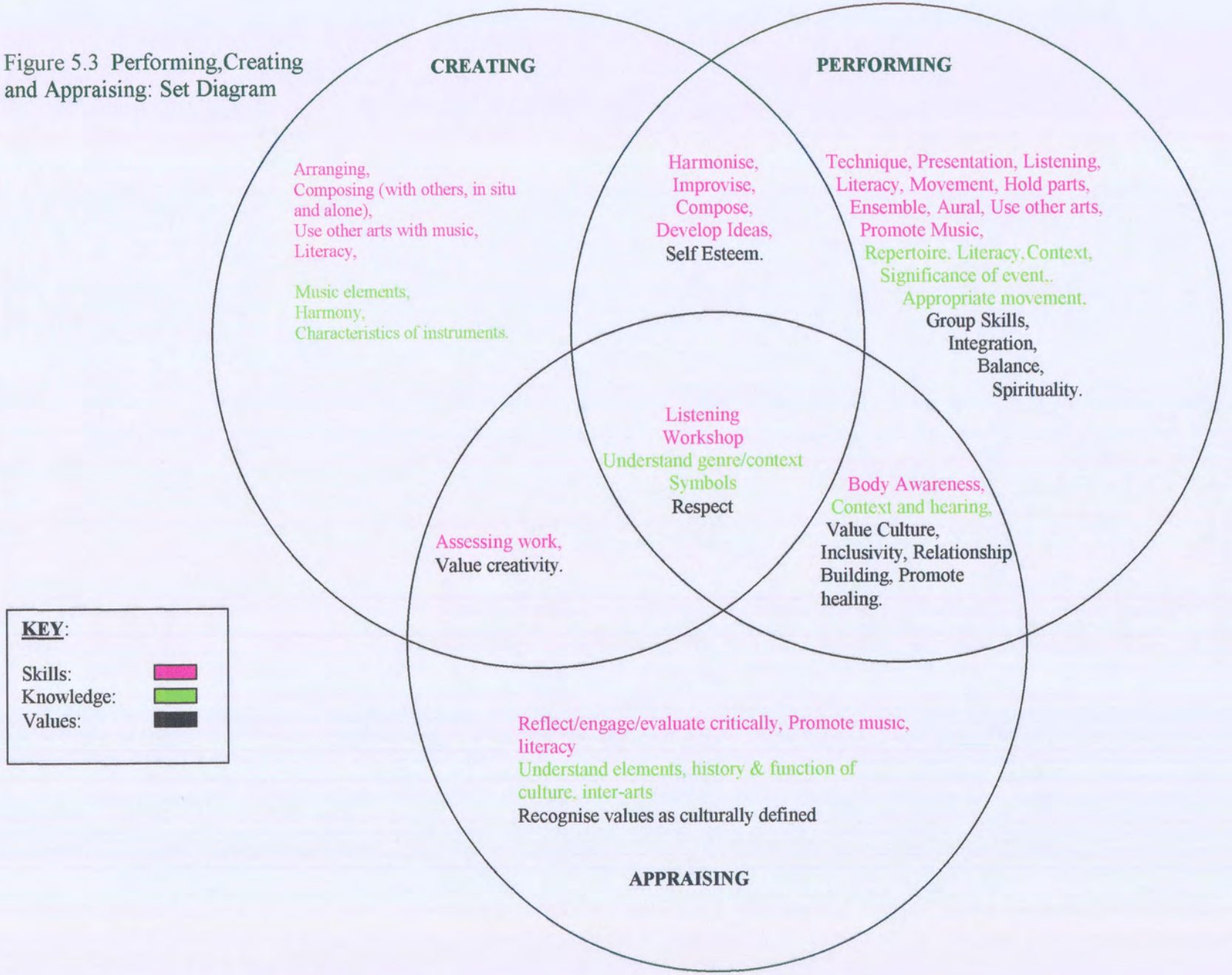
5.3.4 Creating, Performing and Appraising: Set Diagram

A graphic way of illustrating the curricula areas and their inter-connections, is by using a set diagram with three main areas which merge with each other. The three main areas are Performing, Creating and Appraising and the outcomes for each area can be divided under the headings of skills, knowledge and values.

One of the central problems in the task of formulating unit standards for African Musics to be applied to syllabi is that a reductionist approach has to be applied to subject matter that is conceived holistically. The diagram, while being two dimensional, suggests that there are many areas of overlap and at any point in music-making, there are several things involved at once. In this way, despite the reductionist nature of the unit standards, they are, individually, consistent with *gestalt* learning within a praxial approach. Figure 5.2 therefore reflects the philosophy outlined in Chapter 3.

While the unit standards that follow Figure 5.2 (see 5.17-25) are designed to be as culturally broad as possible, the assessment criteria are designed specifically with African musics outcomes in mind.

Figure 5.3 Performing,Creating and Appraising: Set Diagram



5.4 UNIT STANDARDS FOR AFRICAN MUSICS AT FURTHER EDUCATION AND TRAINING (FET) LEVEL

The proposed unit standards for African Musics at FET level follow. They are presented in the format designed by Grové (2001: 5-14), to conform to the SAQA requirements.

FIELD: NSB 02 Culture & Arts (Sport)		**SUB-FIELD** : MUSIC **DOMAIN** : MUSIC EDUCATION **SUB-DOMAIN:** AFRICAN MUSICS
NQF Level: 2	**Credits:**	**Standard No.:**
Title of standard: Performing		
Generic unit standard Participate in music-making (group or solo), showing appropriate musical interaction.		
Purpose (aim) To develop musicianship, and to promote self knowledge and respect for others through participation in music.		

Specific Outcomes for integrated competence	**Assessment criteria for integrated assessment**	**Range statements**
1. Play/sing/move demonstrating basic technique.	1. Perform with a basic level of rhythmic and melodic accuracy holding parts with confidence.	1. Music of the local community.
2. Perform rhythmically ambiguous music securely.	2. In a group sing/clap/play one part in two part music showing an awareness of the balance of musical parts.	2. Call and response songs of local community.
3. Improvise vocal and instrumental parts.	3. Improvise with awareness of style.	3. Improvise using rhythmic innovation.
4. Move appropriately according to convention.	4. Movements demonstrate an understanding of convention and pay attention to presentation.	4. Performance limited to local styles.

Critical cross-field linkages / Articulation possibilities NSB 02 (sub-field) Heritage Studies/Dance NSB 04 Communication Studies and Language NSB 07 Human and Social Science
Learning assumptions The learner will be able to respond aurally, orally and with body movement to musical stimuli. The learner will have general communication skills.

Notes All performance is built on the notion of *ngoma*, including one or more arts in music. Interpersonal skills and a sense of belonging to the group are developed. Growing listening skills are implicit in these specific outcomes.	**Accreditation process/moderation**

FIELD: NSB 02 Culture & Arts (Sport)		**SUB-FIELD** : MUSIC **DOMAIN** : MUSIC EDUCATION **SUB-DOMAIN**: AFRICAN MUSICS
NQF Level: 3	**Credits:**	**Standard No.:**
Title of standard: Performing		
Generic unit standard Participate in music-making (group or solo), showing appropriate musical interaction.		
Purpose (aim) To develop musicianship, to promote self knowledge and respect for others through participation in music.		

Specific Outcomes for integrated competence	**Assessment criteria for integrated assessment**	**Range statements**
1. Play/sing/move demonstrating routine technique.	1. Perform with a routine level of rhythmic and melodic accuracy holding parts with confidence.	1. Perform local and one other style.
2. Perform rhythmically ambiguous music securely.	2. In a group sing/clap/play shifting between parts showing an awareness of the balance of musical parts.	2. Shift between parts from leader to follower in music of local community and one other style.
3. Improvise vocal and instrumental parts.	3. Improvise with awareness of style.	3. Use rhythmic and melodic variation.
4. Move appropriately according to convention.	4. Movements demonstrate an understanding of convention and pay attention to presentation.	4. Perform local (regional) and one other style.

Critical cross-field linkages / Articulation possibilities NSB 02 (sub-field) Heritage Studies/Dance NSB 04 Communication Studies and Language NSB 07 Human and Social Science	
Learning assumptions Performing NQF Level 2	
Notes All performance is built on the notion of *ngoma*, including one or more arts in music. Interpersonal skills and a sense of belonging to the group are developed. Growing listening skills are implicit in these specific outcomes.	**Accreditation process/moderation**

FIELD: NSB 02 Culture & Arts (Sport)		**SUB-FIELD** : MUSIC **DOMAIN** : MUSIC EDUCATION **SUB-DOMAIN:** AFRICAN MUSICS
NQF Level: 4	**Credits:**	**Standard No.:**
Title of standard: Performing		
Generic unit standard Participate in music-making (group or solo), showing appropriate musical interaction.		
Purpose (aim) To develop musicianship, to promote self knowledge and respect for others through participation in music.		

Specific Outcomes for integrated competence	**Assessment criteria for integrated assessment**	**Range statements**
1. Play/sing/move demonstrating developing technique.	1. Perform with a developing level of rhythmic and melodic accuracy holding parts with confidence.	1. Perform local and two other styles.
2. Perform rhythmically ambiguous music securely.	2. In a group and independently, sing/clap/play more than 2 parts (not simultaneously) showing an awareness of the balance of musical parts.	2. Perform maintaining more than one part simultaneously in music of local community and one other style.
3. Improvise vocal and instrumental parts.	3. Improvise with awareness of style.	3. Use rhythmic, melodic and harmonic variation.
4. Move appropriately according to convention.	4. Movements demonstrate a growing personal style and pay attention to presentation.	4. Perform local and two other styles.

Critical cross-field linkages / Articulation possibilities NSB 02 (sub-field) Heritage Studies/Dance NSB 04 Communication Studies and Language NSB 07 Human and Social Science	
Learning assumptions Performing NQF Level 3	
Notes All performance is built on the notion of *ngoma*, including one or more arts in music. Interpersonal skills and a sense of belonging to the group are developed. Growing listening skills are implicit in these specific outcomes.	**Accreditation process/moderation**

FIELD: NSB 02 Culture & Arts (Sport)		**SUB-FIELD** : MUSIC **DOMAIN** : MUSIC EDUCATION **SUB-DOMAIN:** AFRICAN MUSICS
NQF Level: 2	**Credits:**	**Standard No.:**
Title of standard: Appraising		
Generic unit standard Appraise African musics using skills of analysis and reflection.		
Purpose (aim) To develop an understanding of the materials and aesthetic priorities of musical styles.		

Specific Outcomes for integrated competence	**Assessment criteria for integrated assessment**	**Range statements**
1. Understand functions of various performance styles.	1. Identify and describe these elements (aural and non-aural) verbally or in writing.	1-3. Styles performed and heard in local area only.
2. Recognise characteristics of different families of instruments.	2. Identify instruments both aurally and visually.	
3. Appraise live performances.	3. Understand aesthetics of the music in question and evaluate performances verbally or in writing.	

Critical cross-field linkages / Articulation possibilities
NSB 02 (sub-field) Heritage Studies
NSB 04 Communication Studies and Language
NSB 07 Human and Social Science

Learning assumptions
The learner will be able to respond aurally, orally and with body movement to musical stimuli.
The learner will have general writing and communication skills.

Notes	**Accreditation process/moderation**
Skills and knowledge are obtained through practical musical experience. Values and attitudes are recognised as culturally defined.	

FIELD: NSB 02 Culture & Arts (Sport)		**SUB-FIELD** : MUSIC **DOMAIN** : MUSIC EDUCATION **SUB-DOMAIN:** AFRICAN MUSICS
NQF Level: 3	**Credits:**	**Standard No.:**
Title of standard: Appraising		
Generic unit standard Appraise African musics using skills of analysis and reflection.		
Purpose (aim) To develop an understanding of the materials and aesthetic priorities of musical styles.		

Specific Outcomes for integrated competence	**Assessment criteria for integrated assessment**	**Range statements**
1. Understand origins and functions of various performance styles.	1. Identify and describe these elements (aural and non-aural) verbally or in writing.	1-3. Styles performed and heard in local area, plus one other style.
2. Recognise characteristics of different families of instruments.	2. Identify instruments both aurally and visually.	
3. Appraise live and recorded performances.	3. Understand aesthetics of the music in question and evaluate performances verbally or in writing.	

Critical cross-field linkages / Articulation possibilities
NSB 02 (sub-field) Heritage Studies
NSB 04 Communication Studies and Language
NSB 07 Human and Social Science

Learning assumptions
The learner will be able to respond aurally, orally and with body movement to musical stimuli.
The learner will have general writing and communication skills.

Notes	**Accreditation process/moderation**
Skills and knowledge are obtained through practical musical experience. Values and attitudes are recognised as culturally defined.	

FIELD: NSB 02 Culture & Arts (Sport)		**SUB-FIELD** : MUSIC **DOMAIN** : MUSIC EDUCATION **SUB-DOMAIN:** AFRICAN MUSICS
NQF Level: 4	**Credits:**	**Standard No.:**
Title of standard: Appraising		
Generic unit standard Appraise African musics using skills of analysis and reflection.		
Purpose (aim) To develop an understanding of the materials and aesthetic priorities of musical styles.		

Specific Outcomes for integrated competence	**Assessment criteria for integrated assessment**	**Range statements**
1. Understand origins, symbolism and functions of various performance styles.	1. Identify and describe these elements (aural and non-aural) verbally or in writing.	1-4. Styles performed and heard in local area, plus two other styles, including both traditional and neo-traditional styles.
2. Recognise characteristics of different families of instruments.	2. Identify instruments both aurally and visually.	
3. Appraise live and recorded performances.	3. Understand aesthetics of the music in question and evaluate performances verbally or in writing.	
4. Understand cultural and historical content.	4. Demonstrate an understanding of cultural and historical aspects verbally or in writing.	

Critical cross-field linkages / Articulation possibilities
NSB 02 (sub-field) Heritage Studies
NSB 04 Communication Studies and Language
NSB 07 Human and Social Science

Learning assumptions
The learner will be able to respond aurally, orally and with body movement to musical stimuli.
The learner will have general writing and communication skills.

Notes	**Accreditation process/moderation**
Skills and knowledge are obtained through practical musical experience. Values and attitudes are recognised as culturally defined.	

FIELD: NSB 02 Culture & Arts (Sport)		**SUB-FIELD** : MUSIC **DOMAIN** : MUSIC EDUCATION **SUB-DOMAIN:** AFRICAN MUSICS
NQF Level: 2	**Credits:**	**Standard No.:**
Title of standard: Creating		
Generic unit standard Compose and arrange African musics.		
Purpose (aim) To empower learners to create music.		

Specific Outcomes for integrated competence	**Assessment criteria for integrated assessment**	**Range statements**
1. Compose music in a group and individually. 2. Arrange music in a group and individually.	1. & 2. ◆ Demonstrate basic facility with materials of African music and awareness of style. ◆ Set speech according to vernacular convention. ◆ Use appropriate movement and percussion. ◆ Clearly communicate parts to performers. ◆ Develop musical ideas at a basic level. ◆ Understand basic characteristics of instruments.	1. & 2. ◆ Call and Response Form. ◆ 2 voice (melodic) parts. ◆ Local rhythm patterns. ◆ Conventional use of timbre. ◆ Include 1 of the following arts: drama, dance, costume making, story telling and praise poetry.
3. Record compositions	3. Any acceptable means, including notation and competent use of recording equipment.	3. Notate/record using one form of locally accepted notation and one form of recording media.

Critical cross-field linkages / Articulation possibilities NSB 02 Links with other arts; Heritage Studies NSB 04 Communication Studies and Language NSB 07 Human and Social Science
Learning assumptions The learner will be able to respond aurally, orally and with body movement to musical stimuli. The learner will have general writing and communication skills.

Notes	**Accreditation process/moderation**
Awareness of the spiritual aspect of music as well as both the aural and non-aural aspects of music. Increasing esteem for human creativity. Growing listening skills are implicit in these specific outcomes.	

FIELD: NSB 02 Culture & Arts (Sport)		**SUB-FIELD** : MUSIC **DOMAIN** : MUSIC EDUCATION **SUB-DOMAIN:** AFRICAN MUSICS
NQF Level: 3	**Credits:**	**Standard No.:**
Title of standard: Creating		
Generic unit standard Compose and arrange African Musics.		
Purpose (aim) To empower learners to create music.		
Specific Outcomes for integrated competence	**Assessment criteria for integrated assessment**	**Range statements**
1. Compose music in a group and individually. 2. Arrange music in a group and individually.	1. & 2. ◆ Demonstrate basic facility with materials of African music and awareness of style. ◆ Set speech according to vernacular convention. ◆ Use appropriate movement and percussion. ◆ Clearly communicate parts to performers. ◆ Develop musical ideas at a basic level. ◆ Understand basic characteristics of instruments.	1. & 2. ◆ Call and Response and through composed pieces. ◆ 3 voice (melodic) parts. ◆ Local rhythm patterns. ◆ Exploratory use of timbre. ◆ Include 2 of the following arts: drama, dance, costume making, story telling and praise poetry.
3. Record compositions	3. Any acceptable means, including notation and competent use of recording equipment.	3. Using more than one type of locally accepted notation and one form of recording media.
Critical cross-field linkages / Articulation possibilities NSB 02 Links with other arts; Heritage Studies NSB 04 Communication Studies and Language NSB 07 Human and Social Science		
Learning assumptions The learner will be able to respond aurally, orally and with body movement to musical stimuli. The learner will have general writing and communication skills.		
Notes Awareness of the spiritual aspect of music as well as both the aural and non-aural aspects of music. Increasing esteem for human creativity. Growing listening skills are implicit in these specific outcomes.	**Accreditation process/moderation**	

FIELD: NSB 02 Culture & Arts (Sport)	**SUB-FIELD** : MUSIC **DOMAIN** : MUSIC EDUCATION **SUB-DOMAIN:** AFRICAN MUSICS

NQF Level: 4	**Credits:**	**Standard No.:**

Title of standard: Creating

Generic unit standard
Compose and arrange African Musics.

Purpose (aim)
To empower learners to create music.

Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements
1. Compose music in a group and individually. 2. Arrange music in a group and individually.	1. & 2. ◆ Demonstrate developing facility with materials of African music and awareness of style. ◆ Set speech according to vernacular convention. ◆ Use appropriate movement and percussion. ◆ Clearly communicate parts to performers. ◆ Show innovation in development of musical ideas. ◆ Understand characteristics of instruments.	1. & 2. ◆ Call and Response and through composed pieces. ◆ 4 voice (melodic) parts. ◆ Rhythm patterns of local music and other traditions. ◆ Exploratory use of timbre. ◆ Include 3 of the following arts: drama, dance, costume making, story telling and praise poetry.
3. Record compositions	3. Any acceptable means, including notation and competent use of recording equipment.	3. Using more than one type of locally accepted notation and one form of recording media.

Critical cross-field linkages / Articulation possibilities
NSB 02 Links with other arts; Heritage Studies
NSB 04 Communication Studies and Language
NSB 07 Human and Social Science

Learning assumptions
The learner will be able to respond aurally, orally and with body movement to musical stimuli.
The learner will have general writing and communication skills.

Notes	Accreditation process/moderation
Awareness of the spiritual aspect of music as well as both the aural and non-aural aspects of music. Increasing esteem for human creativity. Growing listening skills are implicit in these specific outcomes.	

5.5 SUMMARY

This chapter first outlined the background to the writing of unit standards for music, discussing the establishment of SAQA, the NQF and the SGBs. It described the role of unit standards in the registration of qualifications on the NQF.

The following topics provided a background to suggested curriculum areas for South Africa:

- A discussion of the curriculum areas for Music education developed in Australia, the United Kingdom and the United States;
- MEUSSA Vision, Mission and Philosophy statements;
- Specific Outcomes for the Arts and Culture Learning Area;
- The role of practice versus theory in Western and African music-making and education;
- A consideration of the MEUSSA Generic Unit Standards Framework.

Three curriculum areas were suggested for South African Music education, namely Performing, Creating and Appraising. This chapter includes a separate unit standard for each curriculum area for NQF Levels 2-4.

CHAPTER SIX

IMPLEMENTATION OF UNIT STANDARDS FOR AFRICAN MUSICS

6.1 INTRODUCTION

This chapter explores Sub-question 4.

What are the implications for the implementation of unit standards for African musics in South Africa?

Formal music education in South Africa has been based on Western pedagogical methods and reached a tiny minority of students. Within Western music education, one of the main areas of philosophical debate has been between music education as aesthetic education and a praxial approach.

The leading ethonomusicologist, Nettl (1983: 135) writes:

> The Fruits of music, like science, are enjoyed daily by practically all of the population, but the academic musical establishment has made the lay public feel that without understanding the technicalities of musical construction, without knowledge of notation and theory, one cannot properly comprehend or deal with music.

In this statement, Nettl is describing a state of affairs in Western society in general. If it is true, then this situation has come about because of an underlying perception of music and the average person's participation in it. These beliefs are part of a Western philosophy that not only affects perceptions of music, but as a matter of course, music education as well.

There are many music educators, and indeed lay members of the public, for whom Nettl's words ring true. Small (1977) eloquently identifies some of the reasons why, in the Western world, mainstream music education has given a place of privilege to the study of Western art music, which curiously enjoys a remarkably small audience when measured by record sales or listener figures to classical radio programmes. In a later publication, Small (1998) suggests that the identification with Western art music of the period from the mid 18th century to the turn of the

20th century, is an identification with values of order, and notions of respect and civilisation, based on middle class values and a sense of superiority.

For generations, music education has been in the hands of graduates from institutions in which the entire content of the curriculum has been focussed on works from the Western art tradition. Consequently, such content has continued to filter down to school level with perhaps small shifts in practical approach, or more recently the addition, in small amounts, of multicultural or contemporary material. However, there has been nothing so radical as a total shift in perspective as a result of a serious examination of what part music plays in people's lives. Western art music carries its own set of preferences, and historically, the philosophy that underpins every aspect of it has formed part of the bedrock of how it has been taught. Educationists like Orff and Dalcroze recognised problems with the system; they were frustrated by tertiary students who were highly skilled technically and intellectually, but whose aural skills and inner sense of the music was stunted. The methods they developed were positive attempts to address the problems. It is interesting how much their approaches have in common with the traditional learning processes in African communities, with emphases on aural skills, improvisation and integrated kinetic response (Amoaku 1982).

The main thrust of music education, as known in the West, has reflected a concern with music as art object, to be analysed and studied, using cognitive skills rather than purely musical ones. Musicology, with its bias toward analysis and study of the musical 'work' rather than the process of music-making (Cook & Everist 1999: 11), is the science that has most influenced the core music curricula of Western education authorities. Challenges have started to shift this entrenched position, and what has emerged has been termed 'New Musicology'. 'New Musicology' recognises the authoritarian, culturally biased views in which the field of Musicology developed, and holds that Western art music must be regarded as one music among many that are worthy of serious study. Further, the field of Ethnomusicology has brought into focus both the richness of world music traditions and the importance of the social context of music-making. Thus the processes of music-making are now considered alongside the traditional texts which were the mainstay of traditional Musicology.

Not only have there been major shifts in Musicology, but within the field of music education a praxial philosophy of music education, first articulated by Elliot (1995), is a challenge to music education as aesthetic education which has influenced music education profoundly in the last

thirty years (Oehrle 1995: 41). These two different approaches closely reflect the opposing philosophical perspectives of Western and African musics. Western musicology's concern with music as 'work' leads to an analytical approach which seeks to identify its aesthetic values and develop the students' appreciation of those values. They are primarily intellectual, as Reimer (1991: 21) maintains that educators need the assistance of experts to 'understand' the subject matter of the music:

> The first (fundamental principle of aesthetic education) is that aesthetic educators must be acquainted with the deepest values of the art of music as they are understood by the professional scholars whose business it is to explain them.

This would imply that in Reimer's view the perception described by Nettl in the opening paragraph of this chapter is quite accurate: the public cannot properly comprehend or deal with music unless they have expert knowledge. Practical skills and processes are, in fact, secondary to this primary goal of the development of feelings. In Reimer's words, "the most fundamental and essential value of music in education is its power to offer an education of feeling" (1991: 22).

Elliot (1995:124) criticises the Aesthetic Education philosophy:

> This praxial philosophy argues the opposite: Musical experiences are not rightly conceived of (or engaged in) as aesthetic experiences. In the first place, musical experiences are neither impractical nor self-sufficient. Musical experiences are valuable in practical terms. Music makers and listeners achieve self-growth, self-knowledge, and enjoyment in the constructive actions of musicing and listening. What could be more practical to human beings than bringing order to consciousness, achieving self-knowledge, and maintaining the motivation to seek further growth through the cultural actions of musicing and listening?

Rather than knowledge about music, or the education of feeling, Elliot (1995: 277) gives a central place to the development of musicality, which presupposes a participatory approach.

Formal South African music education to date has been based on the philosophical values of conventional Western music education. Those values have been questioned internationally within the fields of both Musicology and Music Education and they need to be questioned again as we formulate a new direction for South African Music Education. One of the points concluding the chapter on philosophy of music education in Hauptfleisch's doctoral thesis (1997: 71) is that the values of music education should be derived from the values of music. Clearly, we need to identify new starting points if we are to develop an inclusive music education framework that reflects the values of a diverse population. One of the aims of this

study is to develop a philosophy of South African music education from the values of South African music which will be formulated by an examination of both the music and the social processes involved in music-making.

The need to recognize music of all the different population groups of South Africa within the context of outcomes-based education suggests that the old framework cannot be taken as a model. Chapter 3 investigated the aspects of African musics that would identify an appropriate philosophy of music education and concluded that African music-making is firmly based on communal participation (see 3.3).

It is important not only to identify a philosophy from which to work, but also an approach that incorporates the values of African music-making. Chapter 4 addressed this latter issue, with reference to the writing of unit standards. It concluded that a contextual understanding of the materials of African musics includes not only an appropriate grasp of the character of conventional musical elements such as rhythm, pitch, etc, but also recognises participation, movement, spirituality and the concept of *ngoma* as integral to the music, discussed in Chapter 3.

In South Africa, the content of music syllabi, in both schools and universities, has historically been made up of European art music. This situation has been modified slightly in recent years as institutions and provincial education departments have sought to redress some of the imbalances of the past (Petersen 2000: 323). Programmes which are developed for non-Western instrument/ensemble performance are few and those that do exist are in their infancy. Some examples of these programmes are the steelpan examinations for the Eastern Cape Matriculation certificate and Performance Studies in African instruments at Rhodes University. While these programmes do not necessarily need to conform to the Western European concepts of instrumental study with their attention to both technique and performance, they should extend learners in a graded way to achieve satisfactory levels of excellence. There is no unified policy, however, and therefore there is much variation throughout the country regarding attention paid to African musics in specific locales.

One approach to designing a new framework would be to retain the didactic foundation familiar to Western music education and simply substitute African material for Western European material. Certainly the task of identifying the theory of African music is

achievable. Concerning the practical content of courses, graded syllabi can be developed for African instruments, to include pieces and technical exercises. The history content is more problematic, not because there is no history or no research in the area of African musics, but because African musical history is not based on literary sources and archived material, but on oral tradition. This is not so much a problem of sourcing information as a problem of the perceived value of orally derived information (de Lowerntal 1995: 95-96). The Western tradition of scholarship on which any academic subject is built relies on printed texts and this sort of information is often regarded as superior to orally transmitted material. Kruger (1997: 48) has suggested that sociological information about performance practice be substituted for some of the historical content of the syllabus.

A simple substitution of content, however, pays no attention to matters of philosophy and approach. Further, African material added to a eurocentric core brings about, according to de Lowerntal (1995: 301), a separate set of problems, and continues the legacy of subordination of African to European values.

As regards African musics in education, South African music educators are presented with two didactic systems, the informal, oral tradition and the more formal approach of Western music education. These two didactic systems represent opposite polarities of philosophy and practice, and thus present particular difficulties if they are to be integrated constructively. However, if music is to be a part of the Arts and Culture learning area, the oral/aural method, with its holistic approach which has served communities well for centuries, has, to some extent, to be adapted for classroom use. The informal methods of African music education need to be incorporated into the formal realm of the classroom.

6.2 COMPARISON OF INFORMAL AND FORMAL DIDACTIC TRADITIONS

The main features of informal and formal traditions are described below in order to compare them, identify what is common to both and find ways to bridge the two.

6.2.1 Oral/Aural Learning

Cope & Smith (1997: 283-289) have critiqued aspects of instrument learning which emphasize high culture and virtuosity of technique. They argue that this learning is relevant only to school culture and that most learners will not participate in practical instrumental music after they have left school. Taking Scottish fiddle playing as a model, they identify the following aspects of informal learning (1997: 286):

- The traditional repertoire;
- The musically competent participant;
- Learning by playing tunes;
- The traditional/folk range of instruments;
- The emphasis on learning by ear backed by an aural/oral culture;
- Music theory unexplicated [sic];
- The competent amateur as a goal.

They add that this learning is context dependent and that learners regularly play in a social setting, in contrast to the Western model of hours of solitary practice. Thus the music remains firmly grounded in life/social experience, resulting in boundaries between art and life that are less distinct. Music is learned by remembering and copying, improvising and composing. When compared with the objective of learning notation, aural learning does not seem very efficient, as once learners are fluent readers, a wide range of music becomes available to them. However, the aural skills that are learned cannot be underestimated, and musicians capable in this regard have an instinctive feel for 'the right thing to play' and can often join in with others because they anticipate where the music is leading. Michelle Cecil (1995: 31) explains that they "have internalised sound to the extent that they have an aural memory that recognizes and anticipates sounds and sound relationships merely by listening." Theory is implicit in the music and a minimum of verbal terms or concepts are applied, depending on the particular tradition in question. Although theory may not be articulated in abstract terms, it is often pursued in practical terms. Berliner (1994: 36-59) describes how jazz musicians conscientiously seek further practical knowledge and skill from other musicians, recordings or live concerts.

Features of oral/aural learning identified in Chapter 3 were:

- Learning by participation, imitation and experimentation;
- Learning in a social context;

- Playing (participating) at whichever level one is competent.

One aspect that is extremely difficult to reconcile with formal education is the lack of graded learning that takes place in African contexts. Blacking (1984: 49), Agawu (1995: 62) and Kreutzer (1997: 66) all refer to the fact that there is no distinction between the complexity of children's music and that performed by adults. Agawu's description (1995: 62) illustrates the issue:

> The most remarkable feature of Northern Ewe children's musical language is that it shows no conceptual difference from adult musical language. Syncopations, displaced beats, silent beats, cross-rhythms, compound 'meters', asymmetrical time lines: these and other standard features of Ewe rhythm are readily identified in children's music. We cannot therefore speak of a straightforward progression from the 'simple' rhythms of childhood to the 'complex' rhythms of adulthood. The latter appear to be fully formed from the beginning.

The fact that children do learn music in its complexity is due to the fact that they learn it as *gestalt* (Dargie 1995: 24): that is, from the whole to the particular. It is likely that Western children learn music from the simple to the complex, because they are presented with graded material and what they learn is often limited by what they can read. Most children find it easy to perform syncopations when they are aurally presented, especially the ubiquitous anticipations of popular music, but a fairly sophisticated command of notation is required before they can read them from a score.[12]

6.2.2 Formal Learning

Cope & Smith (1997: 285) note the characteristics of the formal instrument learning programmes as traditionally practised in Western schools and colleges. They include:

- The musically gifted pupil;
- The classical repertoire;
- The logical gradation of exercises;
- The classical range of instruments;
- Emphasis on reading music backed by a written culture;
- Emphasis on understanding music theory;
- The concert player as implicit or explicit goal.

12. In my experience as a piano teacher, when teaching a Jazz piece, I play and/or sing the tune while getting the learners to feel the beat. As they have heard it so many times in the music around them, they quickly understand what to play. Then all that remains to be learned is the physical coordination to play the syncopated rhythms correctly.

While these characteristics all apply to training the practical musician, they are firmly rooted in a culture which is based on the Western canon of musical works. Music education as aesthetic education which emphasizes the art object, in this case the musical work, is based on this canon. The main features of music education as aesthetic education as articulated by Bennett Reimer are described under 6.1.

Lucia (1988: 37) has suggested that the needs of the system of education have dictated the approach and the content of the music curriculum, instead of the other way around. Western education is built on formal learning, which includes abstract concepts, analysis and literacy. For music to be a curriculum subject, it has had to conform to the conventions of the education system, which prioritise formal, graded learning and the passing of examinations. Small's argument (1977) that music and the way it has been studied have been influenced by scientific thought is pertinent to this debate.

The emphasis on High Art musical products has brought about a disassociation between music as it is learned in school (or other formal learning contexts) and how it is experienced in real life. There is a common assumption that if art is promoted in schools, its value in society will be promoted (Woodward 1994: 198). This is linked with the assumption of many Western trained music educators that if Western Art music is promoted in schools, its survival in the wider society will be more secure. However, if music is essentially a means by which humans explore and affirm identity (Small 1994), it is likely that once students leave school, they will continue to listen to and participate in music which they enjoy. For young adults the music that they choose is likely to be a contemporary musical style. Such music is part of their particular identity, not what they have been taught is 'good' music at school.

Incorporating music that is more appealing to the learners has been disregarded in syllabi for the most part because high educational standards have been equated with High Art music. Thus a 'culture gap' exists between the 'formal' music education and 'informal' participation in and learning of music. The 'gap' includes both musical content and learning methods. De Lowerntal (1995: 91) concludes that the Western "disciplines of knowledge" are somewhat incongruous, irrelevant and unsuitable when applied to African musics. However, in an attempt to create a culturally appropriate pedagogy, care must be taken that the proverbial baby is not thrown out with the bath water. Western music's formal elements are taught

through the medium of verbal concepts that describe both syntactic and non-syntactic elements of the music.

Elliot (1995: 278) rejects the use of verbal concepts as a method of organizing the curriculum (or to use his term, practicum), but advocates that "verbal information [be] explained and examined as needed to support musical thinking-in-action." Feld (Keil & Feld 1994: 930) claims that "one just cannot say with words what music says without them". However, with all due respect to Feld's experiential emphasis on the non-verbal impact of music, at some stage, music as an aspect of study will need to be described through the medium of speech and, consequently, text. Dunbar-Hall (1993: 191), on the other hand, believes that an elemental approach is the best way to study different musical cultures, with the focus remaining on the musical material, rather than other contextual details, because the main concern of music education is, after all, the music, rather than anthropological knowledge. Elliot (1995) accepts the necessity of verbal concepts in a formal learning context, but he calls for the prioritizing of musical practice over musical verbalising.

The study of African musics in Chapters 3 and 4 has identified non-verbal learning modes or ways-of-knowing that emphasize different aspects of cognition. A primary mode is kinesthetic learning, to which aural, visual and verbal learning can be added. These modes are accessed in the methods of Dalcroze and Orff, which in common with African musics, highlight the values of performance, composition, creativity, cooperation, interaction, integration with other arts, and community. Amoaku (1971, 1982) in particular, an African musician and fully-trained Orff teacher, has noted the connection between the Orff approach and African learning methods.

6.2.3 Ways to Bridge Oral/Aural and Formal Learning

If African musics are to be a part of the formal curriculum, appropriate ways to include and teach them that are faithful to their fundamental values need to be identified. Chapters 3 and 4 incorporated an outline of the values of African musics that are recognisable in Black South African music-making.

Cope & Smith (1997: 288) suggest that one way to bridge informal and formal learning is for lessons to be structured as social activities, and they report their success in using this

approach. Elliot (1995: 296) echoes the principle, claiming that "[t]he most reasonable and effective way to develop the musicianship of all music students is to structure music teaching situations as judicious models of genuine musical practices." Extending this concept, traditional didactics could be used and enhanced by other methods where appropriate. Concepts can be learned from music-making, by listening, imitating, improving the music, experimenting and composing.

An approach can vary from starting with the whole and proceeding to the parts of the whole, by working from the simple toward the more complex, or by using the experience of the learners as a starting point (Elliot 1995: 281). Nketia (1999: 4) advises the educator to utilise the traditional learning methods as they enhance the learning process. Traditional African didactics, in which the main principle of learning is imitation, require a great deal of time for the absorption of the 'whole' (Nketia 1999: 4). A. Tracey (1994: 7), too, notes that through long exposure, a "child [...] knows the music before he is expected to play it." With the huge social changes that have taken place in South Africa over the last century, such time for learning by immersion is a luxury that is no longer a part of the average South African learner's experience. Imitation in itself is still a valid learning method; however, various teaching methods are desirable in order to facilitate learning in various contexts. For example, because the formal learning context differs from that of traditional learning, where there is plenty of time for music to be absorbed, the presentation of musical material in small doses is likely to be advantageous in the average learner's experience.

Kruger (1997: 47) asserts the importance of starting with material that is familiar to the students and then proceeding to less familiar styles. He believes that educators have brought about the crisis of legitimacy and relevance noted by the HSRC (1993) by ignoring the music that learners participate in informally. Music education should build on the musical foundation of each learner and therefore it is vital that the educator takes into account the musical background of each member of the group. This will involve familiarity with the music of the community/communities to which the learners belong. To this end, links with the community are important. These links could be as simple as allowing community music groups access to the school's facilities, or developing a programme based on the skills of community artists. More will be said on this issue below, under 6.4.

Peer teaching is a feature of oral learning that can be incorporated into formal learning contexts. Learners can coach and encourage each other, bring new information to share with fellow learners, or take on leadership roles. The latter is common practice in school choirs where a learner shows promise as a conductor. Peer teaching extends to the inclusion of family members as resources in music education.

An interesting study on informal learning was completed by du Plooy (1998), focussing on the learning that took place amongst the members of a student band at the school at which she taught. None of the boys involved took Music as a subject at school, yet the self-taught members reached a standard that enabled them to become successful performers in the Durban area. Du Plooy suggests that they learnt what they needed to know and the learning remained contextual to their situation. She attributes the students' lack of involvement in school subject music to the fact that it was removed from the music that they enjoyed and wanted to play. The comments from the students themselves were that they saw music at school as "slog"; the content was unappealing and there was too much time spent on theory (du Plooy 1998: 34). The aspects of informal learning which took place and which can be drawn from the study are:

- Contextualised learning: The musical knowledge gained was based on the goals of the musicians.
- Informal Approach: Learning was by imitation, experimentation, and peer teaching.
- Relevant Content: Concentration on the music the students themselves had chosen ensured a high level of motivation.

6.2.4 A Praxial Approach

Many of the features of informal learning are shared by the praxial approach described by Elliot (1995: 60, 81, 177). The focus on procedural knowledge, valuing of self-growth and personal musicianship can all be identified in oral traditions of learning. Further, musicianship is developed in a praxial approach by "continuous and active immersion in meeting significant musical challenges in the contexts of authentic music cultures" (Elliot 1995: 246), a procedure that is mirrored in the development of musicianship in informal contexts. Ten years ago, Gibson (1992: 43) outlined a praxial approach which she suggested would cater for the diverse needs of South Africa's various communities. She wrote:

The praxial approach aims at developing people who have:

- A raised level of musical awareness;
- An ability to experiment and create rather than to duplicate or imitate;[13]
- The ability to identify (analyse), discriminate and laterally link (application and synthesis);
- An ability to conceptualise;
- An awareness of the importance of process as well as product;
- An empathy towards human action, beliefs and practices beyond their immediate community;
- An ability to enter into the sound aesthetics of different musical styles through an understanding of the contexts of such music;
- The ability to develop musical skills, practices and attitudes which are sensitive, pragmatic and enriched.

Because it draws formal concepts from practical musical experience, the praxial approach is helpful in finding ways of bridging informal oral learning and formal music education. There is, however, an essential difference between Elliot's praxial approach and African music education. Elliot considers the self-growth and self-knowledge of the learners as central in their growth as musicians. This focus on individuality is contrasted by the community values of African musics in which the focus is on the human relationships of the music makers.

6.2.5 A Praxial Approach and Outcomes-Based Education

In the same way that many principles of informal learning are embedded in the praxial approach, a praxial approach is essentially outcomes-based insofar as goals are identified and worked towards in a procedural fashion. OBE emphasizes procedural, contextualised learning with implications for lifelong learning (Olivier 1999: 6). In both approaches, problems are solved as they arise, in context, and not reduced to abstract concepts learned out of context.

6.2.6 Standardisation

Underlying the NQF is the need for standardisation. Outcomes-based education is built upon the autonomy of local providers to formulate their own curricula which are unified at national level by a framework of unit standards. The emphasis put on skills, attitudes and knowledge that are not necessarily text bound, shifts the focus of learning to process rather than product,

13. Imitation is a feature of traditional African learning, but it is not the case that learners always imitate exactly. Part of the process is experimentation, identified by Gibson in her description of a praxial approach.

implying that unit standards need to be based on competencies. Standards in the past have been content-based, and measured in traditional written tests. Notwithstanding the fact that this testing system has been seen to inadequately assess learning in all students, students nevertheless could be graded fairly consistently, because of the uniformity of the requirements.

It could be that music, a practical subject, has evolved to be more academic in order for it to fit more comfortably into formal education. As noted above, (6.2.2), Lucia's comment that the needs of the system supercede those of music education is pertinent. The standards that have been applied in music education in the past have been European standards, or have been based on European models. This is illustrated by the fact that the Trinity College of Music and the Associated Board of the Royal Schools of Music Examinations in theory and practical subjects are still considered to be a kind of benchmark for Southern African education (Bennett 2001:39). However, those advocating their ongoing acceptance in Southern Africa have not questioned the content and goals of these syllabi.

The University of South Africa (Unisa) music syllabus offers no real alternative as, in common with the British examining boards, it concentrates on technique, theory and repertoire of the European High Art tradition. Further, the Unisa approach is more geared toward producing soloists than the British boards. If the practical syllabi of these institutions concentrate on the skills of literacy and technique and the theory exams are based purely on the Western European tradition, the question can be asked whether they are appropriate for the training of South African musicians. An indirect consequence of the acceptance of Western standards in South African music education is the fact that many of the teaching materials that are used, including instrumental tutors, published scores and other texts, originate overseas, thus enforcing our reliance on and perpetuation of a foreign system.

Standardisation of indigenous music presents a challenge insofar as examples of music have not been systematically graded in syllabi. However, there is a long tradition of music competitions which have established standards of excellence according to the performance values of the various styles. These competitions do not cover all the styles that potentially may be used to build curricula, and the responsibility to assess accurately will fall on educators and informed culture bearers. Competitions do present a conundrum as regards the non-competitive nature of communal African music-making, but they have become an

established part of South African society and both their constructive and negative aspects need to be acknowledged.

6.2.7 Assessment

Assessment is an area of Curriculum 2005 that educators feel particularly challenged by, and the complexities of applying standards to different musical styles suggests further complexities. Standards are easier to apply when the emphasis is on the products of learning, but continuous assessment requires that ongoing work and associated skills be assessed, including practical music-making skills. According to Gibson (1992: 41), a praxial approach gives the flexibility to build a broad curriculum that is not embedded in culturally specific outcomes. She adds that "the focus of the [praxial] curriculum is on understanding the process of music-making within a particular context and not on the attainment of a particular, qualitative product."

As regards standards, Gibson continues (1992: 41):

> The quality of products is not sacrificed as the fulfillment of the artistic standards of particular music practices guarantees a level of artistry and a quality of music rarely found in uncontextualised approaches.

Assessment techniques which focus on process need to be applied and may require a range of skills, including assessing of learners' and educators' journals, recording of performances, feedback from peers and educators, and self assessment. Where music performance takes place within an ensemble, evaluation needs to adapt accordingly (Elliot 1995: 264).

Applying an outcomes-based praxial approach to music education will radically change music education as it has been known in South Africa. There will be change in both practice and curricular content. In this approach, theoretical principles are not contained only in the rudiments of music, but encompass the materials of the music, the other arts that are associated with it, the physical movement, and the social values it communicates (Nketia 1999: 11-12). Standards will not refer to finite products, be they sonic or textual, but to processes and products which incorporate relevant knowledge, skills and values. The unit standards that appear in Chapter 5 are designed to comply with a praxial approach.

6.3 MULTICULTURALISM

There has been ongoing debate over the issues involved in multicultural music education amongst South African educators and musicologists. Hauptfleisch (1997: 70) emphasizes the philosophical implications:

> South African music education must strive to support positions on the nature and significance of music education appropriate to local circumstances. Especially at this significant time in South Africa's history, it is unacceptable to use a philosophy as base that is seen to homogenise a plethora of world music traditions and undervalue the importance of music-making. It seems more appropriate to embrace an open concept of music and a philosophy of music that recognises the variety of purposes and functions of music across cultures.

Chapter 3 dealt in detail with matters of philosophy, but Hauptfleisch's call to build a more inclusive philosophy has implications for a multicultural approach. Taking elements of oral education and transferring them to formal education could also be described as a multicultural process.

6.3.1 Terminology

Chapter 1 includes definitions of terms used in this study. Of particular pertinence to this section are the terms 'culture' and 'multicultural education'.

Culture is seen as a product of human behaviour, and as being subject to change. However, the use of the word 'culture' in the learning area of Arts and Culture, under which music falls in Curriculum 2005, incorporates broader issues.

It could be assumed from the classification of music as part of the learning area of Arts and Culture that music is an art, or that it is purely a cultural pursuit. Indeed, the philosophy and approach chosen for music education could emphasize either of these two options, or a combination of both of them. As discussed in Chapter 3, African perceptions of music situate it within a cultural context. Lucia (1992: 81) suggests thinking in terms of cultural education rather than music education, because South African styles do not rely on music

alone, but on the associated arts.[14]

Despite a suggestion at the Third National Music Educators' Conference (Oehrle 1990) that the term 'intercultural education' be used in preference to 'multicultural education', the latter term is used in this study because of its international usage. However, the term 'multicultural' carries no implication that difference be entrenched, but rather that it be celebrated, and that multicultural education is a means of building relationships and understanding between diverse people.

6.3.2 Multicultural Music Education

According to Elliot (1995: 207):

> If music exists in a diversity of music cultures, then music is inherently multicultural. And if music is inherently multicultural, then, music education ought to be multicultural in essence.

This issue has become extremely pertinent in North America and in the United Kingdom as their populations have become far more mixed with people from all over the world. Although different cultures have existed within those populations for centuries, the educational establishment took a mono-cultural view until relatively recently.[15] The fact that South Africa recognizes eleven official languages points to its multicultural nature. Even within those language groups there are several subgroups which could be defined as having distinct cultures of their own, and indeed, music of their own. An appropriate philosophy, according to Gibson (1992: 36), should incorporate the values of all South Africa's people groups, but given the diversity of those groups, with their diversity of language, faith and ethnic background, such a task seems unattainable.

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14. In the same paper, Lucia (1992: 77-80) discusses the term 'culture'.
15. As stated previously, there is an essential difference between multicultural or intercultural education in South Africa and the UK, Canada and the USA. In South Africa the culture of the minority has been promoted in education, and now the need is to seek solutions which will pay attention to the values of all learners. In the UK, Canada and the USA the music and needs of cultural minorities are being addressed through a multicultural perspective. Two more issues are noteworthy. These countries have privileged (and in some cases continue to privilege) Western Art music in their education systems and all African countries that were former colonies of Great Britain continued for some years after independence to base their music curricula on Western Art music. These indicate that it is naï ve to lay all the problems of music education in South Africa at the door of the apartheid regime.

Further, it would be idealistic to propose that all of South Africa's learners should learn an equal amount about all of South Africa's music cultures. The principle identified under 6.2.3 is that learners start with the known, proceeding to less familiar styles (Kruger 1997: 47). Goodall (1993: 194) warns against a tokenistic approach, which merely inserts pieces of culturally diverse music into a programme without contextualizing them by situating the music within the values of the culture bearers. This is consistent with the view of several ethnomusicologists that in order to understand the music, one needs to understand the people, and something about their cultural beliefs (Merriam 1963: 212; Lucia 1988: 38). This does put more pressure on educators, but because music loses much of its meaning if it is presented in culturally neutral terms, educators will not do justice to the various styles they teach, nor be fair to their learners if they make no attempt to situate the music by incorporating its values.

Omibiyi (1973: 6-11) has designed a model (see Figure 2.1) which takes note of this principle. Performance is situated firmly at the centre of the model, but it is underpinned by cultural understanding. As regards content, Omibiyi's model starts with the music of the immediate community and then progresses to music of more distant geographic communities. The fact that many communities in South Africa are multicultural would suggest that music education for those communities would be multicultural from the start. In trying to define the function of music, Akuno (2000: 8) asks: "[D]oes it promote cohesion and help the consumer relate to himself, his neighbour, his society and his environment?" This question is helpful in formulating a philosophical starting point for multicultural music education as it emphasizes the potential of multicultural education to promote relationship building.

Intercultural education has been seen as an agent for change of attitudes in a society, but it cannot be assumed that intercultural music education will achieve these goals. Chorn (1995: 95) describes her hopes for the intercultural music learning in her project, which brought community musicians into Durban schools, to form what she described as a "pathway" between the community musician and the learner, indicating the desire for a positive sense of relatedness between the two. A positive change in attitudes is a worthwhile goal, and is consistent with the critical outcomes of Curriculum 2005. Exposing learners to different cultures may result in a more open view of cultural preferences, and while attitude change is not a primary musical goal, it may be seen as an indirect outcome of an intercultural programme.

6.3.3 Traditional and Non-Traditional Music

Any consideration of multiculturalism in a South African context will incorporate both traditional and non-traditional music. However, there is often a fine line between what people consider traditional or non-traditional. More importantly, there is a strong desire amongst people of many different groups in South Africa today to affirm and reinstate their indigenous practices (Byerly 1998: 3). In South African Ethnomusicology there has been a trend to focus on very old styles or endangered music rather than contemporary styles (Ballantine 1995: 136). This has led to an assumption that such music is more 'authentic' and perhaps more educationally worthwhile. De Lowerntal (1995: 236) notes the debate amongst her Zimbabwean education students about whether performing arts that have changed with time since colonization should be accepted, or considered as "impure, improper or corrupt". She adds that in some cases, traditional music may be considered as backward, old fashioned, or at least not appropriate for study at school (de Lowerntal 1995: 214).

It can be concluded that it is not easy to give a fixed definition of the term 'traditional' because it has many meanings for different people. However, different styles that might be termed traditional or neo-traditional all form part of the raw material from which an education through music needs to be constructed. Individual education providers need to make decisions regarding the curriculum content that they believe will benefit their learners and this may include music which the community regards as traditional.

6.3.4 Multi-musicality

Another question in the area of multicultural music education is: To what extent should learners aim toward being fluent in more than one musical tradition? Any multicultural music learning that is contextually based and emphasizes performance, implies the learning of cross-cultural practical skills. Questions of authenticity and professional development amongst educators are a part of this debate. There are ways in which educators can work toward a contextual, authentic approach to learning music that is outside the main experience of the group, but this is a thorny and demanding area. Learning directly from culture bearers is an important part of professional development and should always be sought in the first instance.

Learning the music of another culture is a good way to enhance personal musicianship. The most simple example of this is the extent to which the rhythm of the average 'Western' musician can be fine-tuned by working with jazz, Indian or African musics, or similarly, how African musicians' use of harmony can benefit from exposure to Western harmony. In these interchanges, it is often necessary for learners to let go of some of their familiar modes of knowing and embrace new ones. This is usually a challenging process, but it does extend the musicianship of the learners.

As regards career choice, individuals will make decisions about styles and traditions that depend on personal preferences. This is one of the most basic rights of artists: the freedom to follow their passion. Were this freedom curtailed, accomplished musicians would probably cease to exist. The notion, therefore, of what constitutes an accomplished musician needs to be culturally inclusive. Even within the Western tradition there are individuals who play skilfully by ear, but do not regard themselves as 'musicians' because they do not read music. It is conceivable that there are also musicians who do not consider themselves as such because they are not fluent in a certain style which might have more status than others. Therefore what is required is an understanding of the term 'musician' which includes the values of the diverse cultural traditions.

6.4 PRACTICAL WAYS TO IMPLEMENT UNIT STANDARDS

A pressing need exists for implementation strategies. The problems of South African education have a direct effect on music education with a lack of both human and material resources being endemic to the system. Much has been written about philosophy and approach, but very little concrete research has been carried out in the area of implementation.

Any plan for implementation has to take into account problems of resources. Within the MENC achievement standards for schools (Lehman 1994), is a statement of standards for the schools themselves regarding staffing and material resources. The standards for schools are built on the premise that learning standards are impossible to meet if resources do not match the implied requirements. The standards as laid out in the MENC document, designed to support the MENC achievement standards for learning, would be quite unrealistic in the South African context. Indeed, few of the most privileged South African schools would be

found to comply with the American standards as set out in this document. There is no suggestion that South African standards should be modeled on the MENC standards, but they serve as an illustration of the correlation between learning standards and resources.

An HSRC report (Hartley et al 1998) on the condition of primary and secondary education in the Eastern Cape paints a graphic picture of the huge needs in every area of schooling. From inadequate buildings (1998: 10), furniture (1998: 11), water and electricity (1998: 15) and sanitation (1998: 17), to high learner:educator ratios (1998: 21) and extremely poor provision of learning materials such as stationary and textbooks (1998: 11), there is an urgent need to improve resources at schools. Although the report is concerned mainly with the Eastern Cape, one of the most needy of South Africa's provinces, the situation in the other provinces is not significantly different.

Levels of resources vary greatly. Economically disadvantaged schools lack material resources and schools that have been well resourced materially may have staff that feel unconfident regarding non-Western music. All educators face challenges in taking on outcomes-based education.

Given these circumstances, a realistic assessment of what is possible in music education is necessary. The fact that successful music learning can be achieved in informal settings is an indication that music education can take place in a variety of contexts and may not require expensive resources. A great deal of positive learning can take place in these relatively deprived contexts with committed and adaptable educators who place an emphasis on the goal of musicianship. In a praxial approach, the educator plays a mentor's role, diminishing reliance on published curriculum resources and materials. Outcomes-based education, too, emphasizes the role of the educator as mentor (Olivier 1999: 6). However, if an educator is to be a mentor, it is essential that that educator is a musician, with established skills in at least one musical tradition. Furthermore, educators may need special training to apply such skills and facilitate learning in other traditions, or, if they are informally trained, to adapt their knowledge to a formal learning context.

There is a pressing need therefore to target initial and in-service teacher training as priority areas.

6.5 TEACHER EDUCATION AND IN-SERVICE TRAINING FOR TEACHERS

In the field of Arts and Culture, and in music education in particular, there is an urgent need for professional development on several levels. While it would be desirable to have only specialized teachers responsible for music education at Levels 1-4 of the NQF, there are not enough teachers to meet the needs of the whole country. A preliminary goal is teachers who have some specialized training in the wider learning area of Arts and Culture. For music education, however, it is essential that educators are musicians, even if they are not specially trained music educators, because the process-oriented approach of a praxial curriculum and outcomes-based education requires that educators possess the complex range of musicianship skills in order to nurture these skills in growing musicians. As Elliot (1995: 252) asserts: "[a] teacher cannot form the intention for students to learn something if he or she has no knowledge of beliefs about what students should learn". Further, according to Elliot (1995: 72), in a praxial approach, learners are set increasing musical challenges on a continuous basis. He (Elliot 1995:73) elaborates:

> Progressive problem solving requires students to take more and more musical details into account during successive encounters with familiar and unfamiliar challenges. To engage in progressive musical problem solving is to work at the edge of one's musicianship.

If mentors and educators are to set high musical goals for learners, they need a level of knowledge and skill to facilitate the setting of ongoing musical challenges.

Therefore, trained music educators for Levels 1-4 of the NQF are a goal to work towards. However, until numbers of trained educators in music are sufficient to cover the country, educators with no formal music experience need to be empowered to apply the informally acquired skills which they do have to Music as one of the sub-fields within the Arts and Culture learning area. Earlier in this chapter, under 6.2, it was stated that formal learning was not a prerequisite for musicianship. Many educators have a high level of musicianship, often from an informal background, that can be constructively shared in the formal context of the classroom. Alongside those musical skills, they need further skills to facilitate musical learning among their students. There are a number of essential areas in which teachers of African musics need to develop their skills.

6.5.1 Musical skills

Educators need to possess the range of skills to enable them both to mentor and assess learners. These would include practical music-making skills and the associated knowledge of style and technique of instrumental and vocal music. A good command of the conventions of performance and presentation is also necessary. The relationship of the music to other arts, especially dance/movement and its spiritual associations, if any, also need to be well understood by the educator. As composition, arrangement and improvisation are included in the unit standards in Chapter 5, some facility in these areas, coupled with enough musical knowledge thereof to assess learners' work, is essential for teachers.

6.5.2 Motivating Music-making

If the content of the curriculum is, in Elliot's (1995: 227) words, musicianship, then an emphasis must be placed on practical music-making. A primary responsibility of educators will therefore be to motivate music-making in various contexts. Consultants may need to be sought, whether from within the community or from outside, in order to support the skills of incumbent educators. If local music is a point of departure, individuals with appropriate skills will be more likely to be available. While assistance from the community is helpful, it must be well planned and it cannot be taken for granted that community musicians will be available to contribute.

6.5.3 Involving Community Artists

Accessing members of the community to develop arts education is a potential strategy for educators who are unskilled in music, or in the music of a particular culture that they would like to introduce to learners. Chorn (1995) describes a project in which she introduced accomplished musicians to classes in Durban during a short series of lessons. Her aim was to illustrate a diversity of musical styles played by authentic culture bearers. She paid careful attention to preparing both the learners and the artists (1995: 112,117,127), in order to ensure constructive outcomes. This preparation and good follow-up is essential to ensure maximum benefit for the learners and to enhance the professional skills of the educators. Projects with different parameters can be modeled on the principles of Chorn's study. Culture bearers can

contribute to local institutions in various ways, ranging from single lessons or demonstrations, to weekly contributions.

In Grahamstown, local facilitators run traditional music and dance groups in school venues. Many of these community groups work in an oral/aural context and it may be constructive not to absorb them into the formal system, but to allow them to co-exist alongside the formal curriculum. This builds links between community musicians and formal music education without the pressure to make the informal fit into the formal. The role of these groups has been given credibility by the fact that informal learning can be recognized in outcomes-based education.

Community music (music-making that takes place outside of formal education structures) needs to be included under the umbrella of general music education, as it can form a link between contextually based learning and formal learning in an institution. To a certain extent institutions need to take community music-making as a model for learning programmes. However, this approach must take care to extend the skills of individuals and ensure that participatory success is balanced by artistic excellence (Nketia 1975:14-15).

There are many practical issues to be resolved in the process of bringing community artists into the schools, including problems with time, transport, remuneration and simply finding the right people. However, at its most simple, accessing culture bearers from within the community can tap a resource that could greatly enhance a music programme.

6.5.4 Assessment Skills

According to Elliot (1995: 264), a key element of assessment is the provision of constructive feedback for learners. This feedback enables the learners to reflect on their progress and set new goals. It is another area that requires musicianship in the educator. Assessment in an outcomes-based approach is closely linked to the stated outcomes and includes the assessment of skills, knowledge and values. In the case of African musics, educators need to be completely familiar with the values of the music in order to assess the success of the learners.

6.5.5 Critical thinking skills

If educators are to use a praxial approach, they need developed critical thinking skills that will enable them to design curricula that will build musicianship in the learners. Many of these skills apply across the curriculum, such as time management, collection of information and application of knowledge (Olivier 1999: 38). Certain of them have a specific importance in music education. These include identifying priorities in music-making, creative thinking to extract analysis and abstract concepts from contextual practice, and applying knowledge to solve musical problems. The educator needs to encourage these critical thinking skills in the learners.

6.5.6 Notation skills

The learning of different notations may be appropriate in different contexts. Literacy in music notation can be likened to the literacy required in reading language because it needs consistent and persistent practice to master. Educators therefore need to have an intimate understanding of the notation that will be required by their learners and should teach it in the context of playing or singing, and not purely with paper and pencil. Because this is an area which can divert time from practical music-making, and it is very susceptible to incorrect teaching, notation should not be introduced to general classes before Level 2 (Grade 10) and should always be taught in the context of music-making.

6.5.7 Research skills

Research skills should be a part of training because there is a need to access the resources of communities. Petersen (1995: 124), concluding a discussion of playground rap, emphasized the need for teachers not only to be aware of the music the learners are involved in informally, but to use it as teaching material:

> Music educators should become more involved researching the music of their own playgrounds and using it to educational advantage. Folk songs, although laden with valuable educational content, do not have much relevance in the child's world. A key research question is: 'How can the community of music educators best use the music that children perform for fun within the classroom, without compromise?' Let us look to the world of the child in our quest for models of music education, rather than the adult world of syllabusses [sic]; prescriptions and planning.

The music of the community needs to be researched and utilised in the same way as the playground music of which Petersen speaks. Links with the community are developed, as are cross-curricular research skills.

South Africa still relies on music education materials from overseas and urgently needs locally designed resources. To this end, *The Talking Drum*, published by the University of Natal, is an attempt to start building up materials for use in schools. Different formats for the recording of collected information can be used, but the most conventional and accessible format is print, as it can be reproduced, and shared easily. Reproduction and sharing of information and forums for sharing information at a local level need to be encouraged.

6.6 ROLE OF NON-GOVERNMENTAL ORGANISATIONS (NGOs)

Because of the dearth of provision of music education in schools, NGOs have often taken the initiative and engaged in different projects in music education (Soodyall 1998; Crewe 2001). They may be of enormous value to the communities that they do reach, but they can only reach a minority of learners. However, NGO projects may serve as interesting models that suggest possible procedures for others.

Having national unit standards implies some measure of conformity that could be applied across the wide spectrum of providers. The individual projects run by NGOs, by their very nature, will always be uncoordinated at a national level. The work of NGOs is by no means to be discouraged, but the implementation of unit standards is very much the prime responsibility of the government and each provincial Department of Education. A comprehensive plan for the implementation of music standards within the Arts and Culture learning area therefore needs serious consideration by those authorities.

6.7 SUMMARY

This chapter has examined the issues that are involved in the implementation of the unit standards laid out in Chapter 5. Those unit standards were based on the conclusions of Chapters 3 and 4 which dealt with philosophy and contextual, structural and behavioural

aspects of African musics respectively. Formal and informal music learning traditions as represented by the approach of traditional Western music education and African oral tradition may seem to present polarities of practice. However, praxial music education with its emphasis on process and contextualised learning, can be seen as a way to bridge the two.

Standardisation is embodied in the establishment of unit standards which will be registered on the NQF. However, the new perspectives of a praxial approach and the inclusion of indigenous content that has not been 'standardised' before, presents educators with a challenge to develop locally defined levels of excellence.

In a multicultural society like that of South Africa, multiculturalism and multi-musicality are pertinent issues in the area of implementation which music educators need to address. This is because multicultural music education has the potential both to extend learners' musicality, and to promote intercultural understanding among population groups.

The present crisis of lack of resources facing schools will have an impact on the implementation of these unit standards. A primary goal is teacher training, especially as a praxial approach requires well-developed skills of musicianship in the educator. As well as understanding the musical and contextual implications of the unit standards, the educator needs to develop other skills including motivating music-making, and accessing expertise from the community, and skills in the areas of assessment, notation and research.

CHAPTER SEVEN

CONCLUSIONS AND RECOMMENDATIONS

The task of writing unit standards for African musics started with the identification of the following problem areas:

- Music education in South Africa has historically been biased, as it has focussed almost exclusively on music of the Western art music tradition while neglecting the study of African musics.

- Music education in South Africa has been, and continues to be, taught using a Western pedagogy.

- Very little research has focussed on adapting traditional African music-making practices and aesthetics to structured learning frameworks, which will fit a modern school system.

- Much of the research done in the field of African musics has been from an ethnomusicological rather than from an educational perspective.

7.1 ANSWERING THE RESEARCH QUESTIONS

In order to write unit standards for African musics it is important to establish an approach to the content and pedagogy of African musics that is consistent with its philosophical and musical values (Hauptfleisch 1997: 7). The research was organized around the following sub-questions

7.1.1 Sub-question 1

Can a philosophy of music education be identified from African musical practice, and if so, what are the essential principles of that philosophy?

An examination of general African philosophical concepts and some specific African musical practices in Chapter 3 reveals that a philosophy of music-making is indeed evident and from it a philosophy of music education can be drawn. The following points summarize the findings of the Chapter.

- Human musicality is not a gift imparted to a minority, but a vital part of humanness.
- African Music education prioritises active music-making.
- Technical skills are not seen as a barrier to participation.
- Excellence is measured in the relationships - social and musical - rather than in perfected technique.
- Community music-making is highly valued.
- Learners are empowered to make music for themselves.
- Music is learned aurally, not through notation.
- Music is integrally connected to activities that take place during music-making (*ngoma*) and often involves corporeal participation.

If music education is based on this philosophy, active, inclusive music-making which prioritises participation and aural learning, and is founded on the belief that to be human is to be musical, will be evident. This has strong implications for the general music class as the philosophy is founded on the premise that all learners, rather than only those considered as having sufficient talent, can take part. Such a philosophy calls for a radical shift in practice from what has been the norm in South African formal music education. Because it sees all learners as having the potential to achieve in music, the emphasis is on community music which is based on aural learning, rather than theoretical learning. This philosophy is essentially praxial, concentrating on practical skills which can range from basic to advanced. All levels of ability must be catered for as each participant has a musical part to play. Creativity is greatly valued and learners are encouraged to make individual contributions to the music as well as to motivate their own independent music-making.

Chapter 3 also argues that the use of abstract analysis of the conventional elements in Western music education reflects a reductionist approach, and that this approach is at odds with an African *gestalt* approach. In this approach, wholes are more important than parts of wholes and music is seldom reduced to its various components, but is treated in its entirety: parts are learned in the context of the whole, not separately from it. The emphasis for learners is on listening, because they have to identify individual parts from a variety of

complex aural cues. This requires highly developed aural skills. In formal learning contexts a *gestalt* approach requires learning to be based on real musical experiences and active music-making, taking the emphasis away from theory-based learning. Some of the important values of African musics are found in the non-sounded aspects of the music which are present only when the music is performed.

In keeping with the philosophical base of Curriculum 2005 which encourages the integration of learning activities, the music is often performed in the context of other arts, including dance and drama. The outcomes of music education will not be limited to musical knowledge and skills, because a developing awareness of social and musical relationships and a respect for culture and traditions are amongst the values which are inherent in this philosophy.

7.1.2 Sub-question 2

What are some key structural, textural and behavioural characteristics of African musics that will guide the approach to the writing and interpretation of unit standards?

Because any conceptual approach is likely to be grounded in one cultural tradition, it is inappropriate to apply any one pedagogic approach to music from another cultural tradition. Chapter 4 therefore examined some of the main features of South African music-making that might act as a guide in the writing of unit standards.

It is of the utmost importance that African musics are approached with an appropriate understanding of the cultural values of the specific music in question. If those values are ignored, the richness of the music is likely to remain lost to the learners. Studying the music from a Western perspective might prove educationally valuable, just as examining Western music from an African perspective might provide new insights. However, cultural exploration by the learners is essential if they are to deepen their understanding of the music as well as broaden their musical skills. The implications for educators are immense. If African musics are to be included in learning programmes, educators need to be prepared to provide a framework for learning that is culturally appropriate.

The prioritising of notation in music education in South Africa needs therefore to be challenged. In a music education which aims to be inclusive and participatory and which uses a *gestalt*

approach notation plays a diminished role. Notation literacy is an important skill for professional musicians and instrumentalists, but for the average learner it is unnecessary because the important skills in participatory music learning are aural, not visual. The limited time available for music is best spent making music, not learning to read it. For learners who aim to specialise in music, a specialised course in notation literacy toward the end of the FET phase is appropriate.

7.1.3 Sub-question 3

What unit standards can be developed that conform both to the philosophy and practice of African musics and the requirements of SAQA and Curriculum 2005, and international trends in music education?

Chapter 5 describes the background to the formation of unit standards for music in South Africa, citing examples of formats for standards in the United Kingdom, Australia and the United States. Three curriculum areas are suggested for South African Music education, namely Performing, Creating and Appraising. The chapter includes a separate unit standard for African musics for each curriculum area for NQF Levels 2-4. The unit standards are preceded by information on the Arts and Culture learning area, as well as a discussion on the role of practice versus theory in Western and African music education.

The chapter illustrates an emphasis on process, which is consistent with both African music-making and OBE. Practical skills of performance, composition and improvisation must precede analytical skills based on theoretical knowledge. This will require a shift in educational practice as music theory has played such a central role in formal South African music education in the past, evident in the emphasis on reading skills.

The unit standards in Chapter 5 have been developed from a starting point that is quite different from those of Western music education. With an emphasis on process and participation, they prioritise the cultural values embedded in African music-making. Learners of different people groups who participate in programmes based on these unit standards will absorb the music within a context which pays attention to its cultural values. In so doing they will broaden their own musicianship and gain a measure of empathy for the traditions of the various cultural groups of South Africa.

7.1.4 Sub-question 4

What are the implications for the implementation of unit standards for African musics in South Africa?

Rather than concluding that the African values, as identified in Chapters 3 and 4, are irreconcilable with the approaches familiar to Western music education, Chapter 6 illustrates the many characteristics of informal learning that are familiar to a praxial approach. This praxial approach, which pays attention to some important aspects of informal learning, offers a model for implementation through the medium of outcomes-based education.

Standardisation is a challenging area because available models are set in the Western tradition and have tended to be based on products, not on process. A praxial curriculum emphasizes practice and requires assessment of active music-making. The burden of establishing standardised levels of excellence will fall on local educators and in this regard there is an ongoing need for research as each local area needs to develop standards for assessment in their local musics.

As South Africa is a multicultural society, questions of multiculturalism are pertinent to South African music education in general. While acknowledging the pressures on educators to present music from a variety of cultures, a tokenistic approach in which many musics are presented without paying attention to their cultural contexts is rejected. Omibiyi's model (Figure 2.1) suggests starting with local music and proceeding to music from outside the local area, but many communities in South Africa are multicultural in their makeup, implying that the starting point for many learners should be multicultural.

Implementation strategies which include teacher education and the role of NGOs are firmly based on the role of educators as mentors in the development of musicians. This emphasis on human resources implies that teacher education is vital and urgently needed at every level. Teachers in training and qualified teachers need ongoing development of their musicianship as well as a variety of associated skills.

7.1.5 Main Research Question

How can unit standards for African musics that are congruent with the philosophy and practice of African music in community settings be developed and what are the implications for the implementation of those unit standards in South Africa?

Although the task of writing unit standards for African musics presented an untouched research area, it has been possible to outline a philosophy and practice of African musics that have informed the formulation of such standards. The writing of the unit standards is only the first part of the project as the practicalities of their implementation present a further challenge. Chapter 6 deals in detail with implementation, but central issues are the need to move away from content and theory toward participatory music-making, and the urgent need for teacher education.

7.2 GENERAL RECOMMENDATIONS

The following recommendations can be drawn from this study:

7.2.1 Teacher Training

Without both human and material resources little progress will be made in the field of Music education in South Africa. A pressing need in South Africa is the training of musician educators in both the skills of musicianship and in the skills needed to mentor growing musicians.

7.2.2 Shift from Product to Process

If the focus of praxial music education is knowledge-in-action, and the "content of the music curriculum is musicianship" (Elliot 1995: 277), then practice should be emphasized over theory. Elliot (1995: 124) argues that the practical value of music-making includes "self-growth, self-knowledge, and enjoyment in the constructive actions of musicing and listening." Such a philosophy prioritises music-making activities, and several writers have suggested that the emphasis should shift from training individuals in highly specialized skills, to providing contexts for inclusive participation. Small (1998: 208) comments:

> The big challenge to music educators today seems to me to be not how to produce more skilled professional musicians but how to provide that kind of social context for informal as well as formal musical interaction that leads to real development and to the musicalizing of the society as a whole.

Similarly, Gibson (1992: 37) argues for the promotion of music-making, saying that the task of the educator is to create contexts to nurture growth, and to develop the music of the present and future, rather than to exclusively preserve the past.

It is pertinent, after having identified an African philosophy and approach to music and having made comparisons with current philosophies of music education, to consider the question as to whether or not a major shift in practice, away from the established system of music education in South Africa is required. Formal music education has reached a small minority of South African learners, and has been based on a philosophy of aesthetic education. The praxial approach offers a model which comfortably incorporates the values and learning methods of African musics. Informal practices and learning methods of different communities need to be absorbed into the formal context of the classroom, using the principles of a praxial approach within the framework of outcomes-based education. If the principle of proceeding from the known to the unknown (Kruger 1997: 47) is applied, the music of communities will be affirmed and developed without limiting learners to specific styles.

This does imply a radical shift in the perception of what it means to be educated in music. More emphasis will fall on practice, and knowledge-in-action will be prioritised above formal theoretical knowledge. This will present new challenges in the areas of teaching practice, standardisation and assessment. The unit standards in Chapter 5 are designed to be adaptable to various contexts and to reflect the values of African musics as identified in Chapters 3 and 4. However, teachers will need special training to ensure that their own standards of musicianship are high, that their teaching skills promote good practice and that they are well equipped to carry out adequate assessment.

The author of this study is in complete agreement with Blacking (1973: 50), who argues that music as art enhances human consciousness. He implies that music as art is not limited to aesthetic objects as described by an aesthetic approach to music education:

> The value of musics, I believe, is to be found in terms of the human experiences involved in its creation. There is a difference between music that is occasional and music that enhances human consciousness, music that is simply for having and music that is for being. I submit that the former may be good craftsmanship, but that the latter is art, no matter how simple or complex it sounds, and no matter under what circumstances it is produced.

His comment springs from his belief in both the biological aspect of human musicality and the acknowledgement of the spiritual element of music which brings about self growth, enjoyment and flow (Elliot 1995: 259), as well as metaphysical experience. In this study, an examination of the philosophy of African music-making and its values has revealed similar fundamental starting points to those articulated by Blacking. African musics in South African music education will celebrate the art that is *music for being* as it taps the many resources of a diversity of musical styles. As an art that is integral to every part of life, it includes all who wish to take part, pays special attention to relationships, and builds communities from a starting point of participation with the musical mind, the body and spirit.

7.3 RECOMMENDATIONS FOR FURTHER STUDY

There are several areas in which further research is required.

7.3.1 Local Musics for Education

Different regions in South Africa have specific musical traditions which may require special approaches in educational contexts. Research into these different traditions, be they traditional, neo-traditional, rural or urban, is required in order to ascertain how they can best be taught in formal learning situations. Although ethnomusicological research is helpful, special attention needs to be given to the application of the music in educational contexts.

7.3.2 Development of Unit Standards for Levels 1 and 5-8

This study has been restricted to Levels 2-4 of the NQF. Further research is necessary to develop unit standards for African musics for the other levels of the NQF.

7.3.3 Teacher Training

A praxial approach to music education requires teachers who can mentor learners in musicianship. Further research into the most effective ways to train teachers, both at certificate and degree level and in In Service Training schemes, is necessary.

7.3.4 Standardisation and Assessment

The review of literature in Chapter 2 reveals that implementation and assessment are areas that urgently require further research. This is a general area of need, but each local area must define levels of excellence and assessment for their own musics.

7.3.5 Formal and Informal Education

The task of building links between formal and informal education is another issue which needs consistent community-based research.

7.4 POSTSCRIPT

To say that African musics have been marginalized in South African music education is to understate the situation. The reasons for this are complex, but they spring from a hegemonic culture disregarding the traditions of a subjugated culture. The new South Africa is working to shed some of the problems created by an oppressive system which permeated the whole of society, including one of the topics of this dissertation, education.

The majority of the South African population has musical traditions that would fall broadly under the description 'African music', yet until 1994 there was no official provision at all for its inclusion in formal education. Apart from the fact that educational authorities presumed that there was only one kind of music which merited formal study, namely Western music, various reasons for the neglect of African musics can be cited. The huge changes in society caused by industrialization and migration have undermined traditional ways of life, bringing about many changes in music performance, including the complete loss of some styles. Many of the experts in African musical performance lack a high level of formal education and have therefore been perceived as being inappropriate teachers. The accepted system of

music education in South Africa, being based on a Western model, is still thought by many educators (of all cultural backgrounds) to be the only model for music education. Music educators have therefore tried to answer the following question: how can African musics be adapted to fit the system? This, however, is the wrong question. It is technically possible to work out the musical theory of one tradition or another and to collect music to build up a repertoire for particular traditional instruments and produce syllabi that parallel those of Western music. However, what this would result in is expertise in African musics that conforms to Western levels of excellence. The old system of hegemony would persist in a subtle form. Further, the richness embedded in African performance would be lost if the sounded and technical aspects of the music were transferred to another context.

Music is not an international language. It is a deep part of cultural expression and as such members of one culture can find the music of another alienating and offensive. In order for the stranger to learn to listen with new ears he needs to be introduced to the aesthetics of the music. In the same way, if African musics are to be taught in the formal curriculum, the richness of its aesthetics must be allowed to be expressed within an appropriate philosophy and practice. For this reason, the unit standards of Chapter 5 represent a departure from the familiar structures of music education, as it has been known in South Africa.

South Africa has a diverse population with a unique and complex history. This contributes to an extraordinary cultural richness of which music is one expression. South African music educators have at their disposal a wide diversity of musical styles as potential material for their programmes. This study has highlighted some of the wealth of African music-making. Rather than being threatened by the diversity, educators need to see it as an ally in the task of training musicians who will be empowered to use a variety of musics to express themselves as individuals and within their communities. This wealth of tradition has been recognized in many parts of the world where there is a growing demand for what is seen as music which has the potential to revitalise music education not only because of content, but because of the philosophy and approach which it incorporates. South African music educators therefore have the opportunity not only to revolutionize music education, as it has been known in South Africa, but to offer this humane, inclusive and vital tradition of music-making to the international community.

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