

**MUSIC EDUCATION IN MALAWI: THE CRISIS AND THE
WAY FORWARD**

By

Robert Amos Chanunkha

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Promoter: Professor Meki Nzewi

Co-Promotor: Professor Caroline van Nierkek

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Abstract

Policy goals stipulated by the Ministry of Education of the post-colonial government of Malawi advocate music education and inclusion of indigenous music in education. In spite of such stipulations, music education is non-practical and the integration of indigenous music in education is unsatisfactory. This thesis attempts to address these issues while focusing on the meaning and purpose of music to Malawians.

The thesis begins by tracing the history of music in classroom education in Malawi from 1875 to the present with an attempt to investigate the factors that have contributed to the current crisis in music in schools. This historical-ethnographic study sets out to demonstrate that the ideals and practices of foreign religions as well as Western education denied indigenous music of Malawians a place in classroom education as well as inside and outside the church or the mosque. The thesis strives to portray the consequences of this denial on issues of purpose, outcome, content, methodology and support for music education; trends in indigenous music in ethnic societies; policy goals and statements of music education in the Malawian education; and attitude towards music and music education.

Adopting the approaches of both musicology and ethnomusicology, the thesis discusses the role played by indigenous music in ethnic societies and the rationalised views of this music as provided by the musically informed native Malawian practitioners. This discussion further demonstrates how indigenous music structures reflect the social realities of Malawians such as the sharing of resources and theories of life. The thesis argues musical issues that would be the basis for remedying the crisis in music education. A philosophical proposition for modern music education, and the significance of indigenous music in classroom education are argued. An introduction to music education that promotes the use of indigenous music in study and performance is suggested.

Sources relied on in the thesis include published and unpublished studies of music and music education; audio/video recordings; and field research undertaken to obtain information about existing indigenous music and their knowledge systems known in Malawian ethnic societies, but not yet covered by existing publications.

Keywords

Ethnomusicology

Indigenous music

Initiation school

Log xylophone

Malawi

Music education

Musicology

Music practices

Oral music

Spirit illness

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List of Acronyms and Abbreviations

AMEF	Association Malawite pour l'Enseignement du Français
APSPG	Association of Pre-School Play Groups
ATEM	Association for the Teaching of English in Malawi
BMus Hons	Bachelor of Music Honours
CATS	Curriculum and Teaching Studies
CCAP	Church of Central Africa Presbyterian
CIDA	Canadian International Development Agency
COSOMA	Copyright Society of Malawi
DANIDA	Danish International Development Agency
DFID	Department for International Development
FPA	Fine and Performing Arts
FPE	Free Primary Education
GTZ	German Technical Cooperation
ISME	International Society for Music Education
JCE	Junior Certificate of Education
JICA	Japanese International Cooperation Agency
LMC	Livingstonia Mission Council
MAM	Musicians Association of Malawi
MANEB	Malawi National Examination Board
MBC	Malawi Broadcasting Corporation
MEC	Ministry of Education and Culture
MIE	Malawi Institute of Education
MITEP	Malawi Integrated Teachers' Education Programme
MSCE	Malawi School Certificate of Education
MYSC	Ministry of Youth, Sports and Culture
NORAD	Norwegian Agency for Development
PASMAE	Pan African Society for Musical Arts Education
PEAs	Primary Education Advisors
PSLCE	Primary School Leaving Certificate of Education

PSLE	Primary School Leaving Examinations
PTCE	Primary Teacher’s Certificate of Education
RPC	Research and Publications Committee
SCF/US	Save the Children Federation/United States of America
STAM	Science Teachers Association of Malawi
T2	Holders of Malawi School Certificate of Education
T3	Holders of Junior Certificate of Education
TTCs	Teachers’ Training Colleges
TUM	Teachers’ Union of Malawi
UMCA	Universities Mission to Central Africa
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations Children’s Emergency Fund
UNIMA	University of Malawi
UNISA	University of South Africa
USAID	United States Agency for International Development
ZHCC	Zomba Holy Cross Choir
ZMAT	Zomba Musical Arts Team

Chapter One

Research Outline

1.1 Personal Motivation

Music education in Malawi is in a crisis. There has been little, if any, implementation of ideas on music education by the government and policy makers to make music an essential part of primary, secondary and teachers' training education. As a result, there is a chronic marginalization of music education in the course of developing or reviewing the national curriculum; and in allocating budgets or providing resource materials for subjects in education. The consequence of marginalizing music education has been lack of trained and qualified music teachers in primary, secondary and teachers' training education. In turn, there is no teaching of music in the primary, secondary and teachers' training education in the country.

Chancellor College, one of the four constituent colleges of the University of Malawi, is the only institution of higher learning that offers studies in music. Through the Faculty of Education, Chancellor College prepares and produces secondary school teachers. However, the 'route map' of the Faculty of Education discourages education students to study music to degree level because music in the Malawian education is a 'non-examinable subject'.

The urge to address these problems motivated me to examine music education in Malawi in order to develop possible solutions. This will include tracing the origin of the crisis in music education and arguing ideas for music education in Malawi.

As a Malawian, I did not study music at primary and secondary school. But during my childhood, I learnt Malawian music. My grandparents, Mr. and Mrs. Madeya, frequently took me to the garden to chase away monkeys that came to

eat the maize, by beating a traditional drum. Born and having grown up in a village, I was, and still am, participating in Malawian music practices. In particular, I value the music and dance of the initiation rites. In 1985, I undertook a personal project on Lomwe music in Ulumba and Mayaka areas to help me compose spiritual songs that I used to teach my secondary school choir at Mtendere Juniorate. The skill, knowledge and experience in my home music and choirs inspired me to study music at Chancellor College from 1986 to 1991. The courses I took particular interest in were Ethnomusicology, Theory of Music and Music in the Community. At the end of the five-year study I earned my first degree in Education with Music and English as my secondary school teaching subjects.

As a qualified teacher, I worked at Saint Mary's secondary school from 1991 to 1995. While at this school, I served the Music Section of Chancellor College as a demonstrator in Music Education, Elements of Music and Elementary Piano. In addition, I was involved in composing songs, based on stylistic practices of Malawian music, for the University of Malawi graduation ceremonies and for church worship. I also founded the Saint Mary's music club and became the director of various choirs in the Municipality of Zomba such as Zomba Music Society choir, Zomba CCAP choir and Thundu CCAP choir. This was, also, a relevant area of my music learning where I became a music practitioner.

Another important issue in my music education was when I started a Bachelor of Music Honours (BMus Hons) with the University of South Africa (UNISA) between 1997 and 1998. I studied the Philosophies and Research Methodologies of Music, Music Theory, Music Education and Music History by distance education. After BMus Hons, I did a Master of Arts in Musicology by dissertation, with the title, MUSIC LEARNING AND ACQUISITION AMONG YAO CHILDREN, with UNISA, by distance education, between 1998 and 2000. The research for the dissertation was undertaken in Malawi. I have also gained some music knowledge, experiences and skills from students, teachers,

colleagues, friends and other music professionals at various music workshops as well as conferences during the past ten years.

1.2 Malawi

Malawi is a landlocked country and it is located in central southern Africa. The country has 96,000 square kilometres of land and 22,000 square kilometres of water. About one quarter of Malawi is forest which consists of exotic and indigenous trees. Malawi has a population of about 10,000,000 people and according to Naidoo et al (2000:90), the population of Malawi consists of 99% Africans. Asians, Europeans and others make up the remaining 1%. The 99% Africans include people from the nine main ethnic or linguistic groups: Chewa (the largest group), Khonde, Lomwe, Ngoni, Nyanja, Sena, Tonga, Tumbuka and Yao. Malawi is a multilingual society with English and Chichewa as official languages. Many Africans obtain part of their living from agricultural activities. Maize is the staple food of almost every Malawian family and tobacco is one of the crops earning about 60% of foreign revenue.

1.3 Need for the Thesis

The early missionaries deserve credit for introducing music education in schools in Malawi during the pre-colonial and colonial government. The post-colonial government of Malawi retained music education in the general curriculum. But, music education in the colonial era had shortfalls which still place music education in a critical stage of cultural alienation in independent Malawi. The shortfalls mandate music teachers to search for the content and practice of music education that integrates and values Malawian music. This thesis will produce and discuss samples of this content and practice of music education. Other issues, which have influenced the need for the thesis, are discussed below under 1.3.1 – 1.3.5.

1.3.1 The Ministry of Education and Culture (MEC) Requirements

The goals of the Ministry of Education and Culture (1991c:iii), listed as ethical and socio-cultural skills, expect that the teaching of music at all levels of education should “help preserve Malawi’s cultural practice; develop an appreciation for the practice of one’s culture; develop a sense of respect for other people’s culture”. These policy goals derive from the purpose of education in Malawi. The Ministry of Education, Science and Technology (2001:14) describes this purpose as: “To equip students with basic knowledge and skills to allow them [to] function as productive citizens in a free society”. Therefore, music education that integrates Malawian music in education will contribute to the achievements of the requirements of the MEC.

1.3.2 The Malawi Institute of Education (MIE) Requirements

The work of the Malawi Institute of Education is to improve and update curricula for subjects that are taught in primary, secondary and teachers’ training education in Malawi. In addition, MIE publishes textbooks and manuals for use in Malawian education. Banda and Lemani (1997:11,15) state that MIE carried out a survey countrywide to determine the needs, expectations and aspirations of the learners and the general public, which are not yet met by the current secondary school curriculum. The purpose of the survey was to establish a rationale for reviewing the curriculum. The results of the survey identified the necessity for the teaching of the local Arts (e.g., Music and Dance) in education.

The MIE is concerned about improving the quality of music education through reviewing or developing music syllabi and publishing music textbooks. This is why the MIE, in collaboration with the MEC, has developed music teachers’ guides for primary school education. The need for the thesis is to provide the MIE with concrete materials that would supplement the content of music syllabi and publications of music teachers’ guides.

1.3.3 The University of Malawi (UNIMA) Requirements

The Music Section of Chancellor College has recently proposed new teaching courses. Some of the courses are intended to promote Malawian music and a sense of individuality and identity among the Malawian people. This is perceived as a necessary step towards music education that preserves, supports, revitalises, presents and disseminates Malawian music. The thesis, therefore, would be a valuable source of reference to the new teaching courses.

1.3.4 The Expectations of the Primary Education Advisors (PEAs)

Between the 14th July and 20th August 1996, I was involved as a resource person in the in-service music workshop for the PEAs. The goal of the in-service workshop was to train the PEAs to become trainers of primary school music teachers. The PEAs, generally, indicated that the music syllabus for primary education was outdated. Deriving from this experience, the materials of the thesis will provide the PEAs, including music educators, with a reference source that would make the music syllabus for primary school education meet the expectations of the PEAs and the needs of Malawians.

1.3.5 The Expectations of Malawians

Traditional chiefs and members of the general public, representing Malawians, attended the 1995 Secondary School Curriculum Review Symposium held in Lilongwe between the 13th and 15th February 1995, where they endorsed Music and Dance as one of the elective subjects in secondary education. Other delegates to the symposium were academicians and policy makers. This thesis seeks to provide appropriate ideas that may guide the development of resources for Music and Dance in secondary education in Malawi.

1.4 Research Questions

This thesis is based on the following main question: What should be done to address the crisis in music education in Malawi? This question can be broken up into the following three sub-questions.

1.4.1 Sub-Question 1

When, where, how and why did music education start in schools in Malawi? Answers to this question will be derived from an exploration of the trends in music education in schools during the pre-colonial period, 1875-1891; the colonial era, 1891-1964; and the postcolonial period, 1964-2005. This exploration is presented in Chapter Two. The pre-colonial era is limited to the period starting from 1875 to 1891 because issues of music and music education of this period are significant to the discussion of this thesis.

1.4.2 Sub-Question 2

How has the lack of studies in music affected Malawians? Malawian teachers do not receive formal training in either Western music or in Malawian music. As a result, the teaching of music in primary, secondary and teachers' training education does not happen. Chapter Three addresses sub-question 2.

1.4.3 Sub-Question 3

Is music education of any value to Malawians? Answers to this question are discussed in Chapter Four.

1.5 Aim

Deriving from the main question and sub-questions, the aim of the thesis is to:

- ◆ Ascertain the views of Malawians on the values and meanings of music, and music education
- ◆ Identify reasons for the marginalized music education in Malawi
- ◆ Discuss the consequences to individuals and the nation of not advocating and implementing music education
- ◆ Develop new and appropriate perceptions for music education, and recommend the same to the education authorities for implementation for the benefit of Malawians.

1.6 Methodology

Available literature was consulted to gather information on Malawian music and music education in Malawi. A qualitative method of inquiry and data collection was employed, taking account of Marshall and Rossman (1999:105):

Qualitative researchers typically rely on four methods for gathering information: (a) participation in the setting, (b) direct observation, (c) in-depth interviewing, and (d) analyzing documents and material culture.

Interviews and analysis of documents and material culture were undertaken in this thesis. Marshall and Rossman (1999:108) state: “Interviews have particular strengths. An interview is a useful way to get large amounts of data quickly”. In the light of this, interviews were conducted as a time/cost-effective data collection tool. In addition, the idea of Holstein and Gubrium (2002:541) that physical presence during the interviews enhances thoughtful response, and involves visual signs that encourage informants to clarify their points was followed, with the exception of the cases where only telephone interviews were possible. For this reason, the interviews were conducted in order to gather answers to sensitive questions. Either Chichewa or English, the two national languages, were used for interviewing informants and for ensuring articulate responses to the questions. The data was documented in notebooks, and in some cases it was recorded on audiotape.

The data from face-to-face and telephone interviews was collected with the help of the questionnaire (Appendix 1, pages A-1 to A-5). The questionnaire together with probing questions helped to obtain the key information the thesis addresses. The target informants were the musically informed Malawians in the country's education system; and in government, private, church and non-governmental institutions. This was considered following Borg and Gall (1989:426):

Most questionnaire studies in education are aimed at specific professional groups. Once you have established that the professional group selected actually has access to the information you wish to obtain, you can survey the entire group or you can select a sample from the population.

The idea of Tesch (1990:66) that groups within a culture form “distinctive subcultures, and that these are sufficiently unique to warrant intensive examination and portrayal”, was followed. A selection of traditional composers, performers and educators from subcultures, who had the requisite information for the thesis, was done. Kelle et al's (1998:28) idea that qualitative researchers deal with small samples that meet the analytical requirement guided the choice of fifty informants for this thesis. The informants were drawn countrywide for face-to-face and telephone interviews.

Data analysis was based on the three ideas of Miles and Huberman (1984:21) namely data reduction, data display and conclusion drawing. Data reduction included the selection of data such as music for transcription and information for analysis, translation of data from the vernacular language such as Chichewa to English and verification of the translations. Selection of data was based on what was relevant to the discussions of the thesis. Data display involved the assembling of organized information, which guided conclusion drawing.

The following were the sources of the data:

- ◆ Published and unpublished texts about mission/colonial education and Malawian music practices were consulted to discuss the status of music

education during pre-colonial and colonial periods in Malawi. Opinions on the principles of Western music education and of African music in general were consulted. The texts were relied on in identifying the beliefs and views about life and music among Malawians in order to argue ideas for a practical music education in Malawi

- ◆ Video recordings of live music, which enabled in-depth study and analysis of postures; facial expressions; gestures; emotions and other attributes of Malawian music performances were examined. These were then used to examine the relationship between body language and sound in order to gain insights into what constitutes music aesthetics among Malawians. Audio recordings of indigenous music that has resisted much of the social changes were analysed
- ◆ Oral narratives about Malawian views on music of the past and the present, relying on the memories of elderly people and professionals, were conducted in order to grasp the meaning and value of Malawian music
- ◆ Letter respondents on the situation of music teaching and music test answers, which were rich sources of information on Malawian music education, were part of the research data (Appendix II, pages A-5 to A-7).

1.7 Research Design

The 12 samples of ethnic music were taken from 8 research sites which were distinguished by four different factors:

- ◆ Geographical area
- ◆ Ethnic background
- ◆ Degree of acculturation
- ◆ Type of music.

Malawi is divided into three different geographical and administrative regions. In the southern region, Machinga, Mangochi, Mulanje, Sanje and Zomba districts

were selected for sampling indigenous music while in the central region, Lilongwe and Ntcheu districts were selected. In the northern region, Mzimba district was selected for sampling indigenous music. The main ethnic groups from the sampled music are the Lomwe, Nyanja, Sena and Yao of southern region; the Chewa and Ngoni of central region; and the Tumbuka of northern region. The selection of the music was based on the following criteria:

- ◆ Main ethnic group
- ◆ Function of the music
- ◆ Relevance of the music
- ◆ Popularity of the music
- ◆ Music of more traditional origin.

1.8 Organization of the Thesis

This thesis is organized in five chapters. Each chapter has various sections and a summary. After discussing the personal motivation of the researcher and the research outline of this thesis, Chapter Two explores the music practices in mission schools and churches as well as in government schools in the pre-colonial, colonial and postcolonial periods. It also discusses how some of the Malawians began to dislike their own indigenous songs, dances and music instruments. The chapter proceeds to examine the impact of music research on Malawian music and music education.

Chapter Three describes the status of music in schools and teachers' training education in the postcolonial period, 1964-2005. The chapter discusses some of the school practices that have resulted in undermining music in education. The chapter also highlights how the practices contradict policy statements and goals of music education. Chapter Four discusses ideas, materials, content and practice of music that would remedy the current crisis in music education.

Chapter Five summarises the main points of the thesis and draws conclusions. Recommendations for further research activities and for policy makers, music educators, government and the general public are offered.

Throughout the thesis, indigenous terminology, sentences and phrases are kept to a minimum and are in italic type. Sample materials of transcribed songs and photographs have been included in the main body of the thesis for easy linking to the concepts being described and analysed. The transcription of the melodies and rhythms of indigenous music into Western staff notation cannot be exact and it is used to provide a basic idea of the Malawian music. The melodies and rhythms can be varied at different performances due to the improvisatory manner of performing indigenous music. The English translation of the vernacular texts of indigenous songs is provided. A description of key terms, which occur in the thesis, is also presented. A CD containing two Yao songs is included.

1.9 Delimitation of the Thesis

The thesis discusses the perceived crisis in music education in Malawi, and investigates solutions to the crisis. This study involves analysis of selected content and practices of indigenous music. As a result, the investigated solutions are by no means exhaustive, but may have practical and theoretical implications for music education in Malawi.

1.10 Value of the Thesis

There are no documents on music education that have evaluated the state of music in education in Malawi. This thesis is the first to analyse the shortcomings of music education and to suggest alternative ideas for rectifying the shortcomings. The thesis will provide a point of departure for further research in music education in Malawi.

1.11 Description of Terms

The following terms are used in this thesis with the meanings described:

Aesthetic experiences: Refers to what is perceived to be good or beautiful by specific culture groups in Malawi, within the context of music practices. It includes what composers, performers, educators and spectators consider as appropriate, qualitative and competent.

African music: This refers to music practices that are considered traditional in societies in Africa.

Bodily-kinaesthetic intelligence: Refers to skill in dancing and eye-hand coordination.

Colonial period: This refers to the time between 1891 and July 1964.

Creativity: This refers to the ability to produce music that is new, original, appropriate and useful to people who make this music.

Crisis: Time of difficulty or a turning point from good to bad.

Culture: This refers to the beliefs, values and customs of a group of people, and the institutions that bond the people together. This term is also used to give a sense of identity, dignity and security.

Curriculum: This is a document that stipulates a rationale, content, method of instruction and mode of assessment for the teaching of a subject.

Education authorities: An inclusive term that refers to government officials, policy makers, curriculum specialists, research officers, teachers, head teachers,

school supervisors, school administrators and other professionals involved in decision-making in the Malawian education system.

Electronic music instruments: Refers to instruments that generate sound electronically rather than acoustically.

Europeans: Geographically this refers to the people of the countries such as the United Kingdom (England, Scotland, Ireland and Wales), Germany, Portugal, France, Spain and Scandinavian countries (Norway, Sweden, Finland and Denmark) as distinct from America. In this thesis the term will particularly refer to the people of the United Kingdom and Portugal who brought the Western civilization to Malawi through colonialism and Christianity respectively.

Examinable subjects: Refers to teaching subjects that receive priority attention in the Malawian education system. Terms such as core subjects and major subjects correspond to examinable subjects and will be used interchangeably.

Existential intelligence: Ability to wonder, ask philosophical questions and see the ‘big picture’.

Folklore: For the purpose of the thesis, folklore includes extant songs, stories, riddles, proverbs and clichés of a human group.

Formal education: Refers to education from the first grade of primary school to the highest level of the university. Also it refers to indigenous education where there is the presence of rules, able teachers, methodology and teaching and learning materials.

Holism: The ability to conceptualise things as wholes rather than separating them into their constituent parts.

Imperialism: This refers to the policy of extending a country's rule over other people's lands. In this thesis, the term is restricted to the rule of the United Kingdom in Malawi.

Implementation: Put decisions, ideas and plan into effect.

Informal education: Refers to the life-long process by which every individual acquires and accumulates knowledge, skills, attitudes and insights from the daily experiences and exposures to the environment at home, at work or at play.

Interpersonal-social intelligence: The ability to deal with and understand the behaviour, moods, desires and intentions of other people.

Intrapersonal-emotional intelligence: The ability to deal with and understand your own feelings, emotions and behaviour.

Logical-mathematical intelligence: This refers to mathematical and quantitative skills as well as certain kinds of reasoning.

Malawian education: Refers to education that takes place in public schools and colleges as distinct from indigenous formal or informal education.

Malawian music: This refers to all the music practices that are considered indigenous to culture groups in Malawi. The terms indigenous music, home music and Malawian music will be used interchangeably in the thesis.

Matrilineal culture group: Refers to a community in which succession and inheritance is traced through the mother, or the children born belong to the mother.

Moral: Refers to a message, a story, a lesson or an experience such as treating other people with respect.

Musical-rhythmic intelligence: Ability to identify rhythm, tempo, sound and other aspects of music; and to understand and create music.

Musically informed Malawians: This is an inclusive expression depicting individuals who make expert and meaningful contribution in matters of Malawian music and music education in the country. The expression includes composers of music, performers of music, music researchers, music educators and all other music professionals.

Naturalistic intelligence: Refers to the awareness of plants, animals and rocks.

Non-examinable subjects: Refers to teaching subjects that do not receive priority attention in the Malawian education. Terms such as minor subjects and optional subjects correspond to non-examinable subjects and will be used interchangeably.

Non-formal education: Refers to systematic education actively carried on outside the framework of the formal system for both adults and children.

Policy makers: Refers to government officials, professionals, curriculum specialists and research officers responsible for decision-making and the overall plans that determine the general goals and procedures in the provision of the Malawian education.

Postcolonial period: This refers to the time between July 1964 and 2005.

Pre-colonial period: This refers to the time between 1875 and 1891.

Principles: Refers to the rules, views and theories that are used as bases for music practices in a specific Malawian culture group.

Route map: This is a guide for subject combinations for each level of study at Chancellor College.

Social Darwinism: A social policy which allows the weak and unfit to fail and die. As applied to Africa, it considers the Africans as savages who belong to a weaker race than the Europeans.

Values: The term refers to the preferences that are useful or matter within the confines of particular people in Malawian culture groups. In the context of Malawian music, the term refers to useful issues such as the ability of music to unite and bring people together as well as to heal the sick.

Verbal-linguistic intelligence: Refers to language skills reflected in good vocabulary and reading comprehension; and to being sensitive to the meaning and order of words.

Visual-spatial intelligence: The ability to understand relationships between objects; and to think in pictures.

Western music: All the music practices of the Europeans. In the thesis the term will be used interchangeably with the term European music as distinct from the music of America, Africa or Asia.

1.12 Notes to the Reader

- ◆ Single inverted commas (‘ ’) are employed for words and phrases that are used out of their normal context. The use of double inverted commas (“ ”) signifies direct quotation.

- ◆ Documentation of published texts does not occur in a chronological order according to the years of publications. The purpose is to allow a logical flow of discussions, and all references are supplied alphabetically in the List of Sources.
- ◆ Some Web sites are continually changing their structure and content, so the information deriving from the Web sites included in the thesis may not always be available.
- ◆ Square brackets [] will indicate the author's inserted words in a quotation.

Chapter Two

Literature Review

2.1 Introduction of Western Music Education in Malawi

The teaching of music in the Malawian education system to date might seem satisfactory, considering that there are music teacher's guides, music syllabi and in-service music workshops for music teachers, but this is not the case. On the one side are education authorities who place music last in the tier of priorities, and give inadequate support in implementing and promoting music education. On the other side are musically informed Malawians who want music to be taught and fully supported like the science subjects. Discussions of the history of music in schools indicate that the current controversy about the place of music in the curriculum and the problems of purpose, outcome, content, methodology and support for music education started in mission schools during the pre-colonial period and continued in colonial schools.

Malawi was under British rule from 1891 until July 1964 and during this time the country was called the Nyasaland Protectorate. The early British missionaries came to Malawi in the second half of the 19th century before British rule. The primary aims of the missionaries were to introduce Christianity and to stop slave trade in the country in response to the call of David Livingstone in 1857. In the process of achieving their aims, the missionaries led the Malawians under their charge to accept and follow the European ways of life. The British missionary groups that settled in Malawi were the Universities Mission to Central Africa, now known as the Anglican Church, in 1861; the Free Church of Scotland in 1875; and the Church of Scotland in 1876. The South African missionary group, the Dutch Reformed Church, joined the British missionaries in 1888 in the country. Other religious groups that came to Malawi were the Muslims in the 18th century; the Roman Catholic White Fathers in 1889 followed by the Montfort

Fathers in 1901; and the Seventh Day Adventist Church in 1902. Every missionary group established its own education where subjects of instruction included music.

The teaching of Western music came together with Western education which began and developed first from the initiatives of the early British missionaries in the country. The Malawi Institute of Education (1998:4) notes:

[The British] introduced a Platonic class-oriented education: the best was for the European children; the second best was for the Asians and people of mixed races; finally, the third-best was for the Malawians. This was called 'education appropriate to the group and its status'.

As seen in the observation of the Malawi Institute of Education, a Platonic class-oriented education was racist by design. Besides placing Malawians in the lowest tier of racial superiority, this education denied them the opportunity to study what was responsive to their cultural situations in education. The Ministry of Education and Culture (1991b:70) observes, "[The] curriculum was unsuited to the needs of the country. Colonial education was aimed at instilling attitudes of loyalty and submission to the colonial values under the guise of christianisation". This mission/colonial purpose of education is repeatedly noted by the Malawi Institute of Education (1998:4):

The aims of education for Malawian children changed to suit colonial aims and expectations. The aims, practices and uses of 'African' education in Malawi were oriented towards facilitating the British 'civilization' mission.

The general goal of African education in Malawi was to maintain the indigenous social and cultural milieu of the people (Pauw 1980:153). But, from the observations of the Malawi Institute of Education as well as the Ministry of Education and Culture, it can be established that mission/colonial education was a tool for assimilating Malawians into Western ways of life. A Platonic class-oriented education neither respected nor appreciated the indigenous knowledge systems and values which have been practised, perfected and standardised for

many years of human existence in Malawi. As a result, the creative music skills and knowledge of cultural origin were not taught in British mission/colonial education.

2.2 Music in Mission/Colonial Education

Evidence that Western music was taught in mission/colonial schools in Malawi is readily available. Banda (1982:114) explains that in 1899 the Universities Mission to Central Africa (UMCA) opened the St. Michael's teachers' training college in central Malawi. Music studies included topics on composition, transcription and singing. Before Western music education was introduced in the country, Malawians did not read music because they had no written music tradition. Music was learnt and taught orally. The music topic on transcription indicates that the UMCA employed the reading approach which is characteristic of Western music education. The shift in pedagogy, from a rote process, which children were familiar with, to a reading approach, denied Malawians the opportunity to study, promote and sustain the standards of their ethnic aural/oral skills in schools. This denial is noted in Soko's (2000:5) observation:

In most mission stations, such as Livingstonia and Loudon in what is now Mzimba District, music became one of the subjects that were taught in the mission schools. Music notation and composition based on western theory were taught.

As seen in Soko's observation, the reading approach and Western music theory were central in Livingstonia and Loudon mission schools in northern Malawi. There is no indication in the discussions of Soko that indigenous music knowledge systems were taken as proper content for study in schools. The teaching of Western music and theory rather than indigenous music and theory in mission/colonial education is described by Chakanza (2001), a Roman Catholic priest and lecturer in Theological and Religious Studies:

When the Catholic missionaries of the Montfort Fathers came in 1901, they started Western music lessons in education in our seminaries. The

Mass involved the singing of Gregorian chants, polyphonies and motets that used either Greek or Latin words. The church found it appropriate for Christians to sing the songs properly in worship. This is why there was music education.

In this quotation, Chakanza acknowledges that the content of music education was Western in the Roman Catholic seminaries. In addition, he discloses that the purpose of teaching music was to make Malawians expert singers in religious music. Below is a song, Kyrie Eleison, which Father Chakanza explains that his teacher, Father Peter Mol of the White Fathers, used to teach on a topic of note values during his study at Kachebere seminary between 1962 and 1969. The song uses Greek words: Kyrie eleison, Christe eleison (Lord have mercy, Christ have mercy).

Kyrie Eleison

The musical score for 'Kyrie Eleison' is presented in five systems of a single treble clef staff. The lyrics are written below the notes, with hyphens indicating syllables that span multiple notes. The first system begins with a long horizontal line above the staff, indicating a long note value. The second and third systems each feature two lines of lyrics. The fourth system also has a long horizontal line above the staff. The fifth system concludes with a double bar line. The lyrics are: Ky - ri - e_ le - i - son (iii); Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son; e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son; e_ le - i - son. e_ le - i - son.; Ky - ri - e_ le - i - son (iii).

Source: Cinyanja Hymns by The Liturgical Commission

As seen in the song above, music lessons involved the study of Western music theory and performance practice: pitch and rhythm notation and expressive instructions as shown by the phrasing and fermata. The study of theory in subjects of instruction has been central to Western education and this is recognised by the Ministry of Education, Sports and Culture (1998:6): “[Western education was] elitist in character with focus on theory and examinations”. This is reflected in the writings of Phiri (1975:7) where a school certificate of Pastor Charles Chidongo Chinula of the Livingstonia mission is shown. This certificate demonstrates that Practice Music and Theory Music were distinct subjects of study. There are no indications in Phiri’s and other writers’ discussions which indicate that other mission/colonial schools offered studies and examinations in music. Phiri observes that the purpose for music education was to help Malawians to compose and perform hymns for worship. This purpose of music education is reflected by Temple and Jones (1969:V) who explain that compositions done by learned Malawians were sung in churches and in schools during the daily worship or prayer.

The observations of Banda, Soko, Chakanza, Temple and Jones as well as Phiri suggest that the purpose, outcome, content, principles and methodology of music in mission/colonial schools were Western. Decisions of what to teach in music and how to teach music had nothing to do with the Malawian views; and had little, if any, meaning and value to Malawians whose ways of life were rooted in indigenous music knowledge systems. Mission/colonial schools were instrumental in implanting the idea in Malawians that the philosophy and content of their culture in the way of music expression were not worthy.

Apart from learning music to sing church songs properly, there are no indications in the discussions of the above writers that explain the additional benefits that children gained in music education in mission/colonial schools. The lack of information on extra-musical purposes in education appears to indicate that the intellectual, moral and physical benefits that derive from creative music practices

were marginalized. The study of music instruments, instrumental music and compositions intended to be used for various social functions seem not to be part of the purposes for music education. Based on the available evidence, mission/colonial education offered limited or partial music knowing which continues to be experienced to date in Malawian education. Besides, a Platonic class-oriented education impressed upon some Malawians to start thinking and acting as the Europeans who did not value indigenous music. To date, the education authorities have perpetuated the relegation of music in Malawian education.

2.3 Exclusion of Achewa Music in Schools

As noted in Section 2.2, the literature establishes that the purpose, outcome, content and methodology of music in education have always been Western in mission/colonial schools. In the context of Achewa of central Malawi, Steytler (1939:197) shows that Chinyanja, also known as Chichewa or Nyanja (vernacular language of Achewa), was the only aspect of Achewa culture which was included in music education. In his study of Achewa, Steytler observes that the missionaries excluded Achewa music in education. Instead, they encouraged the Achewa to compose Chinyanja words to fit Western tunes which were the content of music in schools. This implies that the missionaries denied the Achewa school children the chance to practise and develop their potential in composing ethnic tunes.

Below is an example of a French folk tune called Frère Jacques (Brother John) which was set to Chinyanja words with the title *Yafa Nkhumba* (The Pig is Dead). This tune is selected and discussed because its origin is traceable. As a school child in standard one, I sang the song as a two part round at Chikowi primary school in southern Malawi.

Yafa Nkhumba

French Folk Tune

$\text{♩} = 90$

Fré - re Jac - ques, Fré - re Jac - ques. Dor - mez vous?
 Ya fa nkhu mba, ya fa nkhu mba. Ti ka dye ko?

Dor - mez vous? Son - nez les ma - ti - nes, Son - nez les ma - ti - nes,
 Ti ka dye ko? Pa me ne ta khu ta, pa me ne ta khu ta,

Ding ding dong, Ding ding dong.
 Mi mba tu tu mbe! Mi mba tu tu mbe!

In the transcription of the song, the Chinyanja words are not a translation of the French text which derives from a non-tonal language. They are written below the French words to show how the French text was substituted. The Chinyanja words are:

<i>Yafa khumba</i>	The pig is dead
<i>Tikadyeko</i>	Let's eat it
<i>Pamene takhuta</i>	When we are full
<i>Mimba tutumbe!</i>	The stomach inflates!

In Steytler's study, there are no discussions that show the impact of the process of composing Chinyanja words to fit European tunes. In addition, there are no indications that explain whether music and language were important aspects of music studies in schools. However, as seen in the song, the French folk tune and the Chinyanja words are compromised. The rhythm pattern of Frère Jacques is altered (tones in ellipse shaped circles) in measures three, four, seven and eight to fit the syllables of Chinyanja words. In measures three and four, the *-ko* (locative syllable) was added to the word *ti-ka-dye* which has a high tone on the *-ka*-syllable to give an emphatic effect. This resulted in splitting in half the original

minim, on beat three of measures three and four, to complete fitting in *ti-ka-dye-ko* (which has three distinct high tones on every syllable of the word *ka-dye-ko*). Besides, a rhythmic activity in the last two beats of these measures was created. However, the fitting of *ti-ka-dye-ko* at the ascending melodic contour offsets the tone of the locative syllable, giving the word four possible meanings when sung. It may mean requesting permission to go and eat the pig; pointing to a place where a pig is to be eaten; everybody is to have a share of the pig's meat; and not all the meat will be eaten. The multiple meanings of this word as a result of fixing it at the ascending melodic contour, give an impression that issues of tone in Chinyanja were overlooked in the process of composing Chinyanja words to fit the tune of Frère Jacques.

Steytler (1939:203-204) observes that the converted Achewa Christians held the view that the function of the school was to teach what was unknown. Because ethnic music was well known, there was no need for children to perform the music again in schools. This view contradicted the principle that urges teachers to move from known (indigenous music) to unknown (Western music). The Ministry of Education, Science and Technology (2003:35) notes that Nyanja was well known and yet it was taught in schools. During the colonial era, Chichewa and Tumbuka languages were used as the medium of instruction in schools. Chichewa was used in southern and central Malawi and Tumbuka in northern Malawi. English was introduced in the third year of the primary education and became the medium of instruction in the senior primary and secondary education.

The converted Achewa Christians considered the school as a place for serious business, and 'playful' indigenous music, especially the hand clapping and stamping of feet, did not characterize such serious business. Ironically, the same music accompanied by hand clapping and stamping of feet was central to teaching morals to children; and in serving various functions at social gatherings before the coming of the missionaries. Before mission/colonial education, matrilineal ethnic groups were establishing initiation institutions for boys and girls. For the Achewa,

mgule wamkulu was for boys and *thimbwidza* for girls. The initiation institutions were established in order to train the youth when they came of age. The elders attempted to inculcate wisdom, customs, beliefs, laws and values into their children's minds through music which was well known. This was one of the Achewa's assessments of the value of music. The initiation institutions and the use of music for moral teaching continue to date among the Achewa. The discussions of Steytler suggest that consultations happened between the school authorities and converted Achewa Christians on their views about ethnic music. It appears that the ideas about ethnic music as 'playful' and 'well known' as the basis of excluding it in music education were imposed views on the Achewa by Christian leaders. These views derive from the belief that there was something sinful in Achewa cultural music because this music was part of the converted Achewa Christians' pagan life they had forsaken. It is likely that these Christians disliked their own music based on the teachings of the missionaries. Consequently, they supported and encouraged mission/colonial education in Achewa areas to ignore cultural music. Probably, they also denied their children participation in Achewa cultural music outside school. This signals that an Achewa generation that disliked their indigenous music was being prepared.

2.4 Application of Western Principles to Indigenous Music

Strumpf (2001:5) notes that by the early 1900s Scottish missionaries at Livingstonia mission used tonic solfa notation, a Western system, for creating Christian hymns from indigenous tunes. This reinforces earlier recognition that Malawians who received music education in mission/colonial schools started to sing by reading rather than by rote. Strumpf's observation reflects the practice of Europeans to write music on paper so that the same music can be instantly available for the performer in future. Europeans write music as one way of preserving it and they also use this preserved music to teach and analyse. According to Strumpf's observation, it is argued that the application of tonic solfa notation to indigenous music writing undermined the creative potential of this

oral/aural music. Indigenous music belongs to the improvising tradition which involves adding, skipping and subtracting elements of the tunes during performance. The application of tonic solfa notation to indigenous tunes fixed them in a medium that restricted what performers could do with these tunes. Thus, tonic solfa notation manipulated the creative practices of indigenous music such as rhythms, pitches, style and other music idioms. In this respect, the vitality and creative possibilities responsive to the cultural situations of Malawians evoked by indigenous tunes in their oral/aural tradition were repressed and unappreciated. The non inclusion of such music in the curriculum undermines the philosophy, content and outcome of music education enunciated in the policy goals of the Ministry of Education and Culture (1991c:iii): “Help preserve Malawi’s cultural practice; [and] develop an appreciation for the practice of one’s culture”.

Nzewi (2001:1) observes that there are disadvantages in employing Western models in music education in Africa: “[They produce] critical problems of purpose, content and method besetting modern music education in Africa right from inception. The result is the continued mis-education of the African child and adult”. Nzewi’s observation is noted by the musically informed Malawians as that any inclusion of the principles and content of indigenous music in the music syllabus is compromised by the Western principles. This confuses the purposes for which Malawians created music.

2.5 Dualistic Attitudes towards Indigenous Music

Researchers and scholars have, in various ways, undertaken discussion of dualistic attitudes of the missionaries, colonial administrators and Malawians towards indigenous music. The discussions in this thesis should, therefore, be seen in the context of the existing literature. Before colonisation in Malawi, formal or informal indigenous education was a means to learning about family and community work as well as social responsibilities; acquiring expected spiritual as well as moral values; and instilling a spirit of practical participation in

community life. Thus, indigenous education came as a package of integrated experiences that included intellectual development, physical training and morality building. Indigenous music was an important component in this education.

2.5.1 Negative Attitude towards Indigenous Music

Ross (1996:81) observes, “Christianity came to Malawi during the heyday of the Western imperialism and social Darwinism, when there was a powerful tendency to consider African culture and religion to be primitive and backward”. The Christian tendency to believe that Malawian culture is primitive has divided Malawians in the way they view ethnic music. The research I did in 1998 among the converted Yao Moslems of Mpili area in Machinga district indicates that some Moslems followed and still follow *Chinasala's* view (i.e. the Islamic view) of Yao indigenous songs, dances and music instruments as ‘passports to hell’. This kind of view was and is held by some Christians and it has created controversies among Christians about ethnic music.

Soko (1986:10) discusses that the colonial administrators and the missionaries gave powers to Malawian chiefs to arrest *vimbuza* dancers as well as to confiscate their drums. *Vimbuza* is a dance that helps to cure spirit illnesses among the Ngoni and Tumbuka people in northern Malawi. But, Christians who were found participating in *vimbuza* dance were excommunicated from the church. Kamlongera et al (1992:99-105) note that both the Europeans and the European minded Malawians persecuted indigenous music in the colonial era. Jones (1936:1) stated, nearly seventy years ago, that Westerners are predisposed to think that their own music is the only real music, while other music is barbaric and less perfect.

At the Blantyre Mission Native Conference 1901, the Presbyterian Church elders representing twelve different churches countrywide assembled to discuss, among many things, matters of native dancing. The church elders included Cedric

Kalaliche (Blantyre mission), Thomasi Cheonga (Domasi mission), George Maganga (Mlanje mission) and Yuraya Chatonda (Livingstonia mission). Ross (1973:15) reports, “There was evident feeling that Christians should not only hold aloof, but discourage native dances by every means in their power. The native dancing in this country is to Christianity what darkness is to light”. In the Roman Catholic Church, the feeling of the Presbyterian Church elders is reflected by Chakanza (1972:1-2), “In the field of religious music, there was apparently little effort made to foster the musical idiom of the people. [In addition,] being unable to execute properly the European tunes, Malawians tended to corrupt them to suit their tastes and singing abilities”. This inability to execute properly the European tunes is noted by Kidney (1921:119), “I have heard the younger natives singing, or rather murdering, good old English hymns and tunes, and the children are ignorant of the wild music of their fathers”. Kidney’s writings as well as Chakanza’s relate to the findings of Hertherwick, as quoted by Rattray (1907:v) that the “Native life, habits and customs [were] rapidly disappearing from the country before the advance of civilization and the work of Christian missions”. Hertherwick’s findings suggest that the religious groups and mission/colonial education were succeeding in oppressing ethnic music of Malawians.

The report by Ross and observations of Chakanza, Kidney and Hertherwick establish that indigenous music was not a source of inspiration and pride in church music. Because the leaders of the churches controlled schools, indigenous music was undermined in these schools. The above reports and observations indicate worrisome trends: indigenous music knowledge systems were rapidly disappearing; children were becoming ignorant of these knowledge systems; and efforts were not undertaken to sustain the standards of indigenous music knowledge systems. The churches and mission/colonial schools were pressing hard to make Malawians acquire the knowledge, experience and sophistication of Western music which they did not immediately understand and appreciate. This may explain why Malawians were “corrupting European tunes” and “murdering good English hymns”.

The desire of the Europeans and the European minded Malawians to deny Malawian children studying music of their cultural origins in schools is noted by Pauw (1980:153). Pauw discusses that from 1900 the Overtoun Institute at Livingstonia began to offer Malawian children the type of education that European children received in arts (including music) and classical languages. In 1909 the Livingstonia Mission Council (LMC), composed largely of Malawians, perceived the arts course as being very idealistic and not relating to the general goal of African education in Malawi: “To maintain the indigenous social and cultural milieu of the [Malawian] people”. The move by the Europeans and European minded Malawians to teach both the native and European children the Western music was felt to alienate Malawians from their indigenous music knowledge systems. The LMC recognised this move as misleading and it recommended the abandonment of the European arts courses intended for Malawian children. But, Pauw explains that the European minded Malawians successfully objected to the recommendation, which they interpreted as a major decline in education standards. Pauw’s observations reinforce earlier discussions that Malawians who acquired and followed the Western ways of life undervalued, scorned, underrated and denied their music genius of cultural origins. They prevented Malawian children from practising, studying and sustaining their creative capabilities in indigenous music, either in church or in mission education.

Some educated Malawians had reserved a negative attitude towards their home songs, dances and music instruments. In his quotation of Serman Chavula, Soko (1986:11) observes that Reverend Charles Chidongo Chinula believed in purifying and preserving Malawian cultural customs such as music rather than neglecting and destroying them. As seen in Soko’s observation, Chinula reflects the mission/colonial attitude that indigenous music is indecent, but with some reservations. These reservations (e.g. denial to destroy ethnic music) urged some products of mission/colonial education to call for a need to ‘purify’ indigenous music. However, neither Chavula nor Soko discusses what was to be done to

‘purify’ indigenous music. It is assumed that the term ‘purification’ meant ‘improvement’, as noted from Kubik (1967:3):

The most dangerous one of all popular opinions about African music is the belief that the Traditional African music requires “improvement.” This attitude is still frequently found among people with a teaching mission, i.e. teachers and missionaries, and also among the young Africans with similar professions.

Although the term ‘improvement’ is not elaborated as seen in Kubik’s observation and discussions, it is speculated that it means additions and subtractions of certain features of ethnic music to bring it to a Western standard. Kububa (2003), a 38-year-old singer and composer of religious songs, holds that indigenous music requires ‘refining’. He sang a song, *Kalumaluma*, as an example of indigenous music that he ‘refined’ (changed) into a religious song called *Chipulumutso*. *Kalumaluma* is the same song that I recorded from a performance led by Dan Chiwaya (see page 2-23). Figure 2.5.1.1, below, shows a transcribed excerpt of the song *Chipulumutso* derived from Kububa’s process of ‘refining’.

Figure 2.5.1.1

Chipulumutso

Sosten Kububa

♩=80

1

Ti sa bwe re rembu yo nku ta ya. Chi pu lu mu tsocho

Ti sa bwe re rembu yo nku ta ya. Chi pu lu mu tsocho

Ti sa bwe re rembu yo nku ta ya. Chi pu lu mu tsocho

Ti sa bwe re rembu yo nku ta ya. Chi pu lu mu tsocho

Chord Progression: i N6 i6 v7 i 4

I did the transcription of this song based on the Zomba Holy Cross Choir (ZHCC) audiotape. The words of the song are:

Tisabwerere mbuyo nkutaya

We must not turn back and lose

Chipulumutso chopezapeza

The acquired salvation

As seen in Figure 2.5.1.1, Kububa removed certain features of *Kalumaluma* and these are: special effects created by syncopated tones, call and response form, rhythm patterns, handclapping, tempo, texture (monody) and text. Instead, he applied Western principles to the tune of *Kalumaluma*. As an example, the analysis of chord progression for the segment in the rectangle in *Chipulumutso* is summarized and shown in Figure 2.5.1.2, below:

Figure 2.5.1.2

Summary of Chord Progression

According to Western theory, Kububa applied a Neopolitan sixth chord (N6) by altering pitch B of the supertonic triad (BDF) of the A minor scale to pitch B^b. This alteration changed the diminished triad (BDF) to a major triad (B^bDF). As noted in Figure 2.5.1.2, the chord progression is faithful to the practice in Western art music where a Neopolitan sixth chord is followed by a tonic six four and then a dominant seventh chord, before resolving into the tonic. The raising of pitch G by a semitone to pitch G[#] gives a feeling that *Chipulumutso* used a harmonic minor scale where the seventh tone is raised. In Figure 2.5.1.1, the circled triad (AC[#]E) in the second ending illustrates the use of the Picardy third with the minor triad (ACE) becoming a major triad (AC[#]E). Kububa used this technique to conclude a section of *Chipulumutso*.

The features discussed above are not found in *Kalumaluma*, but they substituted the idioms of *Kalumaluma*. Kububa (2003) argues:

To use traditional music in religion or for entertainment we must ‘clean’ it first by changing the rhythm and the text that excite immoral deeds. Like the way we put salt in *ndiwo* [relish] to get a good taste, we must harmonize the music to sound nice. You know you eat *kalingonda* (wild beans) after removing its poison by boiling it in water for hours.

As noted in Kububa’s quotation, the analogy of poison to indigenous music idioms emphasises a disturbing impact that Western civilization has left on some Malawians. It is not explained how call and response, rhythm patterns, hand clapping, tempo and texture of *Kalumaluma* excite immoral deeds. The lack of explanation suggests that local musicians such as Kububa are simply predisposed to think that cultural music is pagan. Kubik (1967:3) urges Malawians to explore and find “beauty and artistic integrity” in their indigenous music. This music started at least 2.5 million years ago in Malawi.

The Ministry of Youth, Sports and Culture (2003:2) notes: “Archaeological research has shown that Malawi has had human occupations for a long period. The discovery of Malawi’s first hominid called *Homo rudolfensis* had confirmed

that Malawi's cultural origins are at least 2.5 million years". This shows that indigenous music is the result of the collective intelligences of the Malawians of the many past generations. The songs, dances and music instruments come from the souls of the Malawians and they carry with them the valued records of customs and beliefs. The Ministry of Education and Culture (1991c:iii) recommends the safeguarding, preserving, valuing, promoting and studying of indigenous music in education in Malawi.

The attitude which denies the development of purposes, outcomes, contents and methods of music education which are responsive to the cultural situations of Malawians can also be noted from the thoughts of some student-pastors. As a hired music teacher at Zomba Theological College, I set and administered the end of academic year music test to fifty-two students on September 13, 2003. One of the questions that students answered was: "The teachings of some foreign religions in Malawi argue that indigenous songs, dances and music instruments have something evil in them. Therefore, religious people should not perform them. Discuss your opinion". Students were allowed to answer in either English or Chichewa in order to present well-articulated answers. Out of fifty-two students, fourteen representing 27% indicated that indigenous music is evil. A few grammatical corrections have been made to some of the students' answers as follows:

Mughandira (2003:2)

Indigenous songs, dances and music instruments have something evil in them. For example, people dance most of the traditional dances half naked. This arouses sexual feelings to the dancers themselves and spectators who in the end of the dance may engage in unacceptable sexual practices. This makes the songs and dances evil.

It can be noted in Mughandira's opinion that not all indigenous dances are performed half naked. It is imagined that there are culturally relevant dance practices that deserve acceptance in creative practices in churches or in schools.

Juma (2003:2)

Nyimbo ndi magule achikhalidwe chathu zimakhala zoyipa ndi zonyasa zikalowa chikunja. Kuvina kodula chiwuno, kugwedeza matako moyipa ndi mwachikoka ngati ali akazi, mavalidwe oyipa owonetsa maliseche kapena nsonga zamatako zimapangitsa nyimbo ndi magulewa kukhala oyipa. (Indigenous songs and dances are bad when performed in a pagan way. Wiggling of the waist and the buttocks in a bad manner especially by women as well as the dressing that shows nakedness or the edge of buttocks makes songs and dances to be bad).

Juma's view suggests that if indigenous music is performed in a non-pagan way, the music could be recognised as good. The nakedness and its related attributes are seen to be the aspects of evil. The presence of these aspects in dance performances qualifies the dance as evil. It is noted that Juma does not emphasise the nakedness and wriggling of men as being evil. Like Mughandira, Juma has said nothing on songs and music instruments.

Mughandira's and Juma's opinions indicate that the misguided Malawians in matters of indigenous music knowledge systems are blind to recognise that there are appropriate songs, dances and music instruments of cultural origins that are worth including in churches and schools. This indication was noted by thirty-eight students, representing 73% of the students who answered the above test question. The sample answers of the thirty-eight students are discussed from page 2-25 under the discussions of positive attitude towards indigenous music.

To date, some musically informed Malawians believe that the practices of some radio stations, churches and the television station promote the negative attitude towards indigenous music. Likombola (2003:7) notes, "Radio 2 FM tends to feature programmes where young Disc Jockeys feature Western music". She explains that since these programmes are aired regularly and weekly, they impress upon Malawians that Western music is the best. In turn, children are urged to appreciate Western music and in the process they acquire a negative attitude towards ethnic music. Likombola's observation is noted by Phiri (2002): "My concern is we get tunes from South Africa and East Africa. Malawian music is not

given much air time”. Phiri further observes, “Malawian music can be studied as folk music and individual composition. The country is rich in traditional music which is being purloined by other composers”. The observation of Phiri that there is a tendency to ignore Malawian music by giving little attention to it is described by Graham (1989:294) that Malawian artists take home much of the popular music from Zimbabwe and South Africa. This practice is reflected by Fellows (2002) who notes that Martin Chilimapunga, the controller of the MBC Radio 2, expresses anger in response to the large quantity of foreign music, especially reggae, which is being played on the national radio. Chilimapunga asks: “Why should we sound more Jamaican than the Jamaicans themselves”? Fellows recognises that on his part, Martin Chilimapunga encourages Malawian musicians to incorporate indigenous Malawian sounds into their music by featuring some of the Malawian music in the weekly Top 20 Music Programme.

The concern of marginalizing Malawian music is also noted from some staff at Television Malawi. Mkandawire (2003), a television presenter, discusses, “Channel O is for Africans and not for Europeans. As such, more songs aired on this channel should be those done by Africans and those promoting our African culture”. She elaborates that Channel O, an all music television, has a few programmes that feature traditional African music compared to other programmes that feature Western music. Malawians who watch Channel O have more time to see and listen to the Western music than the traditional African music. As a result, Malawians tend to consolidate their appreciation of Western music and continue undervaluing African music. She admits that Television Malawi gives inadequate time coverage for indigenous music:

With the lack of music education from which we would learn to appreciate African music, I wish Television Malawi had given more time to African music. We have Zakwathu and Music Splash programmes that feature Malawian music, but additional or more of these programmes would be helpful.

2.5.2 Positive Attitude towards Indigenous Music

As noted in Section 2.2.1, each missionary group prepared a Malawian generation which denied its own indigenous music. However, the available literature also shows that some missionary leaders encouraged their converts to use their ethnic tunes for church music. William Koyi and Donald Fraser of the Synod of Livingstonia Church of Central Africa Presbyterian included indigenous tunes in worship. In his preface, Colvin (1997) discusses that William Koyi, the South African Xhosa evangelist, initiated indigenous hymn writing in the church in northern Malawi. Although the writing of Malawian aural/oral music traditions compromised certain idioms of these traditions, the converts were not forbidden to make music of their cultural origin.

Taylor (1959:3) notes that Donald Fraser, the Scottish missionary, encouraged the Christians to compose hymns from Ngoni “old fine tunes”. Between 1890 and 1900, Fraser consolidated and authenticated the indigenous tradition of Christian composition. Phiri (1975:49) observes that Donald Fraser held choir festivals where he introduced new hymns set to indigenous tunes and biblical stories. He also gave prizes to students who arranged hymns based on Ngoni songs. Mphande (1967/71:19) explains, “Scots missionaries admired Ngoni choral singing and encouraged Ngoni converts like Daniel Nhlane to take melodies from the tribal stock, even war songs, and create hymns”. But, there are no indications in the discussions of Colvin, Taylor, Phiri and Mphande that either show the kind of harmonic principles that the Christians applied in the indigenous tunes or whether Koyi and Fraser encouraged the integration of indigenous music in music education. However, Christians may have employed Western theory in harmonising the indigenous tunes because they received a Western music education.

Figure 2.5.2.1, below, shows a harmonised tune which Temple and Jones (1969:81) discuss as having been arranged from a Tumbuka wedding song by Ben

Nhlane. Temple and Jones note that the words of this tune conform more closely to the original words of the Tumbuka wedding song. But, the words of the wedding song are not included in the writers' discussions and are not available in the national archives and libraries in the country. Colvin (1997) admits that Ben Nhlane arranged "O Praise the Name", but he explains that the hymn was created from an old Ngoni wedding tune about 1890. Colvin's observation contradicts Temple's and Jones' on the ownership of the hymn on the basis that the Ngoni and the Tumbuka are two different ethnic groups. These contradictory observations suggest a need for further study in order to establish reliable historical accounts of the hymn. Currently, the hymn is sung in Chitumbuka and English languages in churches.

Figure 2.5.2.1

O Praise the Name

From a Tumbuka Wedding Song

♩ = 80

Leader

O praise the name of Je - sus,

Chorus

O

praise the name of Je - sus, our King,

praise the name of Je - sus. Our King our

Our King our

our King, our King. O praise the name of
King, our King, our King, our King, our King, our King.
Je - sus, O praise the name of Je - sus, our
King, O praise the name of Je - sus, our
King.
King.

Temple and Jones (1969:80-81)

There are indications in the discussions of Colvin, Taylor, Phiri, Mphande as well as Temple and Jones that not all the Europeans and Malawians disliked indigenous music. This attitude towards indigenous music is described by Soko (1986:10-11) who discusses that in the 1920s Malawian intellectuals, consisting of Christians and Church Pastors, felt the banning of indigenous music was not good for Malawians. Christians started again to participate in indigenous music secretly for fear of being excommunicated from the church if the leaders of the church knew of their participation. The return to indigenous music challenged the Christian's oppressive belief that this music was sinful. Soko notes that indigenous music continued to play a central role in the many aspects of life among the people of various cultural groups.

Soko's observation is reflected in the discussions of Chiwaya (2003), the 82-year-old singer and traditional player of *ching'wenyeng'we* (a traditional fiddle), that

Yao indigenous music survived the condemnation from *Chinasala* (Islam) and converted Christians. Chiwaya sang the song, *Kalumaluma*, (see Figure 2.5.2.2) as an example of home music that continues to play a significant role in the lives of the Yao people in initiation ceremonies until today. He learnt to sing the song in 1927 during his initiation rite. The song is in the Chinyanja language as a result of interactions between the Yao and the Amang'anja of Zomba district. In the text, the term *yaya* is the Amang'anja generic name for a woman.

Figure 2.5.2.2

Kalumaluma

Manganje Song from the Yao

♩=80 Leader

1 Wo_ ye! Ka lu ma lu ma nju chi

Wo!

Hand clapping

4 we ya_ ya. Ka lu ma lu ma nju chi we.

Wo!

Song Recorded at Mbatata village on February 20, 2003

The words of the song are:

Woye! Wo!

Vocables

<i>Kalumaluma njuchiwe</i>	The sting of bees
<i>Yaya</i>	Generic name for woman
<i>Kalumaluma njuchi</i>	The sting of bees

The words of the song, which are figurative, are as old as the tune itself and they warn the initiates of the danger of mixing and staying together with the opposite sex before the right time. The words urge the initiates to keep social distance from the opposite sex so as to avoid pre-marital sex.

The lead singer begins the singing of the song with an introduction, *Woye!*, and the chorus answers with the vocable, *Wo!* According to Chiwaya, this introduction imitates a cultural practice where a visitor who comes to a house shouts *odi* (a call) and the owner of the house replies with *e* (vowel for Yes) as a sign of granting the visitor permission to enter the house. In this song, permission or agreement to perform the song is dramatized in the introduction. During singing, it was noted that the performers stressed tones which have an accent symbol below them. The stressed tones, in measures three and five, offset the normal accentuation pattern. This gave a feeling of syncopation characteristic of the singing style of *Kalumaluma*. Some of the elements of *Kalumaluma* are discussed on page 2-15.

The 1965 Vatican II order of the Roman Catholic Church urged the implementation of vernacularism of the Mass and the entire Catholic liturgy. Such vernacularism influenced music in the Roman Catholic Church in Malawi. Interest in music shifted from performing the melodies of the Gregorian Chants to singing indigenous tunes such as *manganje* and *tchopa* in worship. The indigenous music is explored as part of the processes of composing songs and dances for religious services. Beneti (2003), the Dean of Studies at St. Peters Major Seminary, notes that the idea of vernacularism was intended to stop the estrangement of people from their culture by foreign values. To date, the Catholics, who constitute about 20% of the population, have advanced in

exploring the indigenous music for worship purposes. The church's initiative to explore indigenous music for performance purposes was a change in attitude towards indigenous music and this is reflected by the student-pastors of the Zomba Theological College as follows:

Ponchisi (2003:2)

Indigenous songs and dances have nothing evil in them at all. There are indigenous songs that express grievances and requests for peace in times of crisis. It was by these songs that God listened to people and supplied rain in times of drought. If there were some evil in them God would not have answered their prayers at all. There were songs and dances for approaching God at rain making shrines during sacrifices of thanksgiving for good harvest.

Phiri (2003:2)

Everybody sings local songs more easily than foreign songs in the church. Many people feel something and get moved if they are singing what is their own or what they know and understand. If you ask me, I will tell you that there is nothing evil in our indigenous songs, dances and music instruments. History tells us that within the same group of missionaries they were divided. Others saw our music to be good.

The observations of Ponchisi and Phiri seem to indicate that despite the existing dualistic views towards indigenous music, indigenous tunes could be used for worship purposes. It may be noted that the generalisation of indigenous music as bad does not give a true picture of the music. Indigenous dancing has been an occasion of healing, joy, thanksgiving and praise to chiefs or heroes. The Tonga people perform *mashawe* as a therapeutic dance for sick people. The Lomwe of the Zomba district perform dances as forms of prayers and supplications for help from God in times of droughts. The dances are intended to bring the rains down for the good of the people. Christian Literature Association in Malawi (1975:6) observes:

The local African tunes are in no way inferior, or "pagan", or fit for use only in villages or at funerals or at women's meetings. The African tunes

should most certainly be used at public worship in our churches, so that our singing can be lively and joyful, out of the hearts.

The observation of the Christian Literature Association in Malawi shows the attitude of new leaders of the Presbyterian churches in both British and Scottish missions against the oppressive views of the past leaders toward indigenous music. The positive attitude towards ethnic music is also observed in schools during the postcolonial period. Chimombo (1987:1) notes, “Malawian folklore studies in the sixties and seventies have been characterized by a turning to indigenous culture ... a defence of culture ... storage and protection of indigenous art forms”. As noted in Chimombo’s observation, the turning to indigenous culture recognised the importance of traditional Malawian customs and values. Folklore studies included documentation and analysis of the nature, content and uses of indigenous music. However, many researchers in the sixties and seventies seem to have limited capacity to handle issues of indigenous music in depth and scope. This derives from the fact that many researchers were not music professionals and their drive to study indigenous music was limited to analysing the texts of the songs.

Given the recognition of the importance of indigenous music, it is observed that the music has not been studied to understand its theory, teaching and learning processes, performance styles and creative processes. The observation is noted by Kimble (1982:11-12), the former Vice Chancellor of the University of Malawi: “One important facet of our culture has been neglected by the University, namely music”. Kimble urged music educators and professionals to include the following aspects of indigenous music in the music education courses of Chancellor College:

A study of the ulimba or xylophone, documenting traditional methods of how this instrument is taught locally will lead to a guide/method book for students from other areas to learn, and to appreciate, a different musical expression. Similar studies will be made of various drumming styles, playing of indigenous instruments such as the gourd-trumpets or the mbira or thumb piano. We need to build up a well-documented collection of

Malawian songs, transcribed and analysed for study, preservation, and performance by soloists and choirs.

With his urging, Kimble suggests the importance of exploring indigenous models in studying indigenous music. Kimble's recommendation to analyse home music is reflected by Strumpf (1983:7), the founder of music programme at Chancellor College:

It is important for African scholars to define as only they can, what African music really is. This is necessary not only as a significant contribution to the study of an important area of world music, but also to give other African individuals greater insight into their own music.

The outcome of Strumpf's and Kimble's recommendations is not felt to a large extent at Chancellor College where to date indigenous music instruments such as xylophones, gourd trumpets, *mbira*, drums and other cultural instruments are not available for study. Normally, every department of the college submits a budget of requirements to college administrators annually. The records of the department of Fine and Performing Arts (FPA) show that every year a budget on the requirements in music is submitted. The answer the FPA receives from its budget submissions has always been that there is no money.

Recommendations such as Kimble's are well known by the authorities of Chancellor College, the University of Malawi and other professionals, but the documentation of methodologies of playing cultural music, production of method books on the same and a collection of transcribed and analysed cultural music are not done because of the lack of funds. With limited personal resources, music lecturers and their leadership have only made audio/visual recordings of some songs, dances and instrumental music as well as analytical studies of certain music genres on a small scale. Not much has been done to analyse and promote indigenous music and this is noted by the Ministry of Youth, Sports and Culture (2003:12):

Activities such as music, dance and drama should be intensified. Though rich in all of them Malawi has not adequately promoted them. To promote

them properly government shall establish [the] Cultural Council whose functions will include ensuring that standards are maintained in the teaching of fine and performing arts.

As noted in the above quotation, the facilitation of teaching the fine and performing arts (music and dance included) is the responsibility of the Ministry of Youth, Sports and Culture (MYSC). The responsibility is shared by the Ministry of Education, Science and Technology (1991:vi) when it states,

Senior secondary education will be terminal for most of the students, therefore the study of music and dance will help these students to get employment in the music industry or be self-employed.

From the quotation and MYSC's, the two ministries endorse the importance of teaching fine and performing arts, yet in primary, secondary and teachers' training education music is not taught. As observed by the Ministry of Youth, Sports and Culture, schools are yet to see the impact of the Cultural Council.

Another activity that has shown a positive attitude towards ethnic music is the establishment of the cultural laws. Kamlongera et al (1992:105) observe that the Commercial Advertising (Traditional Music) Control Act of 1978 to protect *mbumba* music was established. *Mbumba* music refers to political songs and dances that women performed at political rallies during the rule of Hastings Kamuzu Banda, the former Head of State in Malawi. Kwilimbe (2003), the Director of the Department of Arts and Crafts, indicates that this cultural law derived from a presidential decree. Banda made the decree at a rally when he was informing Malawians of his response to the intention of a German company to record *mbumba* music. Banda described *mbumba* music as "sacred or holy" and therefore could not be recorded by any foreign company.

Nevertheless, he allowed the Malawian state-owned national radio to record and broadcast this music. Banda also encouraged indigenous music through his policy of reviving banned and abandoned indigenous dances. Soko (2000:7) observes,

“[Hastings Banda] disagreed with the imposition of western music traditions and promoted a return to indigenous music”.

Kwilimbe (2003) explains that the Ministry of Sports, Youth and Culture established the Arts and Crafts Act of 1990 that is intended to develop and study the arts, crafts and folklore. But, this Act has been confined to collections and preservations of indigenous music through audio and visual recordings. These recordings are stored in the National Archives, Museums and Departments of Antiquities. The National Dance Troupe organized by the Department of Arts and Crafts performs some of the recorded songs and dances. The observation of Kwilimbe suggests that the study aspect of arts, crafts and folklore stipulated in the Arts and Crafts of 1990 is not yet implemented.

The observations of Kwilimbe as well as the above discussions appear to establish that proper interpretation of the cultural laws within the framework of the policies of the Ministry of Education in the country is lacking. Probably communication does not exist between musicologists or music theorists and professionals working in the cultural departments. The departments are: the Department of Antiquities from 1967, the Museums of Malawi since 1957 (as a statutory organization and since 1981 as a government department), the National Archives of Malawi from 1947, the Censorship Board from 1968, the Department of Fine and Performing Arts of Chancellor College since 1982 and the Copyright Society of Malawi from 1992.

According to the Ministry of Youth, Sports and Culture (2003:6), the activities of the cultural departments are intended to uphold and promote the Malawian culture by recreating, studying, conserving and preserving it for national identity and posterity. In the context of indigenous music, the above discussions appear to indicate that emphasis has been on preservation and performance of this music. But, preservation and performance of indigenous music alone cannot help to develop the theory, philosophy, pedagogy, psychology and creative processes of

this music without research and analytical studies. In this respect, it is imagined that music does not receive adequate support from education authorities and other professionals in policy making decision because it does not seem to have substance worthy for study.

2.6 Research in Music Education

Several researchers in a variety of disciplines have studied indigenous songs, dances and music instruments of Malawi. The sub-discipline of music education, either Western or African, has been given less attention than fields such as musicology and ethnomusicology. Although Kubik (1974:72,75) lists Zanten (1971) and Hooker (1971) in his bibliography as writers on Malawian music education, published literature of these writers is not available in the national archives or libraries of the country. The available literature which was published in the colonial era shows that researchers did not orient their studies in the disciplinary area of music education. However, the contents of this literature may relate to matters of curriculum for music education.

Rattray (1907) collected and discussed the customs, stories, songs, dances, riddles and proverbs of the Malawians of the Dowa and Dedza districts. He documented the indigenous chants and songs that were sung at funerals or during story telling. Kidney (1921) focused on the texts of the Malawian travelling/road songs, harvest, 'passionate' (e.g., love songs) and boat songs. In addition, he discussed the music instruments such as the metal rattles, sticks, lute-like instruments and drums. He discussed issues of antiphonal singing style, the pentatonic scale and the two 'classes' of the male voice. The 'classes' are high pitch that he claims is similar to falsetto, and baritone, which he argues is close to Western baritone.

In the 1930s, Read (1937:1-35), the English anthropologist, compiled and discussed the old Ngoni songs such as lullabies, *mthimba* (marriage songs), *izibongo* (praise songs) and war songs which represent events in the lives of

Malawians. Chakanza (1950:158-161) described the text of the songs, which Malawian boys and girls sing around the fire at night.

Discussions and descriptions of the types of songs, dances, chants, music instruments, performance styles and scales by the above researchers show the nature, uses, contexts and content of cultural music of the past that relate to curriculum materials which Malawian children were denied in mission/colonial schools. Unlike the post-colonial period where home music practices are documented also by audio/visual recordings, the cultural music materials of the colonial period are presented in text form only. The text form has left gaps if a music history for Malawi is to be developed with samples of how the past songs sounded and dance routines were executed. On the basis of the gaps, modern music educators might lack substantial information in comparative studies of past and present home music in areas of performance styles.

Information about the teaching of songs, dances and music instruments, both outside and inside African formal education, is observed in some music publications of the postcolonial era. Kubik et al (1984:22-35) note *Wankwangu ali koswe* (my husband is a rat) as a mnemonic formula for teaching a five-stroke twelve-pulse time line pattern on *ngwasala* (percussion beam) and *mangolongondo* (log xylophone). Kubik and his colleagues studied the application of this type of asymmetric time line pattern on *ngwasala* and *mangolongondo* outside formal education (traditional initiation schools) of the Yao of Makanjila area in Mangochi district. With its humorous meaning, *Wankwangu ali koswe* matches the accent structure of this five-stroke twelve-pulse time line pattern. This matching facilitates the memorization process in learning to play *ngwasala* and *mangolongondo*.

The observations of Kubik et al that the five-stroke twelve-pulse time line pattern is universal for the Yao in Malawi contradicts a study I did among the Yao of Mpili area in Machinga district in 1997. Yao songs I recorded in this area show

that the five-stroke pattern fell within the four-pulse time line pattern. Items 6a and 6b, tracks 13 and 14, on the CD (included at the back of thesis) are two songs in which the hand clapping produces a five-stroke four-pulse time line pattern. The pulse cycles are produced by the hand clapping pattern. In addition, *ngwasala* was not found outside the formal education system (outside initiation camps). The mnemonic phrase that Kubik and colleagues noted was observed in Mpili area but it was expressed in a different sentence: *Chakwelekwe chinangwa* (cassava hurts my stomach). However, the discussions of Kubik and colleagues about mnemonic formulae, organization, structure and history of formal Yao education where the young learn morals through the medium of music, indicate matters of methodology, purpose of music, infrastructure and curriculum.

My study of the Yao of Mpili area shows that the Yao have a formal music education in initiation camps. The content of music lessons is derived from cultural music and includes *misyungu* songs (didactic songs) and *kungwe* songs (graduation songs). Figure 2.6.1 is an example of *kungwe* song namely, *Njinga*. It is an old Yao traditional tune which is sung by female initiates.

Figure 2.6.1

Njinga

Girls' Initiation Song from the Yao

♩=73

Solo 1

Nji nga_ ji pi te mchi la ga ja mo to.

Solo 2

Ja_ mchi la ga.

Chorus

Ja mo to.

Nji nga_ ji pi te mchi la ga ja_ mchi

Ja mchi la ga ji pi te mchi

Ja mo to.

la ga ji pi te mchi la ga ja mo to.

la ga ja_ mchi la ga.

Ja mo to.

The words of the song are:

Njinga jipite kulaga

The bike has gone suffering

Jamoto

The motorcycle

Ja kulaga

It's suffering

Jipite kulaga

It's gone suffering

These words use symbolic language. This is a characteristic feature of *kungwe* and *misyungu* (didactic songs) songs. The text of *Njinga* has a hidden meaning. It is about the squeaking sound that comes from the non-oiled joints, brakes or damaged parts of the motorcycle. This sound is perceived as a sign that the motorcycle is 'feeling pain'. Symbolically, the initiates consider themselves as a motorcycle as they think about the pain and crying they experience in initiation camps. This reflects the views of the initiates on punishment as a destructive device in music and moral education during the initiation passage.

The Yao use respect for Islam on Thursday and part of Friday, concept of self-esteem, need for social approval and punishment as motivational devices for the initiates to learn music and morals. On every Thursday (an important day in the Islamic faith) and part of Friday, there are no music lessons and activities in the initiation camps. The absence of music lessons and activities is viewed as a loss of opportunity to learn. This encourages the teachers and the initiates to resume their classes with vigour after the break.

The need not to lower self-esteem, endure scolding and receive punishment urges the initiates to work hard in music lessons. In addition, the initiates know that at the end of the initiation passage, their ability to sing and dance well pleases their parents, guardians, relatives and the community. As such, the anticipation of the community's approval makes the initiates to work extra hard in music lessons and other music activities.

The music teachers (*Alombwe*) consider punishment as a useful device to intensify the initiates' efforts to accomplish singing, playing music instruments such as *ngwasala* and dancing as taught to them. Whipping, beating and slapping are some forms of punishment which inflict pain to the initiates as they go through music and moral education. The symbolic meaning of "Njinga jipite kulaga" is "Music and morals are learned along with suffering". *Njinga* is sung at the graduation function of the initiation passage. The song may also be sung, outside the initiation passage, at the water well or the river bank where women and girls meet to draw water or to wash clothes.

Alombwe (music teachers) are responsible for selecting songs and music instruments such as *ngwasala* (percussion instrument made from a bamboo) to be used in the camps. Below is a transcription of a sample music lesson recorded on audio tape at Issa village on December 24, 1998 from 6:11 p.m. to 9:39 p.m. The lesson was recorded by the lady research assistant since men would not be allowed to enter the female initiation camp. There were 21 girls in the camp and

this transcription is taken from a section of the recording. The lesson was taught in Yao language.

Key

L = *Lombwe* (music teacher)

C = Children

CI = Child

N = *Nakanga* (Name of president of the camp)

Music Lesson

L: *Tujinjile nyumbamu...e...mumsondo.*

Let us get inside the house...eh...the camp.

(Enter the camp)

Ana mpaka akumbuchile nyimbo situwele tuli kwimba sila?

Can you remember the songs we have been singing?

C: (Laugh, noise) *E! mpaka tukumbuchile.* (Laugh, noise)

CI: *Iyayi...une...* (Silent)

No...I...

L: *Wikukumbuchila tijimbe. Wingukutumbuchilamwe tilijiganye kutinombe mjimbe.*

Those who remember will sing, while the rest who have forgotten will learn again.

Sambano kwende tujimbe wawili wawili. Nsagule mjenu jwakwimba nawo.

Nsagule nyimbo jenu jimpaka mjimbe. Nsagule soni mbali jimpaka kombole kwimba.

Now sing in pairs. Select a partner to sing with. Select a song you are able

to sing. Also select your parts (e.g. a leader or a respondent)

C: (Do as instructed)

L: *Wawilimwe mtande...Hadija...ni...Patuma...Mtwe wa nyimbojo wakuti chi? Nambi chimlokwele mnyimbomo chi?*

You two start...Hadija...and...Patuma. What is the title of the song? What lesson do we draw from the song?

CI: *Waseche wangaumbala*

Laugh at the uninitiated.

C: (Sing and clap while sitting)

L: *Mjimbeje mwamachili! Kwimba mpela nginilya!*

Sing with energy! You sing as if you have not eaten!

N: *Nambo wanache ateunandi nambo tajimbepe.*

But these children are young. However they will sing.

CI: *Mjanguju Patuma akulepela kwimba mbali jwake.*

My partner Patuma is failing to sing her part.

L: *Chambone, chinjigale mbali jakwe kuti alijiganye.*

Well I will take her part so that she learns.

L+CI: (Sing while others listen)

L: *Sambano mjimbeje maka pakuti...e... (Demonstrates for Patuma)*

Now sing especially this part...eh...

C: (Sing)

L: (Ululating and hand clapping) *Eya mkukombola, mpitilisye.*

Yes you are doing well, continue.

As noted in the music lesson, a synthesis-analysis-synthesis process in learning music occurred. Children listened attentively as the teacher sang the whole song with Hadija. This allowed children to gain more information on inflections and semantics of the text, the pattern of increasing and decreasing frequency (melodic contour), form, vocal timbre and rhythm of the song. Patuma attempted to reproduce the singing of the song heard; in the first place, she sang it wrongly.

When errors were made (as in Patuma's case), children heard the song once more from the teacher. Children then attempted to sing it further, gradually mastering it. The teacher singled out short phrases of the song that gave trouble to Patuma. More listening and learning were therefore provided. After polishing the phrases, they were placed back in the context. The singing continued and ultimately the music was mastered. The teacher praised Patuma who was later singing well. Figure 2.6.2 is a transcription of the *misyungu* song (didactic song), *Asekeni*, which Hadija and Patuma sang.

Figure 2.6.2

Asekeni

♩ = 90

Lead Singer Yao Girls' Initiation Song

A se ke ni le ro. A se ke ni le ro.

Lead Support

A el

Chorus (Chanting)

He! He!

3

A tu ka ni re ba ba.

A e!

(Chanting) (Singing)

U lu! Se ka sa u mbala.

5

A tu ka ni re ma ma.

(Chanting) (Chanting) (Singing)

He! He! U lu! Se ka sa u mbala.

The words of the song are:

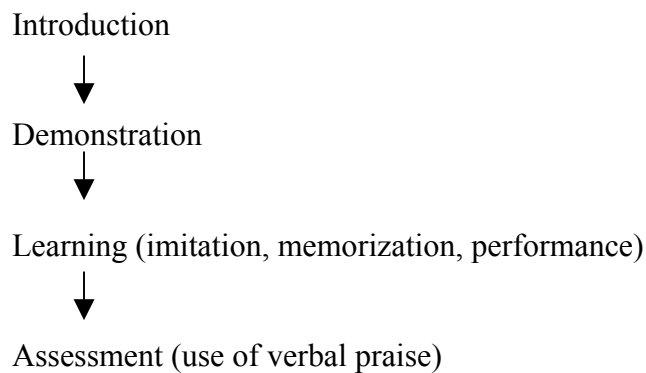
<i>Asekeni lero</i>	Laugh at them today
<i>Seka osaumbala</i>	Laugh at uninitiated
<i>Atukanire baba</i>	They have insulted my father
<i>Atukanire mama</i>	They have insulted my mother
<i>Seka osaumbala</i>	Laugh at uninitiated
<i>Ae! He! Ulu!</i>	Vocables

From the words, children who offend the elders are ridiculed and considered as uninitiated. The song seems to show the demerits of being uninitiated and it implies that the initiated children behave well.

During the learning process, the music phrases were isolated from the song for purposes of mastering them. This seemed to establish that a conscious attempt of

a synthesis-analysis-synthesis process of music learning was done. Besides, motivational device (verbal praise), active participation in music making, imitation, practice, trial-and-error and repetition as components of the learning processes are noted in the above lesson. Below is a diagram that shows the music lesson structure.

Music Lesson Structure



During the initiation rite, every initiate is given a song to learn and explain its meaning. When they work in pairs they are asked to choose one song at a time from either partner of the pair.

On a different note, Kubik (2002) observes another mnemonic formula that is used in teaching a Malawian guitar:

For teaching guitar the teacher employs syllabic patterns to characterize sound and accentual units in the rhythmic-melodic patterns taught, i.e. ke-nje-nge-nje ke-nje-nge-nje for a guitar pattern to accompany Jive and Twist.

As seen in Kubik's observation, "ke-nje-nge-nje ke-nje-nge-nje" represents the sound of rhythmic patterns played on a guitar. Unfortunately, though, samples of audio/visual recordings or notations of how "ke-nje-nge-nje ke-nje-nge-nje" actually sounds are not available in the national archives and libraries in Malawi.

Some publications of the postcolonial period also discuss certain theoretical concepts of indigenous music. Zanten (1980:107-125), a mathematician, analysed the indigenous music of the Sena people, showing that the Sena tuning model has equal intervals between the seven notes within an octave. He also demonstrated the differences between the Western major scale in which major 3rds or minor 3rds exist and the Sena major scale where the 3rds have equal intervals. This Sena tuning model is challenged by a scale pattern of a Sena song, *Malembo*, on page 4-11. *Malembo* is discussed in Chapter Four, pages 4-8 to 4-11. In addition, Zanten identified the classification of tones and discusses the Sena music concepts such as *fala*, denoting octave.

Chilivumbo (1972), Friedson (1991) and Msiska (1981) studied the role of music and dance as therapeutic aspects in traditional healing practices of spirit illnesses in Malawi. The three writers focused upon *vimbuza* illnesses of the Tumbuka of northern Malawi. Malamusi (1991:55-71), an ethnomusicologist, studied the solo musician, Mário Sabuneti. He studied how Sabuneti tuned his set of eight drums to a xylophone scale; how he plays all the drums by himself; sources of composed songs; names of the eight drums; purpose of his music; and how he teaches a student to play the drums. Katundu (1993:53-55) discussed a historical portrait of the first popular recording artist, Black Paseli, in Malawi. Figure 2.6.3 is a transcription of Black Paseli's song called *Napolo*. The song is an example of the early popular music of Malawi. The song is sung with the accompaniment of an acoustic guitar.

Figure 2.6.3

Napolo

Black Paseli

♩ = 120 Solo

Na po lo ehl a ma_ ma.

Wa tenga mu dzi ku Nti ya. Ku ka u ta ya ku nya nja.
Po bwe ra Mlumbena li ra ma yo wa cha_
be. Wa cha_ be. Wa cha be!

The words of the song are:

Napolo wa chabe

‘Napolo’ (Dragon that comes out with flash floods) is bad

Watenga mudzi ku Ntiya

It has taken Ntiya village

Kukautaya ku nyanja

And thrown it into the lake

Pobwera Mlumbena lirama yo!

‘Mlumbena’ (name of village chief) comes while weeping ‘mayo’ (onomatopoeic sound of a weeping person)

Wa chabe

It (Dragon) is Bad

The above song gives a historical record of the flash floods that swept through Ntiya village in 1946 when Black Paseli, the traditional composer of the song, was a young boy. Many people died and property was destroyed by the floods. *Napolo* is a name that is given to a dragon that has no tail and no head. This dragon is believed to be the cause of floods that generally occur at night.

From the writings of the above researchers, matters of scales, tuning, uses of music and teaching processes constitute foundations of music theory and methodology as well as matters of curriculum content. In Malawi, there is a

proverb, *Chete chete sausa nyama* (Silence does not make animals come out of their hiding place). The analogy is that the lack of informed studies in music education and the lack of exploring as well as utilizing the available research materials have aggravated the marginalization of music education in Malawi.

2.7 Summary

The early missionaries who came to Malawi in different groups from various countries such as Britain introduced music education in mission schools in the country. Among the goals of the missionaries were to introduce Christianity and to stop slave trade in Malawi. The missionaries achieved these goals.

Christianity, Islam and the colonizers described Malawian culture as primitive and backward. This divided Malawians into three groups: the converted Christians and Moslems who prevented the awareness, preservation and development of indigenous music in areas under their control; the converted Christians who felt a need to ‘purify’ or ‘improve’ cultural music; and converted as well as non-converted Christians and Moslems who sustained the oral/aural music traditions. These three groups with different views about ethnic music still exist in Malawi.

Religious leaders controlled mission/colonial schools and as a result, indigenous music was excluded in these schools. The exclusion denied native Malawians attending these schools the opportunity to appreciate the collective Malawian genius, logic, system, beauty, beliefs and customs embedded in indigenous songs, dances and music. This denial created Malawians who do not know their cultural music practices and when they are in positions of influence such as education authorities they are unable to make informed decisions regarding music education.

The literature indicates that each missionary group ran its own education to suit its aims and concepts regarding education appropriate for Malawians. It is noted that some missionaries taught and examined Malawians in Western music and theory. Other missionaries encouraged Malawians to use indigenous tunes for singing church music but not for education. In other mission schools interest was in applying the local language to Western tunes. The literature gives the impression that the purpose of music education was singing and writing of indigenous music or composing songs for church music. The emphasis on singing has been retained in postcolonial education and it appears that the current education authorities are satisfied with the trend.

Pre-colonial, colonial and postcolonial literature all contains certain information about the nature, uses, content and principles of teaching and learning indigenous music. A study of this literature to discern workable and useable materials for music education has not yet been done. If music educators and education authorities are not aware of what constitutes Malawian music and if they are not developing alternative but useful ideas for music syllabi, methodology, philosophy, psychology, outcome and content, the colonial models will continue to prevail in music education which may then continue to be viewed as an unnecessary component in Malawian education.

Chapter Three

Music in Schools and Colleges

3.1 Introduction

The Malawian education is based on a three-tier system namely, primary (8 years), secondary (4 years) and post secondary (3-4 years). This education system groups the fields of study into core and non-core subjects. The core subjects are the only fields of study that matter in education because they receive support from the education authorities. Many children start primary education at the age of six years. At the end of the primary education, children write the Primary School Leaving Examination (PSLE). Pupils who pass the PSLE well go to secondary education which consists of two levels namely, junior secondary (two classes) and senior secondary (two classes). Successful completion of secondary education leads to the award of the Junior Certificate of Examination for junior secondary, and the Malawi School Certificate of Education (MSCE) for senior secondary. Children who pass the MSCE may enrol in the post secondary education which includes the universities, teachers' training colleges, technical schools and private institutions that provide certificate courses in accounting, marketing and other areas of study. Malawi also runs a non-formal education system which includes nursery and adult education. Adult education focuses on literacy skills. The general curricula for primary, secondary, teachers' training college (for primary teachers) and Chancellor College education include music as a teaching and learning subject.

3.2 Music in Primary Education

There are about 5,000 primary schools in Malawi and over 3 million children in these schools. Every level of primary education has six music topics for children to study: Singing, Dance, Music Instruments, Rhythm, Melody and Form.

Observations on the topics by post secondary students, primary school music teachers, curriculum specialists and other professionals illustrate that music in primary education is faced with several problems. The problems are: teachers' incompetence, misuse of music classes, the notion of core subjects, inadequate teaching/learning resources and insufficient content of indigenous music.

In 2002, I was hired as a part time music teacher by the Zomba Theological College where I taught pastor-students the rudiments of music theory and musicianship for one academic year. On 25th September 2002, I gave a music test to seventy-eight students. One of the questions tasked students to explain their music learning experiences in primary education. The question was: What should be done to music in primary education in Malawi? All students wrote virtually identical answers, four of which are discussed as follows.

Munthali (2002) proposed that music education should place Malawian music at the centre of education. This was noted in Katsala's (2002) suggestion that teachers ought to offer opportunities to children to perform local songs and dances. The suggestion and Munthali's proposal imply that the learning of indigenous music is not satisfactory or does not occur in primary education. This seems to reflect the pre-colonial and colonial practice which excluded indigenous music in the music syllabi, but this is not the case. An examination of the content of the music topics and the syllabus shows that some content about indigenous music instruments, songs and dances are included for study. If the instruments, songs and dances are neither emphasized nor taught, then there is another explanation that compelled Munthali and Katsala to make the above statements.

Guwende (2002) observed that the teaching of music is unsuccessful because the subject is taught with little concern and interest. The observation was seen in Nkhoma's (2002) writings that music is treated as an extra-curricular activity aimed at ensuring a better use of children's leisure time and music activities are done outside class work. This raises a question as to why music activities are done

outside class work when time for music is included in the general school timetable. In addition, there were no indications in Guwende's answer which showed that the educators teach indigenous music although with little concern and interest. However, an assessment of students' answers demonstrated that music in primary education is poorly taught or not taught at all. This assumption appears correct as is noted in the views of the primary school music teachers.

Mpando (2000:1) revealed that many music teachers do not know how to sing the songs incorporated in the music teachers' guides. The revelation is observed in Matemba's (2000:1) admission that music teachers do not have adequate information on how to teach music. Furthermore, Khoropa (1996), a primary education advisor, holds that "Primary school teachers cannot manage to teach music". A critical question is: Why primary school music teachers, who are products of the teachers' training colleges where the music syllabus is available and music classes timetabled, claim incompetence?

Indisputably, the teachers can give instruction in music if they receive training in the subject. However, from the teachers' admissions, a shortcoming of music in primary education derives from the teachers' inability to implement the primary school music syllabus. This has played a role in consolidating the marginalization of music in primary education. The inability of teachers to sing songs of the music syllabus and teach music is a sign that music education in teachers' training colleges is encountering challenges and the chapter will turn to this subject later.

Strumpf (2001:6), an ethnomusicologist, undertook a study of music in primary education in Malawi and noted, "The Music class is frequently nothing more than a 'filler' period of song singing, a time for the main classroom teacher to catch up with her or his usually overwhelming amount of work". There are no indications in Strumpf's study which illustrate that children study music theory, dance and music instruments. An observation of the music teachers' guides and syllabus shows that there are more activities expected in music learning than mere singing.

Other expected activities include: analyzing music and dance, making and playing of music instruments, composing and conducting as well as dancing. Strumpf's passage reinforces earlier observations that music in primary education is poorly taught. It also indicates the misuse of music classes as another factor that deprives children of the opportunity to develop their potential in music under the guide and wisdom of music teachers. This factor is also noted in Plaston Mzumara's studies of music and creative arts in the country.

Mzumara (2003:1), a senior curriculum development specialist in the sciences, observes, "In primary schools, it is normal to ignore music and creative arts for the entire term just because they are not core subjects". The observation shows an alarming stage of a crisis where the practice of ignoring music learning and teaching is considered normal. Besides, it reveals a notion of non-core subject as a reason which is causing problems in music in primary education. On this point, Mzumara notes:

Policy makers and teachers believe that subjects such as English, Mathematics and Social Studies are core and hence examinable because the knowledge and skills derived from them are highly applicable to other areas. These [core] subjects are relevant for employment.

The quotation discloses that policy makers and teachers use applicability and employment criteria to determine a core subject or a non-core subject. On the basis of the criteria as noted by Mzumara, a consideration given to music in education can be summarized in an equation:

Music = not core = not examinable = not highly applicable = irrelevant for employment.

This equation and criteria provoke questions: Why are many Malawians jobless despite studying core subjects? Is the criterion a policy, a mere belief or a discretionary act? What does "highly applicable to other areas" imply? A consideration of the current employment situation in Malawi could help assess the validity of the employment criterion.

The Malawi Institute of Education (1998:86-91) observed that Malawi has three main types of employment: formal employment, non-formal employment and informal employment. The formal employment is for people who work as managers, labourers, clerical officers, secretaries, teachers, doctors, nurses, lectures and accountants in government, statutory bodies and private sector. The people are wage earners. The non-formal employment is restricted to the labour force in agriculture where people are self-employed in their own gardens. The informal employment is reserved for people who are engaged in income-generating activities other than agriculture. The activities include tailoring, bricklaying, carpentry, weaving, machinery fitting, art and craft as well as street vending. Art, where music belongs, is recognized as an income-generating activity in informal employment. The recognition demonstrates that a non-core subject such as music is relevant for employment. This contradicts the employment criterion noted in Mzumara's observation.

A different consideration is a situation where a child is able to apply knowledge and skill gained in a subject "to other areas" such as to understand another subject. A child who learns English may understand the subject of History if English is used as a medium of communication. The music syllabus and teachers' guides recommend, among other things, the study of music in the context of history, use and construction. When a child learns music he/she also learns the history, geographical distribution and science of music of a cultural group. The child gains the knowledge and skills which are applicable to other areas such as to understand certain topics of History, Geography and Science. On the basis of this consideration, the applicability criterion is unconvincing as the knowledge and skills gained in music are equally "highly applicable to other areas". In addition, the fact that the knowledge and skills gained in a subject are "highly applicable to other areas" does not guarantee children employment.

A scrutiny of the policies of Malawian education reveals that the applicability and employment criteria are products of discretionary decisions based on the interests

of policy makers or what the policy makers speculate are the needs of the country's society. The Ministry of Education, Science and Technology (2001a) stipulated the policies which inform the current operations of Malawian education and among the policies there is none that regulates the categorization of fields of study into core and non-core subjects.

According to Kachale (2004), a district education manager, the Ministry of Education has a department of method advisory which is responsible for school inspections, evaluations, curricula reviews/developments and subject categorizations. Membership of the department comprises representative officers of subjects taught in Malawian education. An observation of the membership indicates that music is not represented by a music officer. As such, there is no voice for music and information about music education in the department of method advisory. Consequently, the issues of music education could be misunderstood during discretionary decision making which often contradicts the policy goals of music in primary education. The Ministry of Education and Culture (1991a:22, 24) recognises music as helpful for children to, "Appreciate, preserve and later transmit the Malawian cultural heritage to the next generation," and urges teachers to "Foster an appreciation and respect for our rich and varied cultural heritage". The urge demonstrates that Malawian education requires music teachers and this alone shows the relevancy of music in formal employment.

Another policy was stipulated by the Ministry of Education and Malawi National Commission for UNESCO (1996:5): "The emphasis of education is to equip the students with the skills and desires for self-employment and entrepreneurship rather than conventional wage employment". The policy recommends Malawian education to shift emphasis from preparing children for formal employment to non-informal and informal employments. In informal employment, music artists have already demonstrated the ability to create self-employments by starting recording companies or becoming distributors of music to hotels or restaurants in the tourism industry. Most artists use electronic musical instruments such as

electric keyboards for music making in their entrepreneurship. Although many artists are succeeding in music entrepreneurship, it is noted in their views that music education is useful in self-employment. The views are presented by journalists, and some of them are discussed below.

Chikoko (2001:4-5), a newspaper reporter, carried out a music survey which targeted local music artists. He notes:

Many musicians admitted that the lack of music as a subject in schools has contributed to the deplorable quality of music since they do not have the basic knowledge in music when they venture into music.

A study of how the lack of music education contributes to “deplorable quality of music” reveals a belief that basic music literacy is useful to musicians to succeed in the art, the profession and the business of music. The revelation reinforces the observation that music is relevant for employment.

The integral role of music education in the music industry is perceived in San B’s concern as quoted by Chikoko:

If there would be some schools of music in the country or if music was introduced in schools it could save the situation because musicians could be able to analyse their own music.

While it is arguable that music artists can make decisions on how to organize various elements of sounds into music without formal music education, San B recognizes the value of music literacy in the music industry. The recognition is observed in Christina Njoloma’s statement as quoted by Kaminjolo (2003:6), a newspaper reporter:

[In Malawi] I was limited to singing in choirs in church. But it was in Kenya where my interest to come back into music on serious note got aroused because of the music lecturers and staff of the Catholic University of East Africa.

The statement above implies that the benefits of music education are beyond mere singing. Although there are no indications in Kaminjolo's report which describe the specific impact of music education to Njoloma, the statement gives evidence of the artist's appreciation of music education. This kind of appreciation is reflected in Hanke's (2001) remarks:

Musicians in the names of Mjura Mkandawire who is the celebrated artist, Wambali Mkandawire and Paul Banda are successful musicians and composers after studying music outside Malawi by their own efforts.

Hanke, an ex-national radio personality who now works for the Story Workshop in Blantyre, pays particular tribute to Mjura Mkandawire, a composer of many original choral songs, who received his music literacy at the African Academy of Music in Johannesburg, South Africa, between 1948 and 1952.

On the basis of the local music artists' views and the foregoing considerations, the applicability and employment criteria appear to be tools which are suppressing the intellectual, moral, physical and economic benefits that are facilitated by music education. The criteria have wreaked havoc on music in primary education. This is noted by the way teachers, children, parents and education authorities feel about and handle music in schools. They feel that music education is not a priority and this urges them to concentrate on the so-called core subjects. A child who does not perform well in core subjects is deemed a failure in primary education. That is, progress is measured by children's success in core subjects such as in integrated sciences (combination of agriculture and science). This affects the use of the scheduled time for music classes in schools.

The timetable for primary education indicates that there is one hour of music lessons per week for standards 1 and 2. One hour and ten minutes is given to standard 3 up to standard 8 per week. Usually, the scheduled time for music classes is used to teach core subjects. Regular teacher absences from music classes because of the teachers' uncertainty about how to teach particular

topics/concepts are common. This is connected to poor training of music educators.

The marginalization of music is reinforced by the Ministry of Education's directives through circulars to the Malawi National Examination Board (MANEB) on which subjects to set for public examinations. MANEB is responsible for setting, conducting and marking school children's examinations. The examinations are: the Malawi School Certificate of Education (MSCE), the Junior Certificate of Education (JCE), the Primary School Leaving Certificate of Education (PSLCE) and the Primary Teacher's Certificate of Education (PTCE). MANEB develops examination syllabuses for core subjects to harmonise the Ministry of Education's directives. As a result, there are no examinations in music for PSLCE, JCE, MSCE and PTCE. This is different from the practice of the colonial period where examination in music was given to learners (Phiri 1975:7) as noted in Chapter Two, page 2-5.

However, because examinations are important in schools to determine the success of children from one level to another, the education authorities, parents, teachers and children find it logical to follow the example of MANEB and the Ministry of Education of sidelining music. They too, feel obliged to relegate music and start to teach core subjects. Teachers do this so that they too receive recognition and promotion for passing children from one level to another. Consequently, music is not taught and assessed throughout the school calendar.

The inclusion of the music syllabus in primary education might suggest that educationists perceive the full values of music, but it is not the case. Meki (2003), a principal subject officer at MANEB, believes that "Music is a luxury in schools and we can do without it. Music is for pupils to relax and refresh their minds by singing after a study of subjects such as mathematics". As noted in Meki's belief, to ignore music in education on the basis that it is a luxury is unconvincing. He contradicts himself by illustrating an extra-musical benefit, "refresh [pupils']

minds”, in education. The belief suggests that music has no other substance apart from refreshing pupils’ minds through singing. In Chapter Four, the thesis will demonstrate the adequacy of indigenous music for scholarship beyond extra-musical experiences. The opinion that “we can do without it [music]” is reflected in Longwe’s (2003) view:

Music is for the talented people and therefore the study of music should be reserved for them. It is satisfactory that there is no music education in schools. The talented can do self-study or go to private schools where music is taught.

Longwe’s view calls attention to a question: Are music artists born or trained? The answer to the question can be guided by Thurman et al’s (1987:21-28) biological explanation and Abeles et al’s (1984:98-10) discussion of theory of nurture. Thurman et al explain that when the hormones enter the bloodstream of a pregnant woman, the biochemical imprints are formed. The biochemical imprints pass from the woman to her baby through the umbilical cord and they stimulate the same kind of feeling that the mother experiences. This suggests that when the woman experiences musical emotions, the release of hormones related to such emotions creates biochemical imprints in the baby. The biochemical imprints become the foundation for the inborn musical potential and they bond the parent and the baby. From the explanation, every Malawian child is born with inherent music potential because every Malawian woman listens and responds to music in many aspects of her life. This illustrates Longwe’s view, as noted above, as a misleading observation.

Abeles et al discuss the notion of nurture as an idea that a child can be shaped into any type of adult if the appropriate conditions are available. This suggests that a child can be taught how to beat a drum or sing in a particular way. Abeles et al’s discussion combined with Thurman et al’s imply that music belongs to everyone, and is not only for a few talented people. All Malawian children are capable of

developing their average musical capabilities in an appropriate learning environment which appreciates them as music learners.

3.2.1 Music Syllabus

The Malawi Institute of Education (MIE) in collaboration with the Ministry of Education carries out curricula reviews/developments for primary, secondary and teachers' training colleges (for primary school teachers) education. During the period 1988 to 1990, a group of music teachers were intermittently invited to revise the music syllabus for primary education at the MIE. The revision was based on guidelines which are stipulated by the Ministry of Education and Culture (1991c:i,1). Among the guidelines, which are numbered here to facilitate clarity, are:

1. Address the whole range of children's abilities and equip them with appropriate knowledge, skills and attitudes to fulfil the expectations of the parents, society and government
2. Incorporate current methods of teaching
3. Sequence the topics
4. Outline guiding notes for teachers to implement the syllabus
5. Structure the teaching and learning experiences according to the psychological development of a child.

Guideline 1 reflects the expectation of the Malawian society and government as noted in the Ministry of Education and Culture's (1991c:iii) policy goal, "Help preserve Malawi's cultural practice, develop an appreciation for the practice of one's culture [and] respect for other people's culture". As such, the revision of the music syllabus would have been largely informed by or relied upon research-based knowledge of Malawian cultural practices (i.e. the indigenous music systems). But the Malawi Institute of Education (1991c:113) shows that the revision exercise was based on non-Malawian references. The list of references

demonstrates the reviewers' bias towards the Western music practices. From the list, an impression might be that the reviewers' lacked the Malawian references, but this is not the case. Publications written by Chakanza (1972), Chilivumbo (1972), Friedson (1991), Katundu (1993), Kidney (1921), Kubik et al (1984), Malamusi (1991), Msiska (1981), Rattray (1907), Read (1937) and Zanten (1980) are available in the national archives and libraries. The findings of these writers have been briefly discussed in Chapter Two, pages 2-30, 2-31, 2-37 and 2-38. The findings could have been useful if consulted in the course of revising the music syllabus.

The impact of non-Malawian references is noted in the syllabus. The proportion of indigenous music materials which is integrated in the syllabus is largely regulated by Western music models. This is evident in the syllabus where tonic solfa and staff notation are applied to aural/oral and improvising music traditions of Malawian societies. The application demonstrates that the shortcomings of applying the Western models to indigenous music as noted in Chapter Two, pages 2-9 to 2-10, are retained in the current music syllabus.

The list of references also shows that the revision of the music syllabus was based on old publications, the latest being that of 1979. This suggests that the revision process was not informed by the knowledge which latest studies make available. In the 1980s and 1990s, African scholars and others such as Anyanwu, Coates and Flolu have been emphatic about obtaining alternative views on the meaning and approach of music education. Flolu (1996:182) discusses the music education of Ghana and states, "African education is practical. Teaching is by example, not by precepts; and learning is by doing, not by reading". He explains that the underlying principles of musical pedagogy are common across African cultures.

Anyanwu (1987:35) discussed the nature of the participatory approach in African art practices, "One cannot truly understand the work of art by detaching oneself from it- to know is to live with or to be one with the Other". Coates (1983) reveals

the shortcomings of Western music education such as the concept of purposelessness in art as art philosophy. The revelation and discourses on African music might have served as models for the music syllabus reviewers to note movements in music education in other countries. The models might have urged the reviewers to think of alternative but appropriate purpose, content, outcome and methods of music education in revising the syllabus as guidelines 1 and 3 stipulate instead of recycling outdated musical materials.

The music syllabus illustrates a sequence of content that begins with the singing of Western music in standards 1 and 2, followed by indigenous music in standard 3. This allows children early exposure to Western music rather than home music. The sequence contradicts a well-known principle that urges teachers to start from known to unknown.

From the observation, a shortcoming of the revised music syllabus derives from the ability of the reviewers. They were non-practising music teachers on the basis of earlier observations which show that music is not taught in primary education. Nevertheless, as a response to guideline 4, the teachers prepared and produced a music teachers' guide for every level of primary education.

3.2.2 Music Teachers' Guides

Between 1991 and 1998 the Malawi Institute of Education engaged another group of teachers at different times to write materials for the primary school music teachers' guides. The writing was based on the revised music syllabus which is observed to have shortcomings in content, sequence and method. Some writers have expressed dissatisfaction because the implementation and assessment of the usefulness of the teachers' guides are lacking. Mzumara (2001) notes:

Having written Music Teachers' Guides for primary education and conducted workshops for teachers and Primary Education Advisors (PEAs), no one has ever conducted a survey in schools to assess the

progress. But, common knowledge is that pupils are only able to sing songs by heart; nothing else.

Mzumara's observation suggests the absence of success indicators as a problem in music in primary education. A scrutiny of the operations of primary education shows that the supervisors do not inspect music like other subjects. This encourages teachers not to use the guides, implement the music syllabus, write reports on music and administer music tests. As a result, the evidence which could be used to demonstrate the practicability of the teachers' guides and the impact of the training workshops on the educators' ability to teach music is not available. The lack of evidence has caused other writers of the teachers' guides such as Chechamba (2001) to express surprise, "I am surprised that up to now there is no progress in music in government schools, despite the many efforts we have done like the writing of music materials". Chechamba, a trained musician in the Malawi Army orchestra over 50 years ago and owner of a private school of music in the city of Blantyre, reinforces the idea that music is not appreciated yet in primary education. While it is observed that the teachers' guides are not being used to implement the music syllabus, the teachers' guide for standard 2 contradicts guideline 5 as noted on page 3-11.

There are no indications in the syllabus or teachers' guides which show the perspectives from which the content was developed to fit the child's level of thinking and developing. Consequently, the making of the syllabus content into guiding notes for teachers to implement the syllabus lacked basis. A prime example of this lack is the teachers' guide for standard 2 which comprises excessive, complex and abstract content that educators are expected to teach to children, most of whom are seven years old.

The abstract content is recommended because even very young children in ethnic societies have cognitive cultural capabilities. However, the emphasis of the psychomotor and affective domains is lacking. In the Malawi Institute of Education (1993:12-19), the topic on Dance in teachers' guide for standard 2

recommends teachers to involve children in critically analyzing dance presentations. Among other things, children are expected to evaluate six concepts in a dance presentation and these are: “to dance with ‘style’, to dance with experience, to dance in a funny manner, to dance loosely as the dancer has no bones, to dance assuredly demonstrating natural talent and to dance shyly”. The evaluation exercise is perceived as a way through which children would gain an understanding of the aesthetics of the culture.

An observation of the entire topic demonstrates an emphasis on the cognitive domain rather than the psychomotor and affective domains. The idea of cultural aesthetic discourse is a welcome development, but on the basis of Piaget’s stages of cognitive development, children aged seven years are likely not to comprehend the discourse through such analytical procedure. Thus, one shortcoming in the teachers’ guide for standard 2 derives from the content that is made available to children at an inappropriate time. This reflects the idea that the teachers involved in writing and publishing the guide did not consult, if any, the theories of educational professionals such as Piaget’s.

The Malawi Institute of Education (1997a:1-67) shows the content of standard 6 teachers’ guide which includes indigenous music materials. However, the materials are not supported with audio recordings of the music as suggested in the guide. In addition, the materials have a shortfall of visual recordings and some kind of dance transcriptions to demonstrate the basic dance routines of indigenous dances.

In the absence of traditional music demonstrators, the audio/visual recordings of indigenous music are more necessary than giving titles or lyrics of the song as well as general descriptions of basic dance routines only, because teachers come from different ethnic societies. In addition, many teachers have been brought up in urban areas where very little, if any, ethnic music has been exposed to them. With poor training in teachers’ training colleges, a subject to be discussed later,

teachers may not know how to perform home music from mere titles and lyrics of songs or from bare dance descriptions.

Unlike indigenous music, the content of Western music is supported in its own context by examples in the form of staff notation and tonic solfa systems. The examples include London's Burning (see page 2), Row Your Boat (see pages 2 to 3) and Jacob's Ladder (see page 52). The integration of such examples is also noted in other teachers' guides.

The manner of presenting the materials in the teachers' guide for standard 7, as observed in the Malawi Institute of Education (1997b), is similar to the rest of the teachers' guides, with very few exceptions. In some cases the same titles, lyrics and information of indigenous music are repeated in teachers' guides for other levels of primary education. The repetition demonstrates the lack of grading the materials according to the age of children and to the levels of education.

3.2.3 Music for Economic Benefits

The Ministry of Education and Malawi National Commission for UNESCO (1996:8, 13) show that about 89% of the school leavers enter the labour force every year. But Malawi is failing to accommodate this labour force due to limited employment opportunities in the formal sector. Most school leavers seek their livelihood from some form of income-generating activities such as tailoring, brick laying, carpentry, weaving, street vending and machinery fitting. The income generated is small and sporadic, and as such some Malawians who completed primary education believe that music education would have prepared them for viable income.

The question that informants answered was: What is life like after primary education without music education? Kampeni (2003) observes, "Ana onse sangapate ntchito mu boma. Maphunziro a musiki bwenzi akuchepetsa mavuto a

chuma”. (All children cannot get jobs in government. Music education may have been helping to lessen money problems). This reflects the view of Selemani (2003) that “Aphunzitsi anthu sanatiphunzitse zoumbaumba, zosemasema ndi zoyimbayimba. Mwina tikanaphunzira zikanatithandiza chifukwa pali umboni kuti anthu ena akulemera ndi zoumbaumba, zosemasema ndi zoyimbayimba”. (Our teachers did not teach us ceramics, sculpture and music. If we learned it would have helped because there is evidence that others are rich from ceramics, sculpture and music). This view and Kampeni’s consolidate the idea that music education is considered a valuable means for earning a living.

3.3 Music in Secondary Education

Malawi has less than 800 secondary schools which are seen as gateways to higher paying jobs in government departments, statutory bodies and private sectors. Since three years ago, secondary school subjects include music. The idea to introduce music in secondary education was further discussed at a workshop on Secondary School Curriculum Development held at the Sun Village Motel in Balaka district. This was a follow up to the endorsement of Music and Dance as a subject in secondary education as noted in Chapter One, page 1-5. The Ministry of Education, in conjunction with the Malawi Institute of Education (MIE), ran the workshop from July 27-31, 2000. I participated in the workshop as a Music Specialist and during the plenary session, education authorities wanted to know whether the music programme at Chancellor College had the potential to train secondary school music teachers.

The response to the question led the workshop participants to discuss their personal experiences about the importance of music education. This resulted in delineation of the functions and values of music, some of which are: the use of music for self-expression, entertaining spectators, celebrating an important event, causing hard work to feel lighter and exciting, communicating messages, gaining income, educating, remembering dead relatives and getting rid of worries through

singing, dancing and playing music instruments. The discussions ended with the recommendation to develop a Music and Dance syllabus for secondary education. The recommendation emphasised the need for children to study, appreciate, preserve, create and analyse home music. As a result, the goal of music teaching in secondary education was formulated as stipulated by the Ministry of Education, Science and Technology (2001b:vi):

Secondary education will be terminal for most of the students, therefore the study of music and dance will help these students to get employment in the music industry or be self-employed. Music and dance will help the Malawian students to be culturally competent not succumbing mindlessly to Western music and dances.

This quotation associates the value of music with employment and knowledge in traditional culture. As such, the Music and Dance syllabus for senior secondary education, forms 3 and 4, was developed in 2001 at the MIE. Copies of the syllabus were distributed to all government secondary schools in the country so that educators are able to teach music with effect from the 2002 academic year. But, the teaching of music has not started yet because there are no trained and qualified music teachers, teachers' guides and other resource materials in secondary education.

The lack of informed music teachers, when Chancellor College is capable of training and producing them, is another factor which is contributing to the problem of music instruction in secondary education. The college offers studies in music and music education. Nampeya (1984), the former Head of the Department of Fine and Performing Arts (FPA), shows the aims for setting up the Music Section in the FPA. The aims are to:

- Document Malawian music through research
- Promote music as a subject in Malawian schools
- Produce music teachers.

The aims above delineate the expected role of the FPA in ethnic music and music teaching in Malawian education. In response to the last two aims the FPA developed three music courses and these are: Introduction to Music Teaching coded as Social Education Studies 251 (SED251); Music Teaching Studies coded as Social Education Studies 351 (SED351); and Curriculum Theories, Development and Research in Music Education coded as Social Education Studies 451 (SED451). In 1991, the teaching of SED451 was stopped, a point that is discussed later in the chapter. The existence of the courses might suggest that Chancellor College is training secondary school music teachers, but it is not.

Chancellor College has the Faculty of Education which is responsible for training secondary school teachers. The Faculty's responsibility is limited to major subjects, also known as core subjects, to suit the trend in secondary education. This has resulted in relegating minor subjects such as music to a 'supportive role' for major subjects in this Faculty. Consequently, grades obtained in SED251 and SED351 are not credited and recorded in academic transcripts of students taking these courses. This has then created a perception among students that the courses are not valuable fields of study. In response to this perception, very few students attend classes and complete class work.

As an associate member of the Department of Curriculum and Teaching Studies (CATS) of the Faculty of Education, the FPA offers SED251 and SED351 only in response to the introduction of templates in the Faculty of Education in 1991. The templates, known as the route maps, were designed in ways that education students who register for music do not go on with the study of the subject in their third and fourth years.

Table 3.3.1, below, is the route map of language education which directs students to drop music in the 2nd year of study. SED251 and SED351 do not appear in the route maps as they are perceived as non-credit courses.

Table 3.3.1

Route Maps: Language Education Summary

Course Name Codes used are:

CATS=Curriculum and Teaching Studies

CHI=Chichewa

CLA=Classics

DRA=Drama

EDF=Education Foundations

ENG=English

FIN=Fine Art

FRE=French

GEO=Geography

HIS=History

HOM=Home Economics

LAN=Language

LAT=Latin

LED=Language

MUS=Music

T1 = Major Subject

T2 = Minor Subject

TRS=Theological and Religious Studies

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN	Content T1	Content T2	Support T1	Support T1/T2
Two	EDF CATS	Content T1	Content T2	Support T1	

Three	EDF	CATS	Content T1	Content T1	Content T2
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Four	EDF	CATS	Content T1	Content T1	
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Chichewa

Year	Course 1	Course 2	Course 3	Course 4	Course 5
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One	LAN 100/110	CHI100	ENG100 FRE100 HIS100 GEO100 TRS100/ 110 HOM 100	Course not chosen in 3 or CLA110/ 120/LAT110 FIN100 MUS100	Course not chosen in 3 and 4
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Two	EDF200 LED200	CHI200	ENG200 FRE200/ 210/HIS100 GEO200 HOM200	FRE210 (for FRE) CLA220 FIN200 MUS200 or course not chosen in 3	
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Three	EDF300	LED300	CHI300	CHI310	ENG300/ 310/FRE300 /330/LAT300 HIS300/320 GEO320 HOM300/320 FIN320
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Four	EDF400	LED410	CHI400	CHI410	
English					
Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN100	ENG100	CHI100 FRE100 HIS100 GEO100 TRS100/ 110 HOM100	Course not chosen in 3 or DRA100 CLA110/120 LAT110/ FIN100/ MUS100	Course not chosen in 3 and 4
Two	EDF200 LED200	ENG200	CHI200 FRE200/210 HIS100 GEO200 HOM200	course not taken in 3 or FRE210 (for FRE) CLA220 FIN2100 MUS200	
Three	EDF300	LED330	ENG310/300	ENG310	ENG300/310 FRE300/330 LAT300 HIS300/320 GEO320 HOM300/320 FIN320

Four	EDF400	LED430	ENG400	ENG410	
French					
Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN100/ 110	FRE100	CHI100 FRE100 HIS100 GEO100 TRS100/ 110 HOM100	Course not chosen in 3 or DRA100 CLA110/120 LAT110 FIN100 MUS100	Course not chosen in 3 and 4
Two	EDF200 LED200	FRE200	FRE200/ 210/210 CHI200 ENG200 HIS100 GEO200 HOM200	CLA220 FIN200 MUS200 LAT or course not chosen in 3	
Three	EDF300	LED340	FRE330	FRE300/ 310/320/	ENG300/310 FRE300/330 /330 CHI400 LAT300 HIS300/320 GEO320 HOM300/320 FIN320

Four	EDF400	LED440	FRE430	FRE400/ 410/440
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Source: The Faculty of Education, Chancellor College

As seen in Table 3.3.1, music appears under the column labelled course 4 which displays minor subjects, represented as T2, that serve to support major subjects, coded T1. Note that this T2 has a different meaning to T2 found in the list of Acronyms and Abbreviations. The requirements for education students include the study of the content of the teaching subject and pedagogical skills for four years. In the context of music, students learn the subject content for two years only. This study period is short for students to learn everything that would make them become well informed music professionals. The task of music teaching is difficult because students enter Chancellor College without background in music education. As such, students spend the first year of study learning the basics of music. In addition, the students are not full time music learners and the two year study period is shared to accommodate their language and other social studies subjects. As a result, the students are unable to absorb the required knowledge and skills for them to become proficient music professionals.

Although SED251 is not included in the route maps as noted in Table 3.3.1, interested students take the course when they are in the 2nd year of study. They receive training in music teaching skills for one academic year which covers 30 weeks of learning. SED251 is given one hour per week giving a total of 30 hours in a full academic year to learn pedagogical skills in music. The hours exclude practical work which the Faculty of Education recommends to be undertaken in the 4th year when students have thoroughly acquired the theory and basic teaching skills.

From Table 3.3.1, it is observed that music serves to support language students to obtain the required number of courses in the first two years of study. As a result,

students who take the SED251 course do not commit themselves to the course and as such it has been difficult to train informed music teachers, researchers and curriculum planners. Consequently, the FPA has been unable to prepare and produce able music teachers who could have helped in promoting music in secondary education.

The trend observed in Figure 3.3.1 is reflected in the route map of Social Studies Education Summary as shown in Table 3.3.2. Also note that SED251 and SED351 are not included in the following route map.

Table 3.3.2

Route Maps: Social Studies Education Summary

Course Name Codes used are:

CATS=Curriculum and Teaching Studies

CHI=Chichewa

CLA=Classics

DRA=Drama

EDF=Education Foundations

ENG=English

FIN=Fine Art

FRE=French

GEO=Geography

HIS=History

HOM=Home Economics

LAN=Language

LAT=Latin

LED=Language

MUS=Music

SEC=Science and Maths Education

SED=Social Studies Education

T1 = Major Subject

T2 = Minor Subject

TRS=Theological and Religious Studies

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN	Content T1	Content T2	Support T1	Support T1/T2
Two	EDF CATS	Content T1	Content T2	Support T1	
Three	EDF	CATS	Content T1	Content T1	Content T2
Four	EDF	CATS	Content T1	Content T1	

Geography

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN110	GEO100	HIS/FIN MUS/ENG CHI/HOM TRS120	ESC100 or course not chosen in 3	TRS130 for (TRS) or course not chosen in 3 and 4
Two	EDF200 SCE200	GEO200	HIS/FIN MUS/ENG CHI/HOM TRS110/220/ 230	ESC200 or course not chosen in 3	

Three	EDF300	SED320	DEM GEO310	ESC320 GEO320	HIS/FIN HOM/MUS TRS210/ 320/330
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Four	EDF400	SED420	GEO410	GEOO420	
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History

Year	Course 1	Course 2	Course 3	Course 4	Course 5
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One	LAN110	HIS100	GEO/FIN MUS/ENG CHI/TRS120	CLA110 or course not chosen in 3	ESC for (GEO) TRS130 (for TRS) or course not chosen in 3 and 4
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Two	EDF200 SCE200	HIS200	GEO/FIN MUS/ENG TRS110/ 220	ESC (for GEO) TRS230 (for TRS/ CLA/DRA) or course not chosen in 3	
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Three	EDF300	SED330	HIS320	HIS310	GEO/FIN MUS/ENG CHI/TRS210/ 320
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Four	EDF400	SED430	HIS410/420		
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Home Economics

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN130	HOM100	GE/HIS/FIN MUS/ENG CHI/FRE	Course not chosen in 3	CLA or course not chosen in 3 and 4
Two	EDF200 SCE200	HOM220			
Three	EDF300	SCE370	HOM330	HOM330	GEO/FIN MUS/ENG HIS/FRE
Four	EDF400	SCE410	HOM420		

Theological and Religious Studies

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN110	TRS100	GEO/HIS FIN/MUS ENG/CHI HOM	TRS230/ 110 or any course not taken in 3	DRA/LAT CLA or course not chosen in 3 and 4
Two	EDF200 SCE200	TRS220	GEO/HIS FIN/MUS/ ENG/CHI CK/CLA/HOM	TRS230 110/LAT	

Three	EDF300	SED360	TRS320	TRS330/210	One of GEO/HIS FIN/MUS ENG/CHI HOM
Four	EDF400	SED460	TRS420	TRS430/310	

Source: The Faculty of Education, Chancellor College

As seen in Table 3.3.2, music as a social studies subject is still considered as a non-major subject by the Faculty of Education. Consequently, students are allowed to learn music for the first three years of study only. Students study the subject content for three years and pedagogical skills for two years, starting in the second year through SED251 and SED351 courses. They drop music in the 4th year when the evaluation of their teaching skills would have been undertaken.

The Faculty of Education sends education students to secondary schools to exercise their teaching skills. Students who studied SED251 and SED351 are not allowed to participate in the exercise on the basis that music is not taught in secondary education. This is reflected by Strumpf (2001:8) when he stated, “Very little has been done to promote Music in the secondary schools in Malawi”. Up to date, there is virtually nothing being done in music education at the secondary level. This has defeated the purpose and outcome of teaching music in secondary education.

Music is perceived as an ideal subject for children to examine their own cultural practices and gain knowledge as well as skills for self-employment as noted on page 3-17. Music education could help in preparing some children for a livelihood after school. In this way, according to the Malawi Institute of Education (1998:90), poverty which is prevalent in Malawi in both rural and urban areas, where it is estimated at 60% and 65% respectively, could be reduced.

As indicated earlier, the route maps were implemented in 1991, the year that a five-year Bachelor of Education Programme was phased out. Before 1991, education students who studied music were authorized to learn the subject to degree level; and they were permitted to exercise their teaching skills in teachers' training colleges where primary school teachers are trained.

The lack of a music teaching profession has limited career opportunities in the formal employment sector. This has discouraged Bachelor of Education students from studying music. In addition, Malawi does not have a well-established professional career in the music industry and this, too, has discouraged Bachelor of Arts students to study music. As a result, there have been very few diploma and degree certificates awarded to music students between 1986 and 2004.

Table 3.3.3 is a summary of diploma and degree awards for music students at Chancellor College. The Diploma certificate awards were phased out in 1992 following the phasing out of the five-year Bachelor of Education Programme.

Table 3.3.3

Years	Enrolled (Year 1)	Diploma (3 Years)	Degree (4 Years)
1982	21	N/A	-
1983	N/A	N/A	-
1984	N/A	N/A	-
1985	N/A	N/A	-
1986	N/A	15	-
1987	N/A	-	2
1988	N/A	-	-
1989	N/A	1	-
1990	N/A	-	-
1991	N/A	-	3

1992	N/A	-
1993	N/A	1
1994	51	-
1995	N/A	-
1996	N/A	1
1997	47	2
1998	26	-
1999	N/A	3
2000	44	1
2001	39	-
2002	31	1
2003	43	1
2004	50	3

Source: The Central Registry Office, Chancellor College

As noted in Table 3.3.3, most statistical figures for registered music students are not available (N/A) except for the 1982, 1994, 1997, 1998, 2000, 2001, 2002, 2003 and 2004 years. The statistics show that for the past twenty two years Chancellor College has managed to award fifteen music-related degrees and fifteen diplomas. Thirteen degrees are Bachelor of Arts and one degree is a Bachelor of Education. Out of fifteen students who received degrees, three are currently serving Malawi. The rest have joined non-music careers either within or outside Malawi. The small numbers in degree and diploma awards reflect the level of support music education receives at Chancellor College.

The statistics of Table 3.3.3 also illustrate the high number of enrolled music students in the first year of study. This suggests that many students want to study and take music as a career. But, in subsequent years of study the number decreases in response to the guideline of the route maps.

3.4 Music in Teachers' Training Education

In Malawi, there are five teachers' training colleges (TTCs) where primary school teachers are trained. The colleges are: Blantyre TTC, St. Joseph TTC, Lilongwe TTC, Kasungu TTC and Karonga TTC. Until 1994, students in TTCs learned the 'academic' (subject content) and methodology for two years. The 'academic' is similar to the subject content which is taught to children in primary education. At the end of the teachers' training education, students would qualify as T2 teachers for the MSCE holders and T3 teachers for the JCE holders.

Between January and February 1989, I did teaching practice in music at Lilongwe TTC. The practice observed at this TTC was that the music tutors were not teaching music because it is a non-core subject. With the examination driven curriculum, the tutors, supported by their college's authorities, thought it logical that attention should be given to core subjects to help student-teachers to obtain teaching certificates. This gave a feeling that music is not worthy and as such created a demoralising atmosphere. However, I was allowed to do the teaching practice for the sake of grading my teaching ability.

The introduction of free primary education in 1994 resulted in increased enrolment of children in schools which demanded extra teachers. The demand could not be met by the TTC's normal training programme. Consequently, the Ministry of Education began to employ Malawians with JCE or MSCE qualifications to teach in primary education as temporary teachers before being trained in what it takes to be a competent educator. In turn, the normal training programme in TTCs was substituted by the Malawi Integrated Teachers' Education Programme (MITEP) to train temporary teachers in methodology.

Chiphanda (2004) and Nzama (2004), music lecturers at the Montfort TTC (now Montfort University) and Lilongwe TTC respectively, disclose that MITEP focuses upon methodology on the assumption that temporary teachers gained

knowledge in the ‘academic’ during their learning in primary and secondary education.

At a later stage, temporary teachers are called at TTCs to learn how to write lesson plans and schemes of work for a period of two weeks. After the learning, they return to their schools to continue teaching for 16 weeks. At the end of this period, they go to TTCs for a 16 week training in methodology. Upon finishing the training, teachers resume teaching in their schools for another 16 weeks. Before graduating, the teachers are invited once more to TTCs to complete their training for 16 weeks. The entire training takes a period of 34 weeks and within the period teachers do teaching practice for 3 weeks. Comparatively, the 34 weeks are less than 10 weeks of the TTC’s normal training programme.

MITEP’s assumption that temporary teachers gained knowledge in the ‘academic’ because they received education in primary and secondary schools is erroneous in the context of music. The error is noted by considering that music is not taught in primary and secondary education. From the consideration, temporary teachers lack the ‘academic’ of music. MITEP’s focus upon methodology rather than the ‘academic’ suggests that very little, if any, is being done in TTCs to help the teachers to absorb the required ‘academic’ of music for primary education. The suggestion is reflected in what music teachers explain from their teaching experiences.

Pendame (2002) states, “Teachers responsible for teaching music in primary schools demonstrate limited knowledge and skills in teaching, performing music instruments, songs and dances”. The lack of adequate knowledge and skill in teaching music is noted in Chagamba’s (2000:1) claim, “Most teachers do not teach music; those who claim to be teaching music only sing songs”. Whereas Yikwanga (2000:1) acknowledges, “I don’t have enough music knowledge, Shaba (2000:1) admits, “I do not know how I can teach music in the classroom”. Chisati (2000:1) discloses, “There are no criteria used to assess the teaching of music;

Primary Education Advisors do not supervise the teaching of music and they have no skills for supervising music”. The teachers’ statements suggest that proper music training is lacking in TTCs. This has contributed to the chronic shortfall of well-trained and qualified music teachers for primary education.

3.4.1 Shortage of Music Lecturers

Some principals and music lecturers of the TTCs admit that the music syllabus for teachers’ training education lacks well-trained and qualified educators to implement it. Msakatiza (2002), the principal of the then Montfort TTC, discloses, “The subject [Music] is there but we lack music lecturers. We requested the Ministry of Education a long time ago, but up to now we are not given the teachers”. The lack of well-trained and qualified music lecturers is noted by Mulamba (2002), a music tutor at the Kasungu TTC, when he states, “It is difficult for an untrained music tutor like me to handle 14 different music classes of one hour each per week. The Ministry of Education is not answering to the request we made for additional music tutors”.

A search for an explanation as to why the Ministry of Education is not responding to the requests from the TTCs reveals that there are very few well-trained and qualified music lecturers in the country. Thomu (2002), a research and evaluation officer in the Teacher Development Unit of the Ministry of Education, discloses that there are only four qualified music lecturers in the TTCs in Malawi. He notes that the Lilongwe TTC has three qualified music lecturers and the St. Joseph TTC has one qualified lecturer. Thomu’s observation exposes an oversight of the education authorities by allocating three qualified lectures in one TTC and leaving out four TTCs with no able music lecturer.

The presence of the qualified music lecturers might suggest that the teaching of music at Lilongwe and St. Joseph TTCs is satisfactory, but it is not considering what some of the qualified music lecturers such as Mtenje (2002) say. Mtenje

admits that he does not teach music because education authorities demand that all lecturers in TTCs should concentrate on teaching core subjects to help student-trainers pass the subjects and obtain the Primary Teacher's Certificate of Education (PTCE). He observes that the demand is derived from the impact of the examination driven curricula of Malawian education. Mtenje's observation implies that teacher-trainers are denied the opportunity to gain the required music 'academic' and methodology. The denial suggests that whether TTCs have well-qualified lecturers or not, teacher-trainers are not given enough music grounding to confidently implement music in primary education.

According to Mtenje, the call for music lecturers to teach core subjects has derailed developments in music education such as preparing well-trained music teachers as well as improving the quality and quantity of music resources. He notes, "Most libraries have very few books (if any) on Music. Where these books are available, they usually have irrelevant information and nobody cares to improve the situation". On the basis of Mtenje's observation, informed music teachers are not practising their music profession and it is imagined that the passion for music education is non-existent in TTCs. From this, it could be understood why primary school teachers responsible for teaching music claim to be ignorant about the purpose, outcome, content and methods of music education.

3.4.2 Courses and Workshops for New and In-service Teachers

Efforts have been undertaken to overcome the shortage of adequately trained teachers and help the poorly trained teachers to advance their music knowledge and skills by organizing special music courses as well as workshops. Between 1983 and 1985 the Ministry of Education, in collaboration with the University of Malawi, ran a two-year music programme intended to train fifteen serving primary school teachers to become music lecturers at TTCs. The training took place at Chancellor College. Out of the fifteen trained and qualified lecturers only three are currently serving in TTCs. Some lecturers died, retired from the

teaching profession or switched from teaching to other professions. The two-year music programme discontinued after 1985.

There are no indications in the literature which explain why the Ministry of Education and the University of Malawi did not sustain the programme. Since 1985, that is, for twenty years, there have been no alternative programmes. Beneficiaries of the programme, such as Mtenje (2003) and Kamodzi (2003), speculate that funding was the major reason for discontinuing the programme.

Between 14th July and 20th August 1996, the Malawi Institute of Education (MIE) in conjunction with Brandon University of Canada organized an in-service music workshop for the Primary Education Advisors (PEAs). The goal of the workshop was to teach music to the PEAs who in turn would train teachers to become able music educators in primary schools. The goal was in response to the observation that many primary teachers graduate at TTCs without receiving any or adequate education in music.

As a resource person in training the PEAs in Music Theory and Musicianship for a period of five weeks and three days, I noted that this period was inadequate to cover what it takes a teacher-trainer to be competent. Follow-ups to the workshop or workshops of this kind have since not happened. But there are indications that the PEAs did not acquire adequate musical knowledge and skills and as such the PEAs are not implementing the goal of the workshop as Kaambankadzanja (2005), Music Specialist at the Malawi Institute of Education, discloses.

Another type of workshop known as ‘inset workshop’ is currently conducted for primary school teachers, but the training is described as unsatisfactory by music teachers such as Salima (2002). Salima discusses that the ‘inset workshop’ has not remedied the educators’ incompetence in teaching music in primary education. He observes:

Education authorities give the least inset workshop time for music. There is one inset workshop per year for only 2 hours for three selected music teachers per school. The rest of the subjects have more than three inset workshops per year for 6 hours each for all teachers of those subjects per school. Education authorities select music facilitators at random among the inadequately trained music teachers. How can a blind man lead the way for another blind?

‘Inset workshop’ is a forum for educators at teacher development centres or zones. Each centre accommodates six to ten primary schools. The goal of the workshop is to conduct in-service courses for primary school teachers in various subjects. Primary education advisors (PEAs) conduct the in-service courses. As noted in Salima’s observation, the poorly trained music teachers are given little time, 2 hours per year to advance their knowledge in the ‘academic’ and methodology. As such, an ‘inset workshop’ does not provide adequate time needed to equip the untrained or poorly trained music teachers with music knowledge and skills required for effective instruction in music.

Apart from organizing special music courses and workshops to address teacher training problems in music education, the church leaders have spoken on the need for Malawians to study home music. The Episcopal Conference of Malawi (1992:4) noted:

Maphunziro enieni ayenera kukhala ndi zolinga izi: Kulimbikitsa ophunzira kuti akonde ndi kusunga chikhalidwe cha makolo awo, monga chinenero, nyimbo ndi magule komanso luso lamanja. (A sound education will aim at instilling an appreciation of the students’ cultural heritage such as the linguistic, musical and artistic legacy inherited from the past.

Hanley (2002:96) discusses that the Roman Catholic clergy, namely Archbishop J. Chiona, Bishops F. Mkhori, M.A. Chimole, A. Assolari, A. Chamgwera, G.M. Chisendera and Monsignor J. Roche assembled at the Catholic Secretariat Office in Lilongwe on January 20, 1992 to discuss their assessment of matters of health and education in the country. Urged by their mission and leadership in issues of education, the bishops observed, among many things, the lack of emphasis on the

cultural heritage of Malawians in schools. The observation led them to make the above recommendation to the government.

3.5 Summary

Malawian education groups fields of study into core and non-core subjects on the basis of discretionary decision-making such as applicability and employment criteria. The grouping has created a core subject/non-core subject dichotomy to which priority/non-priority valuations have been assigned. Music is considered as a non-core subject and no more than singing. This consideration has caused music not to be given adequate time allocation on the school time tables, well-trained and qualified teachers or regular refresher courses for serving teachers.

In addition, there is no assessment of children's musical potential through MANEB examinations, research and supervision work in music teaching, no initiatives to address the concern about outdated principles of Western music and inadequate content of home music contained in the music syllabi and music teachers' guides. As a result, the teaching of music has been undermined in primary, secondary and teachers' training college education. This has consequences, one of which is the lack of interest in pursuing a career in the music teaching profession and a resultant music teacher shortage. The shortage is severe in primary, secondary and teachers' training education and has led to the 'death' of music in classroom education in Malawi.

The consideration of music as a non-core subject is erroneous. While children may use music to refresh their minds through singing, there is more than mere singing that they can gain from it intellectually, physically and economically. Policy goals that assert the importance of music in education and encourage the training of teachers to implement the music syllabi have been noted. However, the unsatisfactory music experiences, which include the lack of actual music teaching, contradict the stipulated policy goals.

The current practices in music in education have prepared a generation of teachers, children, education authorities and parents to believe that music matters little in education and they thus discourage the teaching of music. This has not supported the efforts to promote music in education. In addition, despite the awareness of the problems that music is faced with, the Ministry of Education and stakeholders are not demonstrating the political will by initiating intervention programmes to remedy the problems. It is ironic that in spite of endorsing the importance of music education through policy goals which permit the teaching and learning of music in schools, music is among the first to be sidelined by education authorities.

The suggestions to re-establish music education and include home music in education have been observed. More importantly, the suggestions demonstrate Malawians' fundamental conviction that home music is worthy and essential to study in schools. On the basis of the conviction, Chapter Four is aimed at demonstrating the adequacy of home music in education through discussions of the values and roles of the music in Malawian societies. In addition, the discussions centre on how such values and roles could be given contemporaneous relevance and application. The demonstration is intended to serve the interest of Malawians in protecting, supporting, regenerating, presenting and publicising home music to the international community; and also in asserting identity among the Malawians through their ethnic music.

Chapter Four

Analysis of Malawian Indigenous Music

4.1 Introduction

It has been observed in the previous chapters that the use of Western music only in classrooms contradicts the policy aims and goals of music in the Malawian education system. Consequently, for the past forty years, there have been misconceptions about the meaning, value and practice of indigenous music in schools. Such misconceptions have put music in classrooms in a crisis. This chapter offers a remedy to the crisis by showing the significance of indigenous music to the lives of Malawians and its adequacy in theory, composition and practice in classroom education.

Modern music education in Malawi should include the indigenous music knowledge systems. The foundation and resources for modern music education should be based on Malawian traditional musical thoughts in the meaning, value and creative practice; and on the theoretical and practical content, models, modes and methods of indigenous music.

4.2 Approach to Analysis of Malawian Indigenous Music

Western music terminologies are used in studying indigenous music to avoid confusion because they have already won acceptance among researchers and students of this music in Malawi. The approach used in examining indigenous music theory is a synthesis of the known musicological techniques for analysing compositional structures, and ethnomusicological methods for explaining music performance practice. Discussions of the societal principles which inform the theory and creative practice of indigenous music are presented in the course of the analysis.

Original ethnic melodies have been preferred for analysis, although in some cases new lyrics have been substituted for old text in order to reflect contemporary experiences. Original melodies are preferred because they represent the Malawian traditional theories of life. They also exhibit characteristics common to other music types within the Malawian geographical area. The process of sampling the melodies has been discussed in Chapter One, pages 1-9 to 1-10.

Songs have been transcribed as heard and perceived from my direct participation in singing them in their contexts, and from the audio/visual recordings. The approach to transcriptions accommodates the indigenous performance practice observed among the traditional singers who begin music at any convenient starting pitch at an occasion. The practice of shifting the starting pitch of a known song to any convenient pitch does not change the melodic sense, and as such the issue of the key of music or transposition as in Western classical music study does not arise. Therefore, the chapter uses C as an arbitrary key for all the transcriptions of vocal music.

A rhythmic structure of a song may change as a result of lyrics being added to, subtracted from or substituting the original texts during performance. In this respect, the use of the Western staff notation system to transcribe indigenous music only serves to show the basic compositional structures and relationships of inherent properties of the music. The transcription of hand clap patterns is not included in most songs to facilitate clarity.

In the analysis, a distinction is made between the ‘form in music’ and the ‘form of music’. The ‘form in music’ refers to matters of tone relationships, melodic and harmonic intervals, compositional techniques, scales, melodic and rhythmic motifs, phrases and other intrinsic properties of indigenous music. The analysis seeks to explore the theoretical concepts of indigenous music that have been taken for granted in past studies and in music classroom activities. The ‘form of music’ denotes the indigenous schemes that the traditional composers use to frame the

inherent properties of music or the ‘form in music’. The analysis extends to discuss indigenous compositional techniques that represent the traditional creative imagination of Malawians. The interplay of the compositional structures which generate tension and repose and prompt the listener’s response to music is discussed too.

4.3 Philosophical Propositions for Modern Malawian Music Education

The traditional responses of Malawians to the issues of their cultural existence are informed and guided by indigenous wisdoms some of which are encoded in proverbs. The wisdoms are sensitive to people’s needs, and promote the values and virtues of creative cultural practices. Proverbs reinforce the cultural wisdoms and virtues implicit in cultural activities.

According to this thesis, the philosophy that should anchor modern music education in Malawi is embedded in two proverbs. The proverbs are: *Kwanu n’kwanu nthengo munalaka njoka* (Yours is yours, snakes stay in bushes) and *Fodya wako ndi uyo ali pa mphuno, wa pachala ndi wa mphepo* (The snuff on your nose is yours, that on your finger is for the wind). *Fodya* in this proverb refers to powdered tobacco that is taken by sniffing up the nostrils. In the former proverb, the bushes represent the snake’s home. Normally, when the snake has ventured into the home environment of the people it returns to its habitation, the bush. The reasoning in the proverb is that the home of origin is the best and this serves to persuade Malawians living in foreign lands to return to Malawi, their country of origin.

In the latter proverb, the *fodya* on the nose symbolises things of the immediate environment as more significant to the person than the *fodya* on the finger which represents things of distant environment. The *fodya* (snuff) in the nose is secure while the snuff in the hand could be lost easily. The rationalization in the proverb

is that the person should appreciate and value the immediate environment because it is secure and it is where he/she begins to make sense of the world.

To cherish one's roots, cultural practices and values are the lessons in the proverbs. Applied to modern music education in Malawi, these lessons urge and advocate the study of indigenous music. A good background in indigenous music enhances the understanding, appreciation and respect of this music and later other people's music. This should be a philosophy that should inform and guide modern music education in Malawi.

4.4 Indigenous Music Theory

As observed earlier, studies on Malawi music have been done but none of them formulated a written theory of indigenous music comprehensively. This section provides the fundamentals of indigenous music theory that could be considered for integrating into modern music education. Figure 4.4.1 is a transcription of the song, *Kadyakolo*, for nine bars in quadruple metre, and it represents significant musicological content. It is an old traditional song practised by the Nyanja of Nkhuzi Bay in Mangochi district in southern Malawi. The analysis focuses upon the compositional devices, melodic structure and characteristics such as pitch range.

Figure 4.4.1

Kadyakolo

♩ = 160 Solo (Sliding voice) Fishing song

Ka dya ko lo_ Chorus

Nso mba yo ko ma eh! Nso mba

4

I ma ko ma

yo ko ma eh! I ma ko ma ku mu tu eh!

7

Ku mi mba Ah! Eh!

Ku mi mba ku wa wa eh! Ah! Eh!

In Figure 4.4.1, tone C recurs 23 times and is the arbitrary tonic. The musical statements could be observed by connecting the melodic lines of the solo and chorus to form one melodic line. Figure 4.4.2 are the first four bars of the melodic line and the two distinct musical statements designated period **a** and period **b**.

Figure 4.4.2

Period a

Period b

1

Antecedent phrase (Solo part) Consequent phrase (Chorus part)

Antecedent phrase (Solo part) Consequent phrase (Chorus part)

As noted in Figure 4.4.2, each period has two different thematic segments labelled antecedent and consequent phrases which could also be discussed as solo and chorus parts. These thematic segments complement each other and they make a two bar musical statement. The set-up of the solo and chorus parts serves as the basis of organizing the structure of the melody and the scheme of framing the melodic content. The thematic segments of the solo parts demonstrate the basic

compositional techniques that could be discussed as melodic direction and thematic variation. Figure 4.4.3 shows these thematic segments marked **x** and **y** respectively.

Figure 4.4.3



In bar 1, **x** is accomplished by the descending motion that ends on G, the tone which lies a perfect 4th below the tonic. In singing, G is heard as a destination towards which the melodic line moves and rests temporarily before continuing with the new motion at C. The thematic content of this solo part is a progression that starts from tonic to dominant (I-V) and it leaves the listener with the impression that more is to come. The melodic line slides from D down to G, a vocal feature that coincides with the melody's coming to the rest on the dominant.

In bar 3, **y** is achieved by ascending motion which ends on C, the tonic. The melodic cadence progresses from A to C. Theoretically, this cadence is a motion which progresses from subdominant to tonic (IV-I). In singing, the cadence is heard as a place of temporary rest. This is explained by the theory that holds the melody as a geometrical design of upward and downward steps, and as a physical phenomenon of a moving body subject to forces that regulate its motion. Through the concept of musical gravity, the theory informs that an ascending motion of a melodic line generates energy and tension.

As observed, **x** and **y** are antecedent phrases that are accomplished by the use of melodic direction technique. Also, **x** and **y** are examples of the use of thematic variation device. Figure 4.4.3 is shown again, below, to facilitate the analysis of thematic variation as observed in this figure.

Figure 4.4.3



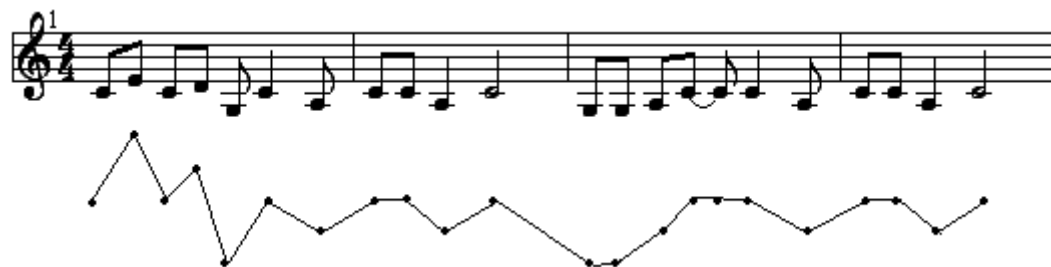
As seen in Figure 4.4.3, **x** reappears as **y** with slight change in rhythm and with considerable intervallic modification. The change and modification provide variation in the thematic content. In singing, a contrasting transformation is felt and heard as a result of this thematic variation. Besides, there is a repetition of the melodic motifs in *Kadyakolo*. Figure 4.4.4 shows the next four bars of the melodic line of the song with the melodic motifs marked **n**, **o** and **p**.

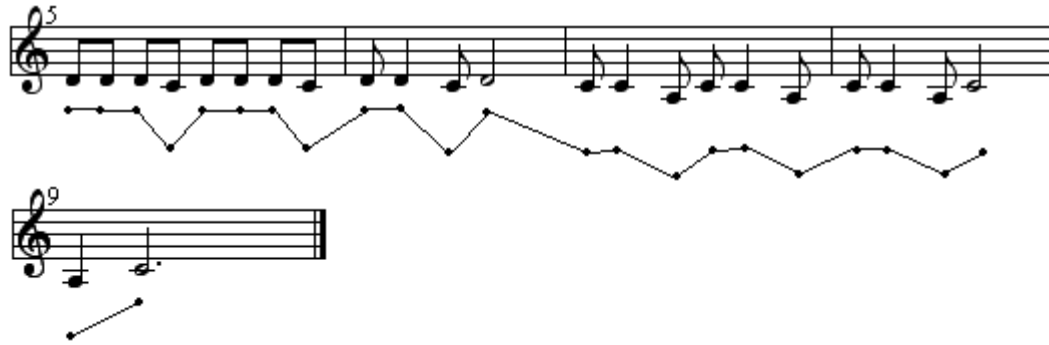
Figure 4.4.4



In Figure 4.4.4, **n** is immediately restated at the same pitch level. Also, **p** is immediately repeated at the same pitch level. Motif **o** recurs a major 2nd below with some intervallic modification in bar 8. Modified and exact repetition of melodic motifs show other basic compositional techniques in *Kadyakolo*. The characteristics of the melody of *Kadyakolo* could be examined in terms of range, shape and the way it moves from one tone to another. Figure 4.4.5 is a transcription of the nine bar melodic line with a visual representation of its shape.

Figure 4.4.5





In Figure 4.4.5, the melody's lowest tone is G and the highest is E. As such, the range is the 6-tone span which the Nyanja consider normal because in singing the voices are not strained. As the melody moves upward, downward or remains static, it takes a wavelike shape which coincides with the water waves, the context in which the melody is usually sung. This melodic shape demonstrates that an indigenous song can start with a low attack followed by a descending motion. A contrast to *Kadyakolo's* demonstration could be observed in the song *Malembo*. Figure 4.4.6 is this song, which begins with a high attack followed by a descending motion.

Figure 4.4.6

Malembo

♩=73

Solo

Girls' Song from the Sena

Ma le mbo ma le mbo ma le mbo ma le mbo ma le mbo i ne.

Chorus

A el

A el_ A el_ A el_

Ma le mbo i ne. A el_ A el_

The image shows a musical score for the song 'Malembo'. It is in 6/8 time with a tempo of 73 beats per minute. The score is for a solo voice and includes lyrics. The melody starts with a high attack and then descends. The lyrics are 'Ma le mbo ma le mbo ma le mbo ma le mbo ma le mbo i ne.' The chorus consists of 'A el' and 'A el_'. The score is written in treble clef with a key signature of one flat (B-flat).



The melodic motion of the song can be observed by connecting the melodic lines of the solo and chorus to form one melodic line with a visual representation of its shape as seen in Figure 4.4.7 below.

Figure 4.4.7



As seen in Figure 4.4.7, the visual representation of the melodic line shows that *Malembo* begins with a high attack followed by descending motion. This song demonstrates the development of the melodic line by descending movements. From Figure 4.4.6, the words of the song are:

<i>Malembo ine</i>	I am better off
<i>Ae!</i>	Vocable vowels

In the Sena language, *Malembo ine* is an incomplete sentence, the meaning of which is expressed in the English translation. This verbal phrase does not state anything that places a person at a better stage than another. However, it is perceived to reflect a tendency of humans to compare their status to one another. The text of *Malembo* is used to capture a general experience, comparison, which is shared by humans across cultures. *Malembo* is an old Sena traditional song which is sung by young women at social functions such as political rallies.

While singing, two girls enter the dancing ground at a time. They stand still in front of the players of music instruments waiting for the main drum to give a dancing signal. On hearing the signal, the dancers hold their palms forward and they twist as well as wriggle their bodies. When the dancers twist their bodies, they move a step backward or sideward. The dancers wear a knotted cloth around the waist to accentuate body movements.

The instruments used for the dance are four drums and one rattle. The rattle is made of a tin, the substitute for the gourd, filled with seeds and it is shaken to an eighth note triplet figure (♩♩♩) throughout the song. The use of the tin rattle instead of a traditional gourd rattle is a deliberate attempt to blend the metallic buzzing sounds to the indigenous drum sounds. This type of blend is the outcome of improvising the musical resources that are readily available. A medium drum replicates the tin rattle by being played to the eighth note triplet figure continuously. The small drum is beaten to the same triplet figure but changes to a duple figure (♩ ♩) when the performers start dancing. Two main drums are used and the first coordinates the dance movements while the other improvises by filling in the spaces of the rhythmic themes of the first drum. When music instruments are played, a contrast in sound volume is heard and its effect felt. The volume of sound ‘swells’ when all instruments are played and diminishes when a few instruments are played. When the performers dance vigorously the sound volume is increased and when they stand still the sound volume is diminished.

Malembo uses seven tones (six natural tones and one accidental tone) which are arranged and transcribed in a scale pattern as shown in Figure 4.4.8 below. The pattern is: whole, whole, half, half, half, skip of major 3rd, half.

Figure 4.4.8



As observed in Figure 4.4.8, the scale pattern shows that *Malembo* uses a distinctive scale pattern. This scale pattern challenges Zanten (1980:107-125) when he asserts that Sena music uses the equidistant heptatonic scale.

Returning to Kadyakolo, Table 4.I is a summary of the frequency of conjunct and disjunct motions that illustrate tone relationships in this song.

Table 4.I

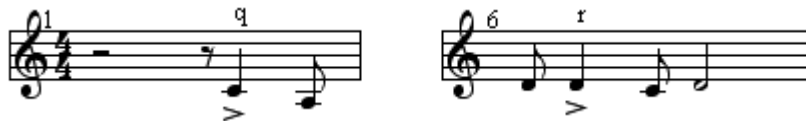
Conjunct and Disjunct Motion

Melodic Part	Frequency							Total Number Per Melodic Part
	Repetition	2nd	3rd	4th	5th	6th	7th	
Leader	7	4	5	-	1	-	-	17
Chorus	8	6	14	-	-	-	-	28
Overall Total	15	10	19	-	1	-	-	45

From Table 4.I, conjunct motion occurs 10 times and disjunct motion 20 times. As such, the melody moves principally by leaps or jagged voice leading. The chorus part is shown to have a larger part of the melodic movement than the solo.

The melody of *Kadyakolo* is characterized by offbeat accents. The chorus accentuates two different beat positions which represent an important theoretical study. Figure 4.4.9 shows two accented tones labelled **q** in bar 1 and **r** in bar 6 and they are sung by the chorus part in the song.

Figure 4.4.9



The accented tones, **q** and **r**, are divided into halves to display their subdivisions respectively. Figure 4.4.10 is a display of these subdivisions.

Figure 4.4.10



Theoretically, accented tones are discussed based on the notion that quadruple metre divides the measure into two strong pulses (1 and 3, although 3 is a lighter accent than 1) and two weak pulses on beats 2 and 4. In Figure 4.4.10, **q** occurs on the second half of beat 3 and is tied to a division of a weak pulse. In bar 6, **r** is on the second half of beat 1 and is tied to a division of a weak pulse. As analysed, the offbeat effects such as surprise are derived from tying the divisions of the pulses.

The offbeat ‘punches’ on the minds of the listeners including the singers. The outcome of the ‘punch’ is a stimulation of certain energy that is manifested in the physical responses of both the listeners and singers to the song. During performance, some listeners responded by singing spontaneously along with the

singers or by moving their bodies impulsively to the rhythm of *Kadyakolo*. The singers (fishermen) responded by singing continuously while repairing their fishing nets. The motivation to join in singing or to work hard seems to be facilitated by the blend of the normal accentuation and offbeat felt in the song. With C as an arbitrary key, the melody of *Kadyakolo* progresses within a series of natural tones. A scale pattern could be arranged as shown in Figure 4.4.11.

Figure 4.4.11



As noted in Figure 4.4.11, the scale pattern is: whole tone, whole tone, minor 3rd, whole tone, minor 3rd. As such *Kadyakolo* is characterized by the use of a five-tone scale without half steps or semitones.

The set-up of the solo and chorus in *Kadyakolo* mirrors the social principles of the Nyanja. As observed in Figure 4.4.5, *Kadyakolo* employs a single-voice texture from which the music is heard as one melody, but performed by a group. The melody is distributed between the solo and chorus, reflecting sharing which is a moral value in Nyanja culture.

The value of the song is associated with the utility attached to the singing of it. Chimkono (2004), a soloist of the song and a fisherman, explained that the singing of *Kadyakolo* is useful to fishermen when they row the canoe and pull the fishing nets. The singing urges on the fishermen to fresh efforts in these fishing tasks and helps them to lighten their work. Chimkono also noted that his fishing team uses this song to build up a spirit of bravery to control the canoe when strong winds find them on the lake.

Kadyakolo as a work song reflects a thought that is prevalent among the Nyanja that good and wholesome things are achieved when people work together. This

relates to the Malawian proverb: *Mutu umodzi susenza denga* (One head cannot carry the roof, implying that two heads are better than one). Also, the song expresses a value in Nyanja culture of the concept of utilitarianism which is reflected in the use of the song to inspire the fishermen with the spirit of courage, perseverance and hard work in accomplishing their tasks. The use of music to accomplish a task could be noted in a Ngoni hunting song, *Chitewe*.

There are hunters in some parts of Malawi who assess such use as the value of music. People hunt small animals such as hares and large animals like buffaloes. Singing frightens animals and it makes them ‘splash’ out of their hiding places. The animals on the run become vulnerable and this gives an opportunity to hunters to select, chase and kill some of them using weapons such arrows, poisoned spears, traps and licensed guns. Figure 4.4.12 is a song, *Chitewe*, which is sung by hunters in the process of tracking and trapping animals in the forests of the Mzimba district in northern Malawi. The song is also sung after a hunt for recreational purposes.

Figure 4.4.12

Chitewe

$\text{♩} = 93$ Solo Hunting Song from the Ngoni

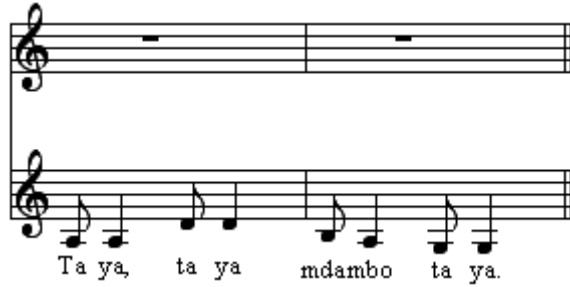
Chi te wemwata ya.

Chorus

A ye e!_ A ye

Chi te wemwata ya.

e!_ Ta ya, ta ya mdambo ta ya.



The words of the song are:

Chitewe mwataya

You have lost 'Chitewe' (cloth)

Aye e!

Vocables

Taya taya mdambo taya

You have lost it in green grassland

The words reflect a situation in which a hunter loses his *Chitewe* as a result of running away from an angry animal. *Chitewe* is a cloth made from bark of a tree or an animal hide and it is worn around the waist. At times, the hunters run away when they meet furious animals. *Chitewe* may get hooked to a shrub and left behind as a hunter runs away. Thus, besides using the song to frighten animals, the song serves to remind the hunters of the laughter aroused by the loss of the *Chitewe* of a hunter.

Returning to Kadyakolo, a communal approach to an activity could be observed in singing this song. Every fisherman on the canoe subordinates his personality for the sake of the team by coordinating his action with others while singing. Fishermen bend their bodies forward and backward in rhythm to the rowing of the canoe or the pulling of the nets. The rowing and pulling of nets act as cues for starting the singing of the song. The rhythmic act of paddling, body movement or pulling of fishing nets supplies the basic beat of the song.

As discussed, the values of the song and of the Nyanja society are identical and could be described as team spirit, hard work, endurance and bravery. I recorded *Kadyakolo* at Nkhuzi Bay in Mangochi district from a singing group of fishermen

on January 21, 2004. This bay is part of the southern area of Lake Malawi which is heavily fished both for subsistence and commercial purposes.

The lyrics of the song describe the taste of the fish, *Kadyakolo*, when people eat it. The fish is regarded as a delicacy, especially the head. The song uses Chichewa language and the words are:

<i>Kadyakolo</i>	Name of fish
<i>Nsomba yokoma</i>	Delicious fish
<i>Imakoma kumutu</i>	It is delicious in the head
<i>Kumimba kuwawa</i>	It is bitter in the stomach
<i>Ah! Eh!</i>	Vocables

Another kind of musical experience which represents a substantial musicological content is *nsasi*, an old traditional music instrument of the lamellaphone family found among the Lomwe of the Mulanje district in southern Malawi. I visited Mark Fannell Naweha, a 32-year-old *nsasi* player and maker of the instrument, on 1st June 2004, to study his *nsasi* in terms of construction, performance and history. Naweha lives in Chipoka village in the traditional authority Mabuka.

The construction of *nsasi* requires both plant and metal materials which are gathered from the locally available resources. The materials are: dry gourd known as *mphonda* of about 20 centimetres long, softwood and hardwood, small and big nails, metal and *utomoni* (a traditional paste obtained from a sap of a certain kind of cassava tree called *mpila*). The use of metal materials such as nails instead of the plant materials such as the traditional bamboo is the results of improvising the contemporary musical resources that are easily found.

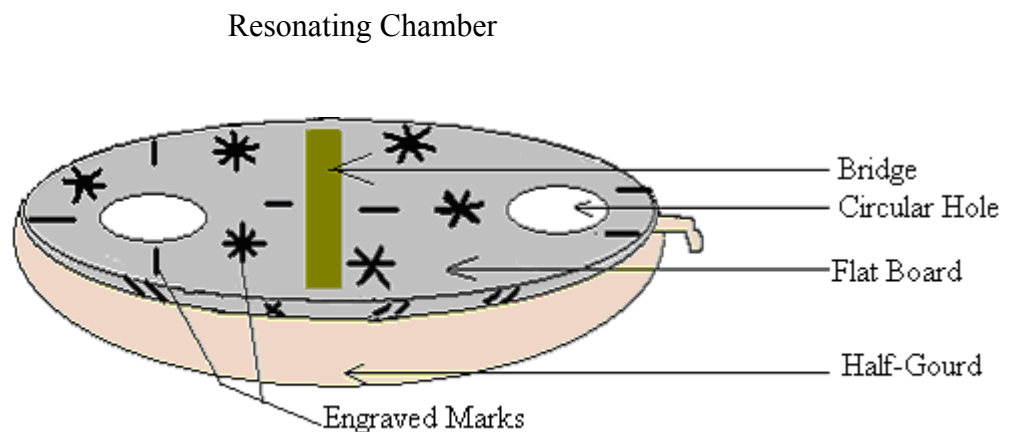
Mphonda is a type of edible gourd which is grown in most gardens in the Mabuka area. When it dries, its shell hardens and it becomes a suitable plant material for constructing *nsasi*. The tools needed to make *nsasi* are: hammer, axe, knife,

pliers, stones, sandpaper and heavy metal such as a piece of railway line that is not used and thrown away by the Railways Company.

The gourd is bisected longitudinally and one half of the gourd is selected and cleaned by removing the seeds and other internal material. Softwood from *bwabwa* tree is chopped to make a flat board 20 millimetres thick, and shaped to fit the length and size of the cleaned half-gourd. This thickness is necessary for the flat board to withstand the tension caused by tightening the bridge to it.

A circular hole is made near both ends of the flat board. The underneath of the flat board, especially along its edges, is soaked with paste, *utomoni*, and it is fixed on top of the half-gourd to create a resonating chamber. Figure 4.4.13 is a drawing of the resonating chamber.

Figure 4.4.13



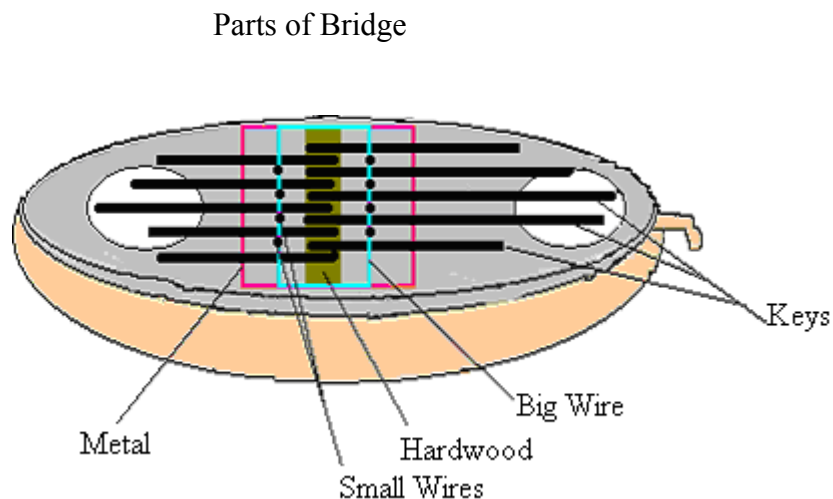
The half-gourd serves as a resonator and reflector to amplify sound and rebound it through the circular holes. The shape and size of the resonating chamber is determined by the materials, technology and concepts of acoustics of the culture in which it is constructed and used. Short single lines, pairs of lines and symbols of stars are engraved on the flat board by using a burnt wire. These lines and symbols are identical to decorations found on the walls of some traditional huts in the Mabuka area. As such, the cultural aesthetic principles of ornamentation of the

Lomwe are applied on *nsasi* which could be described as a work of art and manifestation of beauty.

Nails are flattened by beating them with a hammer on heavy metal to shape them into the keys of *nsasi*. The surface of every key is rubbed with sandpaper to make it smooth and ready for the generation of the desired sound. The sharp edges of the key are smoothed too to protect the thumbs from being hurt when playing it. One end of every key is held tight to the bridge and the other end is left to hang freely over the circular hole of the flat board.

Figure 4.4.14 is a drawing of the parts of the bridge which is made of a piece of hardwood and is erected at the centre of the flat board. The hardwood, made from *muwanga* (*pericopsis angolensis*) tree, is placed at the centre of the flat board to accommodate the two different sets of the keys as will be noted in the figure.

Figure 4.4.14



In Figure 4.4.14, the metal (red line) is shaped into a rectangle and is fixed to hold the hardwood's breadth and support the keys which run over it. The big wire (blue line) is run over the keys and the metal to hold their positions tightly. The wire is nailed into the flat board on the outer edges of the metal. The small wires

are used to strengthen the big wire by looping tight over it between the keys (see the black dots).

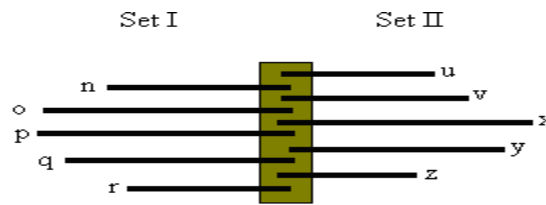
Acoustically, sound is generated by the vibration of the key when plucked with a thumb. Inherently, the keys produce soft sound. The circular holes on the flat board permit the depressed air caused by the vibrating keys to enter into the resonating chamber. Naweha (2004) explained the nature and role of the resonating chamber: “*Mphonda wabwino akhale pafupifupi masetimitala makumi awiri chifukwa mphanga yake imabweza mau mwa nsanga ndipo mauwa amakhala a mphamvu*”. (A good gourd should be about 20 centimetres long because its chamber bounces back the sound quickly and the sound is energetic). The resonating chamber is perceived to serve two fundamental functions and these are: to amplify sound and to ricochet it. When the plucked keys vibrate, the air inside the resonating chamber vibrates too while hitting the walls and bouncing back. In this way, the chamber helps to amplify the sound of the keys.

The human palm is used as a conceptual model for tuning *nsasi*. That is, different lengths of the fingers are related to the different vibrating lengths of the keys and perceived as distinct pitches. The tuning of *nsasi* begins with the middle key whose sound is described as *mau akulu* (big sound) or technically the bass. When this key is held firmly to the bridge and the desired bass sound is obtained, the other keys are tuned one after another in relationship with each other. The key is made to sound higher or lower by making its vibrating length shorter or longer. Critical listening is important for the tuner to obtain the wanted sound for every key without the help of another musical instrument. The keys are tuned in accordance with the concept of sound that fulfils the social requirements for which *nsasi* is constructed.

Figure 4.4.15 is a drawing of Naweha’s *nsasi* which has two sets of five keys each that could be labelled and discussed as Set I and Set II. In each set, every key is designated by a small letter to facilitate clarity in analysing tone relationships.

Figure 4.4.15

Naweha's Nsasi



In Figure 4.4.15, **p** and **x** are middle keys which serve as the bass tones or fundamental tones for tuning. When every key was plucked, it was observed that their tones were identical to the tones of the Optimus MD-1600 keyboard. This led to a comparison of the pitches of Naweha's *nsasi* and keyboard. Tone relationships in terms of intervals were determined by relating every tone to its fundamental tuning tone. In Set I: **p** = F[#] tone, **o** = E tone, **n** = B tone, **q** = F tone and **r** = C tone. Tone relationships are: **o** minor 7th above **p**; **n** compound perfect 4th above **p**; **q** 8ve⁰ above **p**; and **r** compound 5th⁰ above **p**.

In Set II: **x** = G[#] tone, **v** = A[#] tone, **y** = G tone, **u** = A[#] tone and **z** = C[#] tone. Tone relationships are: **v** major 2nd above **x**; **u** major 9th above **x**; **y** 8ve⁰ above **x**; and **z** compound perfect 4th above **x**. Figure 4.4.16 is a transcription of the tones of sets I and II on the staff notation system as tuned on Naweha's *nsasi*.

Figure 4.4.16



As seen in Figure 4.4.16, Set I consists of F[#] (fundamental tuning tone) E F B C and Set II G[#] (fundamental tuning tone) A[#] G A[#] C[#]. In Set II, there is an octave tuning of the A[#] tone. According to Naweha, this octave tuning is desirable to provide pitch contrast (high versus low) of the same tone to meet the melodic

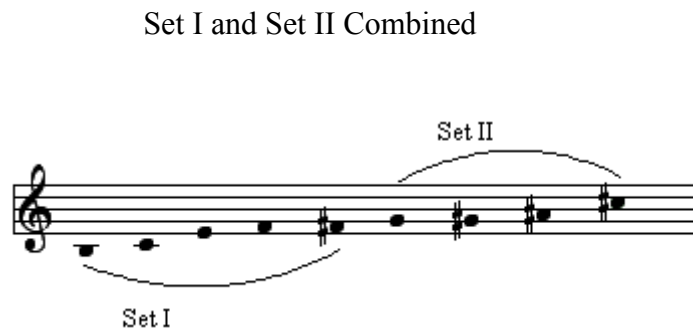
demands of certain music. The scale pattern of every set could be noted when the tones are arranged in a pattern with small intervals between them. Figure 4.4.17 is a transcription of the scale patterns.

Figure 4.4.17



In Set I the pattern is: whole tone, major 3rd, half tone, half tone, perfect 4th and in Set II: half tone, whole tone, whole tone, diminished 5th. The two scale patterns shows that set II is a continuation of Set I as shown in Figure 4.4.18.

Figure 4.4.18



In Figure 4.4.18, the tones B C C[#] E F F[#] G G[#] A[#] illustrate that the tonality of Naweha's *nsasi* uses the basic element of a chromatic scale namely, the half step motion. Naweha's tuning is an example of a traditional musician who has reached a level of competence by producing his own tuning system which is accepted in his society. He is able to make instrumental music by using any set of the keys. Figure 4.4.19 is a transcription of the basic thematic structure of *nsasi* instrumental music which Naweha played using Set I.

Figure 4.4.19



Nsasi is used to create instrumental repertory which could be either the adaptation of vocal music or original composition. Also, *nsasi* provides the accompaniment to the songs. The basic aesthetic elements expressed by Naweha in singing consisted of playfulness and emotiveness. He varied the tone of his voice and this variation included the humour of deliberately pronouncing the words inappropriately. Children and adults who came from the neighbouring houses to listen to his music laughed whenever such humour was demonstrated. He stated, “Ine ndimakhutula za mumtima mu nyimbo pa mowa” (I express what is in my heart through music at a beer drinking place).

Oftentimes, Naweha plays his *nsasi* at social occasions such as beer drinking places to accompany songs that comment on social issues affecting the lives of people. During performance, Naweha could change from one set of keys to another according to the melodic or scale demands of the music. Sometimes, he plays the *nsasi* with his wife and as such the two sets of the keys are used simultaneously. In this context, the playing of *nsasi* gives a sense of polytonality because it uses two distinct sets of keys. When *nsasi* is played simultaneously by two people it becomes a symbol of partnership.

Historically, *nsasi* has been known in the Mulanje district since the pre-colonial period and it was introduced in Mulanje by the Sena of the Nsanje district. In this period, the Sena brought their *mbira* to the Lomwe where it was named *nsasi* because it produced a metallic sound. According to Naweha, *nsasi* and its music have been handed on from one generation to the next of his family. He observes that there is a practice of handing down *nsasi* from father to son. This has led the *nsasi* to be perceived as a male instrument up to date and it is a property of an

individual music player. The principles governing the construction of *nsasi* and its use as well as the accounts relating to its origin show the importance attributed to *nsasi*.

From the study, the values of *nsasi* in classroom education could be noted. Children would study the acoustics of this lamellophone instrument and perform music using it. Technologically, children would learn about the tools and techniques used in metalwork and woodwork as they apply to the construction of *nsasi*. The engraved designs contained in *nsasi* would help children to grasp the concept of ornamentation that underlies the principles of life among the Lomwe. The basic idea of musical aesthetics in *nsasi* is the notion of beauty, which is reflected in the decoration of the music instrument and in the way it accompanies the singing as well as humour.

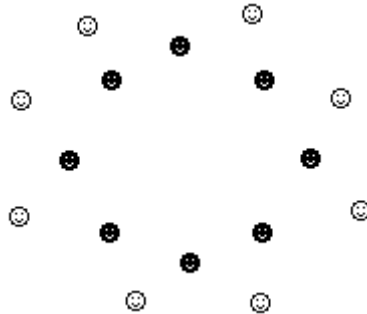
4.5 Indigenous Music Performance Practice

Changes in performance practice correspond to changes in societal life which could be influenced by the prevailing ideologies as well as social, political and economic conditions. In the pre-colonial period, wars between ethnic groups over wealth and best lands occurred in Malawi. The Ngoni, who emigrated to Malawi from South Africa in the 19th century, used certain kinds of song and dance to inspire men into battle or to mark a celebration for winning a war.

Diagram I on page 4-24 is an arrangement of a presentation of a war dance, *ngoma*, which represents significant principles of performance practice and societal theories of the Ngoni life. The term *ngoma* means both the song and dance. As war music, *ngoma* was performed by men (soldiers) and women to rejoice after a war victory. In this discussion the word Ngoni is limited to the Maseko Ngoni of Ntcheu district of central Malawi.

Diagram I

Ngoma Dance Presentation Set-Up



Key

- ☺ Women
- Men

As noted in Diagram I, men danced inside the circle of women. This arrangement is based on a spiritual and social ritual that provides men with protection, comfort, praise and support for going to war for the good of the society. The Ngoni do not separate their spiritual beliefs from politics, economy, natural disaster, war or creative practices. They believe that any activity is directed or dictated to by a spiritual cause. At war, the Ngoni warriors experienced hardship and some of their friends were killed by the enemies. As such, the dance formation permitted the women to complete the war ritual process, and to circumscribe the men to protective spiritual forces for returning home undefeated.

In performance, the women moved in a stylish manner (*kubambatira*) around the men to show that they were proud of them for standing up against the enemies. Also, the women inspired the men and the audience with the spirit of celebration through singing of praise words, ululating (*mkulungwani*), hand clapping and calling of the men's clan names such as 'sorry' phiri or 'sorry' ngozo (*pepa phiri* or *pepa ngozo*). The elders such as Chilinjala (2004) of Makwangwala village

could not remember the words of war praise songs because these songs are no longer sung.

Furthermore, the women wiped sweat from the men's foreheads and picked up the parts of the men's costumes if they fell down during dancing. The wiping and picking was done by the wives of the men and in cases where the men had no wives, they were served by the widows or unmarried women. This social requirement reflected the Ngoni spiritual concept of moral that no woman would touch somebody else's husband and it showed that a family was treated with respect. In addition, *ngoma* expressed a value in the Ngoni culture of moral equivalence which was reflected in the equal numbers of men and women dancers. It could be noted that *ngoma* was also a representation of family dancing.

In their dance classification, the Ngoni considered *ngoma* as a dance for serious purpose as it related to war. The dance was characteristic of forceful rhythmic activities generated by the heavy stamping of the feet and the knocking of the shields with spears or against the knees. The tempo of the dance and song was fast. To be fast and forceful was necessary for success and this fitted the demand of the Ngoni society which was characterized by aggressive life for survival through wars.

The men put on their full war dress during the dance presentation. They wore skirts (*zibiya*) made of wild animal skins of lions and leopards around the waist, band (*nyoni*) woven with sisal around the head, and strips (*matchowa* or *zipote*) crafted using animal skin around the elbows. The wearing of wild animal skins was a symbol of a conqueror; of power, strength and bravery. Also, they tied metal rattles (*manjereza*) to their ankles and legs to generate a buzzing sound. The basic rhythmic theme, ♩ ♩ ♩ ♩, of *manjereza* is simultaneously duplicated by the women's hand clapping. In dancing, the men bent their trunks forward, backward and sideways (right and left), squatted, shuffled their feet, walked in different directions in rhythm, shook heads and made various facial expressions. The

audience would ululate when the dancers appealed to their aesthetics of forceful and stylish stamping, other body movements or gestures and vocables. The music and dance maintained the South African Zulu music practice of not using drums.

Ligubo, the traditional dance, was a form of *ngoma* and served as an introduction to *ngoma*. It was performed by the men only at *Mkosini* (the chief's compound). The purpose of *ligubo* was for the men to demonstrate how they defended themselves and killed the enemies while singing and dancing. The demonstration was characterized by the holding of their war weapons: *lihawo* (shield), *mkondo* (spear), *mbema* (big knife with a hook at one end) and *mpeni* (ordinary knife). The intensity of foot stamping and the percussive sound generated by the knocking of the shields with spears resembled the tensions and aggression that were experienced at war. Later, the women joined the men to start *ngoma*.

In Malawi, between 1891 and 1896, the British colonial forces succeeded in ending the Ngoni wars and most of the Ngoni soldiers then abandoned their armies and raiding. Their traditional lifestyle was replaced by civil life as they began working on the shire highland plantations for income. This civil life influenced *ngoma* to embody leisurely rhythmic activities and slow tempos intended to entertain the audience.

To date, *ngoma* is used to celebrate weddings and serve funeral as well as political party functions. The military praise texts of *ngoma* got lost as a result of substituting them with new lyrics to reflect contemporary social issues. Figure 4.5.1 on pages 4-27 to 4-28 is a transcription of the *ngoma* song, *Kumanda*, in quadruple metre for thirteen bars and it represents significant ethnomusicological content. *Kumanda* is an old traditional war tune which has been sustained, but with new lyrics that reflect contemporary incidents.

Figure 4.5.1

Kumanda

$\text{♩} = 90$ Solo Ngoma music and dance from the Ngoni

1 $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Ku ma ndakwa ba mbowanga. Ku ma ndakwa ba mbo wa nga ku ma li ra

Foot Stamping
Right Left Right

3 Chorus 1

chi ya ni? Ku ma li ra ngwe nya.

2 Solo Chorus Solo Chorus

nya. E a e! Ku ma li ra ngwe nya. E a e! Ku ma li ra ngwe

8 Solo

nya. Ku ma li ra ni ka ngo, ku ma li ra ngwe nya. E a e!

10 Chorus Solo Chorus

Ku ma li ra ngwenya, E a e! ku ma li ra ngwe nya ku ma li ra



As noticed in Figure 4.5.1, the pattern of foot stamping provides the basic pulse to the singing and space for the percussive sound of the shields and spears. Foot stamping and the percussive sound serve as accompaniments to the singing. The song and dance were performed in lines with men in the front row and women in the back row.

The words of *Kumanda* are:

<i>Kumanda kwa bambo wanga</i>	At my father's grave
<i>Kumalira chiyani?</i>	What groans there?
<i>Kumalira ngwenya.</i>	The lion.

The above words reflect the thought prevailing among the Ngoni that a warrior continues to live in spirit when dead. The groaning of *ngwenya* (the lion) at the grave symbolises the power of the spirits of the dead and buried Ngoni warriors. The song shows that the natural rhythmic structure of the Chichewa language commands the contour of the melody. This is observed from the words such as *kumanda* (at the grave) in bars 1 and 2; *kumalira* (groaning) in bars 3, 6, 7, 9, 10, 11 and 12; *chiyani?* (what?) in bar 3 and *mikango* (lions) in bars 8 and 12. Figure 4.5.2 is a visual presentation of the natural relative tone levels: high and low of these Chichewa words.

Figure 4.5.2

$\bar{k}u\bar{m}\bar{a}\bar{n}\bar{d}\bar{a}$ $\bar{k}u\bar{m}\bar{a}\bar{l}\bar{i}\bar{r}\bar{a}$ $\bar{c}h\bar{i}\bar{y}\bar{a}\bar{n}\bar{i}$ $\bar{m}\bar{i}\bar{k}\bar{a}\bar{n}\bar{g}\bar{o}$

As seen in Figure 4.5.2, the relative tone levels of these Chichewa words are identical to their pitch patterns in the song (see Figure 4.5.1). As such, the melody of *Kumanda* follows the rise and fall of the Chichewa speech tonality. Photograph I is a picture of *ngoma* dancers performing *Kumanda* at a social gathering at chief Makwangwala's compound in Ntcheu district. The photograph was taken on September 12, 2003.

Photograph I



The history of *ngoma* of the Ngoni could be divided into two periods corresponding to the two major periods of social, political and economic changes. As observed earlier, *ngoma* of the pre-colonial era marked a celebration of a war victory and the social context within which it was performed reflected a war setting. But since the colonial era, *ngoma* is used at weddings, funerals, installation of chiefs and political rallies. As such the basic differences between the old *ngoma* and the modern *ngoma* in performance practice and aesthetics reflect the changes of social conditions at different periods of history.

To date, the value and role of music in society are not as easily understood by most professionals in policy making positions as they are by the musically informed Malawians. It is not understood because the absence of music

instruction in classroom education has misdirected many Malawians to think that only what is taught and learnt in classroom education matters in society. As discussed in Chapter Two, this is reflected in the lack of action by the education authorities to implement the teaching and learning of music in schools and to integrate indigenous music in the curriculum, despite recommendations to do so. *Gundete*, the traditional masked dance of the Chewa of Lilongwe district of central Malawi, represents considerable ethnographic content which signifies the value and role of music in Chewa society. The designs on the masks, patterns of movement and ideas about dance aesthetics of the *Gundete* masked dance relate to the Chewa's principles of life. The Chewa society in this discussion is limited to the Chewa of Matapila village found in the Lilongwe district.

Gundete refers to the masked dancer that belongs to an exclusive cult of men who dance at ritual, funeral and recreational functions. Also, the word *Gundete* is the name of a wild animal which, according to the Chewa, has a character of a caring spirit and is associated with the light of the spirit world. The spirit world is thought to include ancestral spirits, *mizimu*, which dwell at graves and in bushes, mountains as well as rivers. The *Gundete* masked dancer incarnates the spirit of the wild animal, *Gundete*, to represent the habits of the living people and the values in Chewa society.

The *Gundete* masked dancer I observed, between the 4th and 11th September 2003 at Matapila village during the masked dance festival known as *chizambala*, wore a wooden carved face mask identical to the face of the wild animal, *Gundete*. The face mask's top edge was covered with a yellow cloth to symbolise the presence of the benevolent spirit. The round eyes on the face mask were marked with white and black colours while the teeth and lips had white and red colours. The edges of the face mask were fitted with chicken feathers that protruded as the headgear. In addition, the masked dancer wore old, torn and dirty cloths to represent the idea that the ancestral spirit had risen from the grave in tattered clothes in order to serve the welfare of the living people. The yellow shirt that covered the upper

body was tucked in the pair of trousers to add another layer of cloth for protecting the buttocks from injuries when the dancer drops on the ground. The dressing enlarged the movements of the masked dancer and made them outstanding and impressive. The arms and legs were painted with ashes which are thought to be the spiritual food of the spirits. Also, the ashes are used to conceal body marks such as scars that would help the audience to identify the man wearing the masks. The entire dress of the *Gundete* masked dancer is intended to symbolise the transition from the living person to the animal spirit. This reflects the Chewa's spiritual relationship to the animal world.

According to oral tradition, the prehistoric creation myth of the Chewa states that humans, nature and animals originally lived together in harmony. To date, men dress as ancestral animals using natural materials to mark the presence of the animal spirits in the affairs of the living people through dance. As such the *Gundete* masked dancer in animal state re-enacts the harmony that originally existed among humans, nature and animals in the prehistoric era. The use of the animal masks also reflects the old lifestyle of the Chewa where survival depended on hunting and gathering.

The *Gundete* masked dancer imitated the movements of the wild animal, *Gundete*, while following the special rhythms of the main drum, *mbalule*. The masked dancer moved in a circle both clockwise and anti-clockwise while jumping, falling down and sitting on the ground. While sitting, the masked dancer crossed his legs and made some movements. In Chewa society, the act of crossing legs is a moral habit for women when they sit down. As such the *Gundete* masked dance expresses a value in Chewa society of moral behaviour for women. In the course of the dance, the dancer climbed a long slippery and branchless bluegum tree to other special rhythms of the main drum. The climbing of the tree by the *Gundete* masked dancer represented a lesson to married men. Traditionally, bathrooms are made without roofs in Chewa society. Married men are not expected to climb up trees lest they see their father-in-law and mother-in-law washing their bodies. In

this way, the *Gundete* masked dancer reflects another value in Chewa society of moral conduct for married men in the *chikamwini* system (matrilineal system). Photograph I is a picture of the *Gundete* masked dancer.

Photograph I



In the animal state, the *Gundete* masked dancer also created basic movements and these were: purposeful running, walking, falling down, rising up, swinging, turning, bending, stretching, wiggling and standing. These basic movements were aimed at entertaining the audience and they illustrated the Chewa ideas of dance aesthetics. The running and walking provided fast and slow tempos that were perceived as time contrast. Space contrast was represented by the falling down and rising up while energy contrast was represented by the wiggling and standing still. The wiggling and standing still reflected the concept of tension and relaxation. The audience's applause was induced whenever these contrasts occurred.

Chakwawa (2004), a 44-year-old *Gundete* masked dancer, notes that traditionally the masked dances start in the afternoon and end at dawn. The morning time is

used to prepare for the masked dancers and the evening increases the disguise of the identities of the men wearing the masks. Before the dance, the *Gundete* masked dancer started the song to accompany the dance through mimicking and humming of the tune. Figure 4.5.3 is a transcription of the song, *Gundete*, an example of old traditional music for three bars in quadruple metre.

Figure 4.5.3

Gundete

♩=70 Solo Gule wankulu from the Chewa

U na muwo na na kwera mwa mba? Na kwera mwa mba

Chorus

Gu nde tel! Gu

na kwera mwa mba? U na muwo na na kwera mwa mba?

nde tel! Gu nde tel!

Gu nde tel!

Detailed description: The musical score is written in 4/4 time with a tempo of 70 beats per minute. It consists of three systems. The first system shows a solo line (treble clef) and a chorus line (treble clef). The solo line has a melodic line with lyrics 'U na muwo na na kwera mwa mba? Na kwera mwa mba'. The chorus line has a rhythmic accompaniment with lyrics 'Gu nde tel! Gu'. The second system continues the solo line with lyrics 'na kwera mwa mba? U na muwo na na kwera mwa mba?' and the chorus line with lyrics 'nde tel! Gu nde tel!'. The third system shows the solo line with a final note and the chorus line with lyrics 'Gu nde tel!'.

Falsetto and nasal singing techniques were used in singing by the *Gundete* masked dancer to mark the presence of the ancestral spirit and to disguise his

identity as a human being. These singing techniques are taught and learnt orally at *dambwe* (the masked dancers’ camp), which is situated near the graveyard in the bush. A female solo would sing in her ordinary voice along with the dancer at the start of singing the song. The solo is later joined by the chorus of women in singing, clapping hands and ululating. Only women who are *womwera* (the ‘drinkers’ implying the members of the secret cult) form the chorus and stand near the masked dancer. The words of the song are:

<i>Unamuwona nakwera mwamba?</i>	Have you seen it climbing up?
<i>Gundete!</i>	Name of a masked dancer


Chilembwe (2004), a 52-year-old woman and the soloist in this song, explained that the words of the song are figurative. The symbolic meaning of *Unamuwona nakwera mwamba* (Have you seen it climbing up?) is “Have you seen a wise man misbehaving in society?”


Two basic patterns of *mang’ombe* (hand clapping) done by the chorus were noted. Figure 4.5.4 shows the patterns.

Figure 4.5.4



In clapping hands, the sounds of **x** and **y** were generated simultaneously when the dancer’s movements or drumming intensified. The ensuing sound of **x** and **y** is characteristic of this song.

Three drums were used and they generated independent rhythmic structures. *Gunda* drum produced four sixteenth tones, , per pulse and this pattern

was repeated throughout the dance presentation. *Gunda* drum had a deep low tone. The other drum played eighth tones, , per beat and this rhythm was interspersed by other creative rhythmic themes.

Mbalule drum generated its own rhythmic figures which coordinated the movements of the dancer. It dictated the tempo of the dance and accommodated the dancer to express a rhythmic structure by moving the body with the drum's rhythmic theme. *Mbalule* drum is characteristic of high pitched sound generated from beating a special drum skin obtained from *ng'azi* (alligator skin) or *insa* (antelope skin). The skins of *ng'azi* and *insa* are preferred because they are strong and are treated into a thin skin that generates a high pitched sound which is heard from far distances.

Salamba, a shaker made of gourd with seeds inside, was first used to signal the coming of the animal spirit to the dancing arena. Also, it was used to direct *Gundete* to the dancing ground and to guide the dancer within the perimeter of the dancing arena or away from dangerous things such as holes or tree stumps. The masked dancers do not see properly and as such *salamba* serves as additional 'eyes' of the dancers.

From the above observation, the physical abilities of *Gundete* as the ancestral spirit in the animal state to dance, the singing and the attire illustrate the integration of four art forms: dance, music, drama, and visual art. The *Gundete* masked dancer is an actor, singer, dancer and designer of costumes. *Gundete* is an actor in the sense that he uses his voice and body to interpret and perform the role of an ancestral spirit. The singing of the chorus, hand clapping, shaking of the rattle and drumming give a sense of a dense texture, a characteristic and aesthetic feature of *Gundete* as a creative practice.

4.6 Children's Music

Studies of children's music in Malawi have so far emphasized its recreational and moral functions. Such orientation implies that the studies have little bearing on the principles of musical structures, compositions and performance practice. This is reflected in the brief, unspecialised and scanty Malawian literature on children's music. Nkosi (1978:135-140) analysed one play song, *Mwezi Uwale* (Let the moon shine), to illustrate that children at an early stage learn to associate song and poetry. He noted antiphon and alliteration as poetic elements found in *Mwezi Uwale*. Abdallah (1973:17-18) discussed in general about Yao children's dance, songs and the playing of the drums.

Some aspects of indigenous music teaching devices have been the subject of short and general studies by Kubik et al (1984:22-35), as observed in Chapter Two. However, substantial information on children's music derives from a study I did among the Yao of the Mpili area in the Machinga district between 1997 and 1998. The study discusses how Yao children learn music; the indigenous teaching and learning processes as well as the music creation processes. But none of the above studies shows the analysis of the basic organizing principles underlying children's musical compositions and performance practice. In an attempt to fill this void, Figure 4.6.1 is a transcription of a song, *Aliyale*, in quadruple metre for four bars. It is sung by Yao children of the Mpili area.

Figure 4.6.1

Aliyale

Solo 1 Yao Children Song

M'we A li ya le, e! E! Ko la u sa wi, e! E!

Solo 2

E!_ E!_

2
Ku ja mbu chi la, e! E! Kwa mnza nu, e! E!

E! E!

3
E!

(Chorus)
Ku li li ra mwa na che. Ku li li ra mwa na che.

In Figure 4.6.1, a structural feature of the song is the repetition of thematic sections which occurs both in the solo parts and the chorus part. Figure 4.6.2 shows the rhythmic pattern of the thematic section for solo 1 marked **x** and for solo 2 labelled **y**.

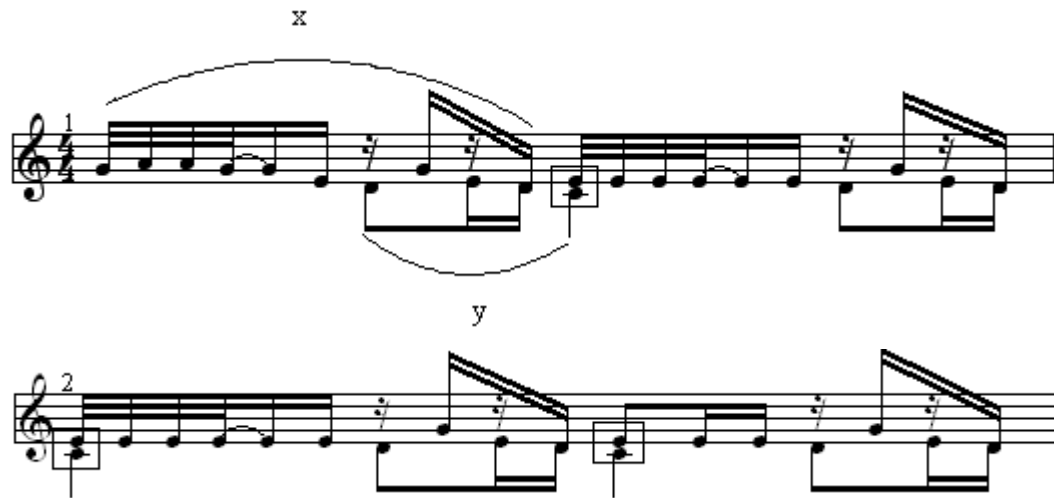
Figure 4.6.2

x

y

In the song, **x** is repeated four times with some intervallic and rhythmic variations while **y** is repeated four times without modifications. The first rest in **x** provides space where **y** comes in and this structural organization recurs four times before the chorus joins in singing. The melodic motion of **x** consists of an element of sequence which occurs the second time it is repeated in bar 1. While **y** complements **x** to give a complete musical sense, it also provides balance to **x** in singing. Significantly, the musical statement of bars 1 and 2 are derived from the sharing of the thematic sections of the two solo parts as shown in Figure 4.6.3. In this figure, the two solo parts are transcribed on one staff to facilitate clarity of their structural relationship.

Figure 4.6.3



As seen in Figure 4.6.3, the sharing of thematic sections results in musical statements and this reflects a structural organization observed in most indigenous music. In this song, the sharing also generates a harmonic outcome of a major 3rd marked by the rectangle. This musical sharing represents the Yao habit of sharing things such as poultry as a value in Yao communal society. Such a habit is reflected in the text of a pounding song called *Elizabethi*. Figure 4.6.4 is a transcription of the song.

Figure 4.6.4

Elizabethi

♩ = 104 Solo 1 Yao Pounding Song

The image shows a musical transcription for 'Elizabethi' in 4/4 time with a tempo of 104. It consists of four staves. The first staff is labeled 'Solo 1' and contains the lyrics 'Na- we-ni E - li - za - be - ti.' with a triplet of eighth notes. The second staff is labeled 'Solo 2' and contains the lyrics 'Gul Ku kul' and 'Gul Ku Kul'. The third staff is labeled 'Chorus' and contains the lyrics 'Nda-ta - ya.' with a triplet of eighth notes. The fourth staff is labeled 'Pounding Sound' and contains a series of asterisks representing the sound. The tempo is marked as ♩ = 104.

A-ji - ge - le ngu-ku ja - wo. Ngu-ku ja - kwe ja ji - swe - la.
 Gu! Ku ku! Gu! Ku ku!
 Nda-ta - ya. Nda-ta - ya.

Pa - ku - li - ra ku_ ku ku ku_ ku ku.
 Gu! Ku ku! Gu! Ku ku!
 Nda - ta - ya. Nda - ta - ya.

The words of the song are:

Naweni Elizabeti

See Elizabeth

Ajigele nguku jawo

She has taken her chicken

Nguku jakwe jajiswela

The white chicken

Pakulira kukuku

It cries 'kukuku' (sound of crying chicken)

Gu! Kuku!

Vocables for crying chicken

Ndataya

I have lost

The text is about *Elizabeti* who has taken her white chicken which coos 'kukuku'. *Elizabeti* represents a person who does not want to share things with the family.

Among the Yao, it is a tradition that a member of a family should share his/her things with other family members. If the sharing does not happen, then the tradition is ‘lost’ as symbolised in the song, *Elizabethi*. The women sing this song when they pound maize, millet, rice and other types of cereals to prepare food. I recorded the song at Kamkwamba village in the Machinga district on December 28, 1998.

Turning back to *Aliyale*, in its chorus, the thematic section designated **n** is repeated twice to achieve an emphatic closure of the song. Figure 4.6.5 shows the chorus part of *Aliyale*.

Figure 4.6.5



In Figure 4.6.5, the repetition of the thematic section causes the repetition of the text assigned to it. This consolidates the text and imprints it in the minds of the listeners so that they would remember it. As such, reception and retention are taken care of in the song. As noted earlier, C is the arbitrary tonic and the scale pattern of *Aliyale* could be arranged as shown in Figure 4.6.6. The pattern is: whole tone, whole tone, minor 3rd, whole tone, minor 3rd.

Figure 4.6.6



Aliyale is exclusively performed by girls during their playtime at an open ground or in their home compounds. Girls sing and move in a circle anti-clockwise. Any pair of singers commences the singing as solo 1 and solo 2, as noted in Figure 4.6.1. As they sing, they enter the centre circle, each moving her body in

distinctive styles to the rhythm of the song. Individual dancing style is executed with a purpose to induce the audience's aesthetic appeal, which is manifested in applause. When the chorus joins in the singing in bar 3, the first pair returns to its place in the circle and the adjacent pair takes up the role of the solos and the dancing routine.

The organization of the dance and of the singing of the solo parts reveals how the performance practice of *Aliyale* engages every child present to participate in all aspects of the music. This reflects another Yao habit of collective participation in societal activities. I recorded the song and dance of *Aliyale* at Mosiya village in the Machinga district on December 27, 1998. It is a type of modern indigenous music which was created by children, accepted by the Yao of Mosiya village and is now in the common repertoire of Yao ethnic music. The words of the song are:

<i>M'we Aliyale</i>	You Aliyale
<i>Kola usawi</i>	You have witchcraft
<i>Kujambuchila</i>	Do not spread
<i>Kwa mnzanu</i>	To your friend
<i>Kulilila mwanache</i>	Who is crying for a child
<i>E!</i>	Vocable vowel

The words caution about evil people in the society and how they are socially denigrated. Most of the words are in Chiyao, the language of the Yao. The word *mnzanu* is not Chiyao but Chichewa. The Chiyao word would have been *djenu*, giving the same semantics as *mnzanu*. This suggests that the song consists of mixed codes of Chichewa and Chiyao. The setting of text in the song shows that every syllable is assigned to one musical tone. *Aliyale* is thus a syllabic song.

On moon lit nights or during day playtime, parents allow their children to leave the houses and play outside with other children. During playtime, children may organise singing, dancing and playing of music instruments on their own. The

elders present during the playtime either give advice on or correction of children's music performance. Playtime allows children to actively participate in music practices. In turn, children learn the techniques of composing and performing music through observing and participating. The learning process produces traditional music specialists who sustain and extend standards of music of their cultures. Figure 4.6.7 is a transcription of a modern indigenous song, *Ata tuweje m'we*, in quadruple metre for eight bars. Gawani (2004), a traditional singer, composed the song when he was nine years old.

Figure 4.6.7

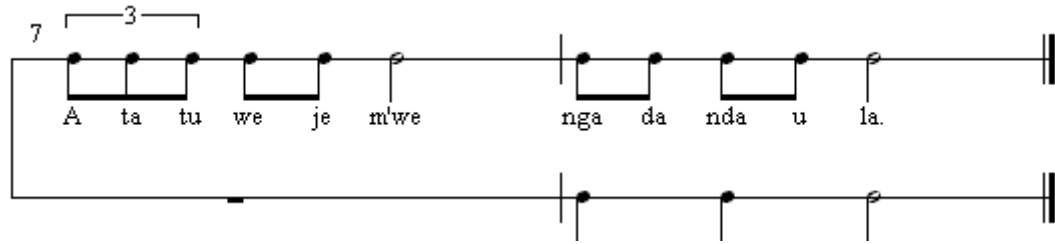
Ata tuweje m'we

$\text{♩} = 120$ All Jagiya Gawani

The musical score is presented in three systems, each with a vocal line and a corresponding hand clapping pattern. The tempo is marked as quarter note = 120. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: "A ta tu we je m'we nga da nda u la." The clapping patterns consist of eighth and quarter notes, with some measures containing triplets of eighth notes.

Hand clap

Speaking



In Figure 4.6.7, two distinctive thematic segments that give a complete musical thought could be observed as antecedent and consequent phrases. Figure 4.6.8 shows these phrases designated **x** and **y** respectively.

Figure 4.6.8



In Figure 4.6.8, **x** is the antecedent phrase and **y** the consequent phrase. In singing, C in bar 1 is heard as a point of temporary rest while A in bar 2 is a point of complete rest. The temporary rest is approached by the ascending motion of B to C by step and the complete rest by the descending motion of B to A by step. These phrases constitute a structural organization that accomplishes the musical sentence. The musical statement noted in Figure 4.6.8 is exactly repeated before the speaking part comes in from bar 5. The speaking part uses the same rhythmic material of the musical statement.

In singing, children alternated the singing and the speaking of the words to the same rhythmic structures of the song. The song is performed loudly and forcefully. The singers habitually varied the speed of the melody and this variation occurred after the song was repeated for the first time. Speed variation was a characteristic feature of the singing style. In addition, the practice of shifting from singing to speaking created tone colour effect from the timbres of singing and speaking. Children clapped hands as they sang, except for measures

five and seven where they made gestures with the hands as they stamped the ground. The singing and the clapping were heard as two distinct tone colours.

In dancing, the heavy stamping matched the accented syllables of the words *ngá-da-ndá-u-lá* (We do not care). Below is a symbolic key to dance transcriptions followed by a transcription of the dance:

W = Walk anti-clockwise

P = Pulse

X = Clap

R = Right foot stamps on ground

* = No Clap

L = Left foot stamps on ground

SS= Stand Still

W	R	L	R	SS	W	SS	R	L	R	SS	W	SS
16 P	1P	1P	1P	1P	3P	1P	1P	1P	1P	1P	3P	1P
16 X	*	*	*	*	3 X	*	*	*	*	*	3 X	*

The dancers entered the dancing ground where they made a circle, standing back to back. The dancers walked clockwise rhythmically for sixteen pulses starting with the right foot. On the seventeenth, eighteenth and nineteenth pulses, the dancers produced one foot stamp with the right, the left and the right feet in that order. On the twentieth pulse the dancers stood still and, thereafter, they walked clockwise for the next three pulses and stood still on the twenty fourth pulse. One foot stamp occurred on the twenty fifth, twenty sixth and twenty seventh pulses using the left, the right and left feet, in that order. On the twenty eighth pulse, the dancers stood still and later walked clockwise for the next three pulses before coming to a standstill on pulse thirty two. After this, the leader of the dance

whistled and the entire dance was either repeated or stopped. The words of the song are:

Ata tuweje m'we ngadandaula Even if we die we do not care

According to Gawani, these words are a response to the bad feelings which other children had towards him and his friends as they herded cattle in September 1998. Till today children sing the song for enjoyment during playtime. The playful spirit of the song is accompanied by a dance. *Ata tuweje m'we* integrates the elements of music art (singing), language art (speaking), dance art (body movements) and visual art (shapes and spaces in the dance).

Also, story-telling songs incorporate the elements of drama. Children participate in story-telling by singing songs or by telling stories in their homes. Figure 4.6.9 is a transcription of a story-telling song, *Lololo*, which is told by the Lomwe of the Zomba district. The word *Lololo* refers to a talkative person.

Figure 4.6.9

Lololo

Lomwe Story Telling Song

The musical score is written in 6/8 time with a tempo marking of ♩=80. It consists of two systems of music. The first system is labeled 'Solo' and contains the lyrics 'Nda dya si_ ne_ lo lo lo. Nda dya'. The second system is labeled 'Chorus' and contains the lyrics 'Na ma te tu le. si_ ne_ lo lo lo. Wa dya mu lomo_ lo lo lo. Nama te tu le.' The melody is simple and repetitive, with a consistent rhythm throughout.

Mulo mo su le pa_ lo lo lo. Lo lo lo.

Nama te tu le. Nama te tu le.

Lo lo lo. Lo lo lo.

Na ma te tu le. Na ma te tu le. Na ma te tu le.

The image shows a musical score for a song. It consists of two systems of two staves each. The first system has lyrics: 'Mulo mo su le pa_ lo lo lo. Lo lo lo.' on the top staff and 'Nama te tu le. Nama te tu le.' on the bottom staff. The second system has lyrics: 'Lo lo lo. Lo lo lo.' on the top staff and 'Na ma te tu le. Na ma te tu le. Na ma te tu le.' on the bottom staff. The music is written in a simple, rhythmic style with a treble clef and a key signature of one flat.

The words of the song are:

<i>Ndadya sine</i>	It is not me I have eaten
<i>Wadya mulomo</i>	It is the mouth that has eaten
<i>Mulomo sulepa</i>	You cannot stop the mouth
<i>Lololo</i>	'Lololo' (talkative person)

The words consist of mixed code: Chichewa and Chilomwe. They reflect a story about a woman who sat down under a mango tree. While she was winnowing millet, she heard the singing of a small bird. The bird perched itself in a low lying branch of the same mango tree. The woman mimed throwing stones at the bird to chase it, but the bird did not fly away. She asked, "Bird, why are you not afraid? Do you want to eat and finish my millet?" The bird looked down at her and replied, "You are a talkative woman, but I am hungry. I am not the one who eats your millet; it is the mouth".

The moral in this story telling song is that people should take care of others by sharing with them things such as food. The teaching of this moral through story telling song reflects the Lomwe's assessment of the value of music.

4.7 Educational Implications

The analysis of indigenous music in this chapter demonstrates that this music has a wide range of theoretical and performance principles. This suggests several approaches to music teaching and learning. One of them is the theoretical approach to the study of the music. The characteristics of indigenous songs are repetition and variation of musical structures. The tune is either repeated several times with the same words or varied with different lyrics. Repetition establishes a sense of familiarity within a song and this enables the audience to follow and understand. It aids memory and identification of its listeners to a point of involvement with the art. When the text of the song changes, the melody structure is varied. This variation is a developmental device in indigenous music and it portrays imagination and creative enterprise. It is a basic organizing principle of many indigenous songs.

The melodies exhibit ascending and descending motions, conjunct and disjunct motions, half and full cadences, sound patterns of different durations, patterns of changing pitch levels and different kinds of textures and tonal systems. These are normal with any music, but children may learn the Malawian theories of life that command musical compositions and performance practice by theoretically analysing indigenous music. This may help children to understand and appreciate indigenous music as an art in its own right. It may also inform children on how to compose and harmonize using indigenous principles.

Another approach is the historical study of indigenous music. Some of the examined music shows that new texts are substituted for old lyrics, to reflect the contemporary experiences. This demonstrates that social, political and economic changes produce a characteristic music repertoire which in time is assimilated into a common treasury of cultural music. This suggests that discourses of music could be studied in the light of their history.

The use of language, imagery and choice of words suggests that the poetic approach may be employed in the study of indigenous music. The use of imagery in *Gundete* induces the listeners individually to wonder about the semantics of the text. The choice of words in *Kumanda* inspires the audience to an experience that does not end with the text. Music teachers may focus on arrangement of words and the manner of expressing them, such as voice sliding, as noted in *Kadyakolo*.

On a basic level, discussions of performance practice reveal that singing and dancing lie at the centre of indigenous music practices. This suggests the performance approach to the study of the music to help children perceive the music and to respond to it intensely through a variety of activities that make the music come alive for them. Among these are singing, listening and moving.

In Chapter One, it is indicated that the content of the thesis is aimed at providing guidance to music teachers, curriculum planners and professionals in their search for content and practice of music education that integrates and values indigenous music. The thesis is also intended to facilitate the achievement of the goals of the Ministry of Education and Culture, the Malawian Institute of Education, the University of Malawi and the Primary Education Advisors, all of which and whom recommend the preservation of Malawian culture such as indigenous music.

The findings in this chapter provide resources of theoretical and practical ideas about the ways in which the purposes, content and method of music education could be in harmony with the expectations of Malawians. The adequacy of indigenous music should encourage music teachers and other professionals to try in imaginative and different ways to break down the inaccurate notion that the use of the music in classroom education would lack “serious business” (Steytler 1939:203-204).

4.8 Summary

In Malawi, societal principles command musical compositional techniques, structures and performance practice which in return reflect the people's environment and ways of life. The compositional techniques, musical structures and performance practice analysed in this chapter are by no means exhaustive but they do represent substantial musicological and ethnomusicological contents of indigenous music. For this reason, the analysis should be regarded as an introduction to indigenous Malawian music theory, composition and creative practice. Indigenous music is characterized by thematic structures, phrases, tonal systems, harmony and aesthetic systems in its organization and in its own right. This alone suggests that the activities of music classrooms in primary, secondary and teachers' training college education could be broadened from the current practice of mere singing to analysis of concepts and their application in music arts. The art of indigenous music composition and practice provides considerable samples of the kind of resources that music educators and curriculum planners require in teaching and developing music curricula, content, purposes and outcome. The resources could be used in comparative cross-cultural studies.

The thesis argues that children who are engaged in learning music in modern education milieu should be educated with resources that will be in harmony with the policy aims and goals of music in education in Malawi. This would be an important contribution to the understanding of home music and the people who practice it. The philosophical propositions discussed in this chapter acknowledge indigenous knowledge systems in music arts as requisite foundations for music in classroom education. Employing these knowledge systems would make the learning and teaching of music culturally meaningful and this may encourage children to opt for music as a subject of special interest in higher education. Consequently, children can preserve, maintain and extend standards of music arts of Malawian cultures.

Chapter Five

Conclusion and Recommendations

5.1 Introduction

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

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

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

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

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

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

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

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

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

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

5.2 Values and Roles of Indigenous Music

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

5.2.1 Aural/Oral Knowledge and Skills

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

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

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

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

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

5.2.2 Societal Civilization

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

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

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

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

5.2.3 Collectivism

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

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

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

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

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

5.2.4 Intellectual and Physical Development

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

5.2.5 Medium for Moral Teaching

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

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

5.2.6 Unifying Factors

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

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

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

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

5.2.7 Resolves for Better Living

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

5.3 Recommendations

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

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

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

5.3.1 Advocacy for Music Education

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

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

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

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

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

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

5.3.2 Teacher Training and Retraining

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

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

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

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

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

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

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

5.3.3 Resource Materials

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

5.3.4 Assessment

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

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

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

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

5.3.5 Music for All

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

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

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

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

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

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

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

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

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

5.3.6 Music for Self-Expression

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

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

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

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

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

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

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

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

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

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

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

5.3.7 Music Officers

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

5.3.8 Association for Music Teachers

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

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

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

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

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

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

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

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

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

5.3.9 Modern Technology and Music Education

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

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

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

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

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

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

5.3.10 Indigenous Music Theory

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

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

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

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

5.3.11 Recommendation for Further Research

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

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

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

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

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

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

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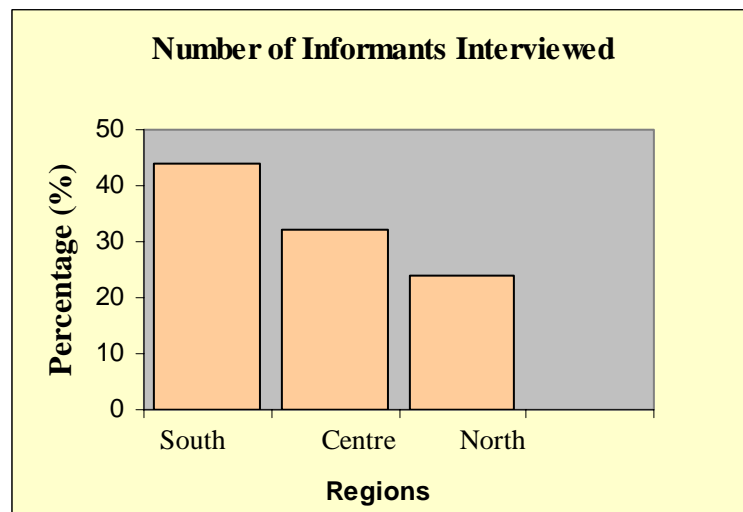
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Appendices

A.1 Appendix I

Fifty informants provided oral narratives about the past and present views on music and music education during the face-to-face and telephone interviews. Graph A-1 shows the distribution of the informants by region.

Graph A-1



Twenty two informants, representing 44% of the total number of informants, were drawn from southern Malawi; sixteen representing 32% from central Malawi; and twelve representing 24% from northern Malawi. The informants were chosen on a random basis. With the help of village chiefs, directors of cultural institutions as well as principals and head teachers of educational institutions, the names of the informants were considered for selection. Every informant had a paper with his/her name on it. All papers were put in one box which was shaken every time a paper was drawn from it.

The questionnaire was designed to achieve the aim presented in Chapter One under point 1.5 and it was divided into three sections. Section A, questions 1-3,

was intended to obtain research-based data from informants on whether they received indigenous music education or Western music education; and whether they understand and value indigenous music or Western music. This kind of data was sought in order to establish the trends taking place in rural and urban areas with regards to music and music education. The questions are:

1.
 - a) Would you tell me your name?
 - b) What kind of work do you do?
 - c) What do you like to do during your free time?
 - d) Do you sing, dance, play a music instrument, teach music or compose music?
 - e) What kinds of music do you like and why?
 - f) When and where did you start to learn music?
 - g) What were you taught in music?
 - h) How many people in your family, including yourself, received indigenous music education or Western music education?
 - i) Explain your views about the role of music and music education for Malawians.

2.
 - a) Do you like listening to radio or television music programmes?
 - b) What are your favourite music programmes on radio and television stations of Malawi?
 - c) How frequent in a week are music programmes aired by these radio and television stations?
 - d) What are the most featured types of music in the music programmes?
 - e) What is your observation to the music programmes in regards to Western music and indigenous music?

3.
 - a) What type of music, Western or indigenous, would you buy at the market?

- b) What would you say are the reasons for your answer in 3 a)?

Section B, questions 4-6, was aimed at getting informants to speak for themselves on what they think to be the meaning of music education to Malawians. Questions 4-5 were primarily but not exclusively prepared for teachers responsible for the teaching of music and question 6 for Malawians in the music business. The questions are:

4. a) What do you think Malawians would gain from studying music in classroom education?
- b) Do you think education authorities should provide opportunities to children to learn music in classroom education?
- c) The teachings of some foreign religions in Malawi argue that indigenous songs, dances and music instruments have something evil in them. Therefore, religious people should not perform them. Discuss your opinion.
5. a) How did it happen that you are responsible for teaching music?
- b) How long did it take you to learn and complete studies in music?
- c) What would you say have been your difficulties in teaching music?
- d) From what you know or have heard, would you say that the present music syllabi are appropriate, less appropriate or inappropriate when compared with the needs of Malawians or policy goals of music education? Explain.
- e) Would you say that the resource materials of music, including music equipment, has improved, dwindled or stayed the same as it was in the past? Explain.

- f) Do you think there should be more content of indigenous music and its philosophies in the music syllabi than there is now? Why do you say so?
 - g) How would you rate the way policy makers consider music and music teaching in classroom education: good consideration, little consideration or no consideration? Explain reasons for your answer?
 - h) What are other shortcomings that have bothered you most in music and music education in the country?
 - i) Would you say that policy makers have the political will to support music and music teaching in classroom education or not? Explain your answer.
 - j) If you had an opportunity to talk to policy makers about music teaching and indigenous music, what things would you most want to talk to them about? Why?
 - k) What should be done to music in primary education in Malawi?
- 6.
- a) What do you think are the reasons why many Malawians join the music business?
 - b) Have you ever heard of local musicians who have succeeded in music business because of music education?
 - c) What names of these musicians can you give me as examples?
 - d) What type of music is preferred in the music business?
 - e) How is indigenous music held in the music business? Why do you say so?
 - f) Do you think music teaching in classroom education could make it easier for musicians to do well in the music business? Explain.
 - g) What are the problems you face in running the music business?
 - h) What does good quality in music mean to you?

- i) On the whole, do you think local musicians make much profit, fair profit or no profit at all in the music business? Why?
- j) In what ways do you think music studios affect the quality of music?
- k) What criticisms, if any, have you heard from Malawians about music that is recorded in music studios in the country?
- l) What things do you feel could be improved in the music studios in Malawi? How could they be improved?

Section C, questions 7-8, was aimed at getting the views of informants about the effects of not having music teaching in classroom education to children, communities and the nation as a whole. The questions are:

- 7.
 - a) What do you think has been lost by not implementing music teaching in classroom education in Malawi?
 - b) What are your ideas of the impact of the lack of music teaching in classroom education in the country?
 - c) What is life like after primary education without music education?
 - d) What could be the remedy to the impact of lack of music instruction in Malawian education?

- 8.
 - a) Explain the gains you have obtained as the result of receiving music teaching in Malawian education?
 - b) What should be done to improve the quality of music education for the benefit of Malawians?

A.2 Appendix II

Apart from the sources of data described in Chapter One under point 1.6 (pages 1-8 to 1-9) and the questionnaire, students' music tests, music workshop discussions

and letters on the subject of music education were part of the sources of data for the thesis. Table I shows the number of informants who gave data by other means rather than oral narratives. Students from the Zomba Theological College (ZTC), tutors from Teachers' Training Colleges (TTC), members of the Zomba Musical Arts Team (ZMAT) and workshop participants drawn from the local music artists were among the informants.

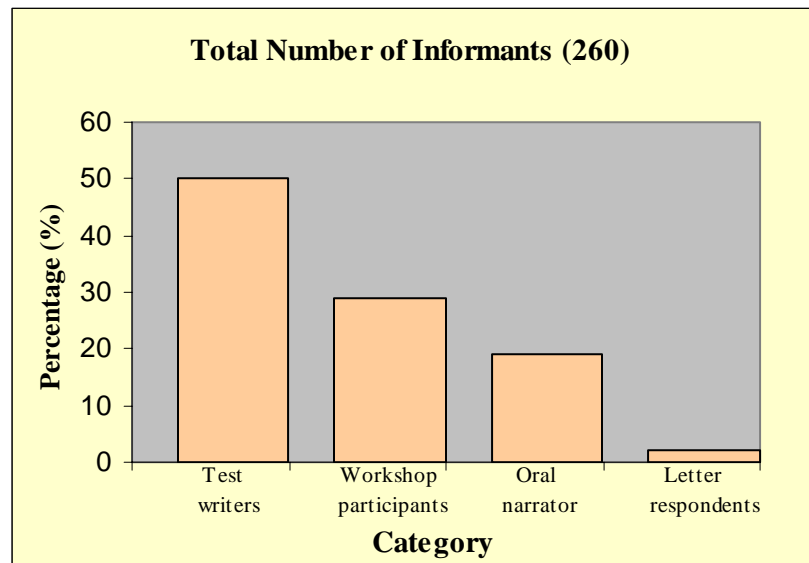
Table I

Category	No. of Informants	Place	Occasion/Date
Test writers	78	ZTC	Exam: 25/09/02
	52	ZTC	Exam: 13/09/03
Letter writers	3	Lilongwe TTC	Interview: 12/05/02
	1	St. Joseph TTC	Interview: 26/06/02
Workshop participants	6	CC	ZMAT Workshop: 09/07/02
Workshop participants	70	CC	Topic Presentation: 28/08/02

Seventy-eight music students from the Zomba Theological College (ZTC) answered question 5 k) of Section B of the questionnaire which was included in their end of year examination. Fifty-two music students of ZTC answered question 4 c) of Section B of the questionnaire which was included in their music test. I received letters from four music tutors who expressed their views on music teaching in Malawian education. Six teacher-participants in the Musical Arts Team Workshop gave information on their experiences in music education for primary education in the country. Seventy participants discussed their views on a topic entitled TRENDS IN MUSIC EDUCATION IN MALAWI that I presented at Chancellor College during Music Workshop 2002.

In total, two hundred sixty Malawian informants provided the thesis' data. Graph A-2 below displays the total number of all informants by percentage. 2% belongs to letter respondents, 19% to oral narrators, 29% to music workshop participants and 50% to music test writers.

Graph A-2



A.3 Appendix III

List of Sources for Primary School Music Teachers' Guides

a). Teachers' Guide for Standard 2

Andress, B. (1990). Music Experiences in Early Childhood. New York: Rinehart and Winston.

Miller, A. (1987). Let's Learn Music: Introducing Musical Skills: A Sequential Approach to Music Education. Nairobi: Baptist Music Publication.

Nash, G. et al. (1977). The Child's Way of Learning: Do it My Way: A Handbook for Building Creative Teaching Experiences. California: Alfred Publishing.

Schafer, R.M. (1970). Where Words Sing. Ontario: Randol Music.

Schafer, R.M. (1972). Ear Cleaning. Ontario: BMIO Canada.

b). Teachers' Guide for Standard 3

Balkins, A. (1975). Involvement with Music. Boston: Houghton Mifflin.

Bentley, A. (1975). Music in Education. Berkshire: NFER Publishing Co.

Deverson, A. D. (1973). Make Your Own Musical Instruments. Haddock: Peter Ltd.

Doniach, S. (1974). Every Child's Book of Music and Musicians. London: Burke Books.

Fagan, M. (1973). Play time, Stage Two. London: Longman.

Hart, M. (1974). Music. London: Heinemann Educational Books.

Hurd, M. (1979). The Oxford Junior Companion to Music. London: Oxford.

Ing'man, N. (1972). The Story of Music. Ward. (sic).

Malawi Institute of Education and Ministry of Education and Culture. (1991). Primary Music Teaching Syllabus for Standard 3. Lilongwe: Ministry of Education and Culture.

Mursell, J. (1956). Music Now and Long Ago (TB3). New Jersey: Silver Burdett Co.

Newson, K. R. (1962). Listening to Music. London: Fredrick Warne.

Nye, R. E. (1962). Music in the Elementary School. Prentice Hall.

Philips, C. J. (1979). Give Your Child Music. London: Paul Elc.

Reynolds, G. (1956, 1961). The Oxford School Music Books: Beginners Book 3. London: Longman.

c). Teachers' Guide for Standard 4

This guide has the same list of sources as those of Teachers' Guide for Standard 3.

d). Primary School Music Teaching Syllabus for Standards 1 to 8

The list of sources is the same as those of Teachers' Guide for Standard 3 and 4. One addition is the following source.

Kersey, R. (1972). Just Five Book 1: A Collection of Pentatonic Music Song Books. Croydon: Belwin Mills.