

# **Modern African Classical Drumming: a potential instrumental option for South African school Music curriculum**

by

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## ABSTRACT

The Curriculum and Assessment Policy Statement or CAPS (which is the modified extension of the National Curriculum Statement policy), Music learning area, gives an option for Music learners to follow the Indigenous African Music (IAM) stream. This caters for them to be examined in African instruments. Currently, there are no available prescribed instrumental curricula in any IAM instrumental practices that learners can follow should they choose the IAM stream. Therefore, this research was prompted by the need for graded curriculum in IAM instruments for Music learners at the Further Education and Training (FET) level.

This quantitative research focuses on the incorporation of contemporary African instrumental music practices in the modern Music curriculum as demanded by current trends, multiculturalism and multi-ethnic societies with their emerging modern culture which to an extent nevertheless still embrace old traditions. The research is underpinned by the theoretical framework of multicultural music education.

This study comprises two sections. Section one analyzes the dilemma that the South African Music curriculum faces when incorporating indigenous African instruments for examination at FET level and poses questions on how and which instrumental practices can be part of the possible solution. It revisits the epistemology of traditional African drumming and investigates how some of the traditional drumming practices have changed and are practised in the contemporary context.

Section two introduces a contemporary African instrumental practice whose development is rooted in the generic traditional idioms of African drumming. This contemporary drumming style is not tied to a specific ethnic group but rather a creative continuum of African traditional drumming. This practice is explored as a potential instrumental option for the South African Music curriculum (IAM stream); through conducting of training workshops, progress survey and the evaluation of the implementation process of the pilot graded model curriculum. Lastly, pedagogical instructions on teaching, learning and evaluation of this contemporary drumming practice are provided.

## **KEY TERMS**

Contemporary instrumental practices, Curriculum and Assessment Policy Statement, Examinations, Further Education and Training level, Indigenous African Music, Modern African Classical Drumming, Multicultural music education, Music curricula, School music education, Traditional African drumming.

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## **DEDICATION**

I dedicate this study to my late adopted father, Bishop David Albert Beetge (Bishop of the Anglican Church, Diocese of the Highveld, South Africa). You always gave me strength to face difficult situations and encouraged me to be the best I can be.



**Bishop D.A. Beetge**

**Uyidlozi Elihle, Ungikhanyisele Njalo**

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## KEY CONCEPTS IN THE STUDY

This research topic deals with a number of concepts which may have different interpretations and definitions in various situations and disciplines. Therefore, I would like to clarify their interpretation and applications in this particular study.

**African(s)** in this document refers to both specifically South African Black people and to all Sub-Saharan African Black people.

**Curriculum and Assessment Policy Statement (CAPS)** is the policy which guides the teaching, learning and evaluation of the curriculum content of South African schools and which was published in 2011.

**Ethnomusicology** in this thesis implies the study of African music performance practices, mainly African drumming.

**FET Band** refers to the last three school grades of the education system of South Africa.

**Indigenous Knowledge Systems** here implies the application of theories, philosophies and practices of indigenous African musical arts conceptualization.

**Modern African Classical Drumming (MACD)** is a contemporary notated African drumming music practice.

**Multicultural Music Education** implies the incorporation of African music (theory, philosophy and pedagogy of instrumental practices) in the South African Further Education and Training school level (from Grade 10-12) Music curriculum.

**National Curriculum Statement** is the policy which guided the teaching, learning and evaluation of the curriculum content of South African schools before CAPS and which was published in 2003.

**Pedagogy** in this thesis refers to methods of teaching, learning and evaluation based on African Indigenous Knowledge Systems that inform musical arts practices.

**South African school Music curriculum** refers to the examinable music curriculum (for Grade 10-12, classified as Further Education and Training level) which is nationally prescribed in South Africa, guiding the subject content of the learning area Music.

## **ACRONYMS AND ABBREVIATIONS**

The following acronyms and abbreviations constantly appear in this thesis:

<b>BDL</b>	Balancing dynamic levels
<b>CAICAE</b>	Certificate in African Indigenous Cultural Arts Education
<b>CAPS</b>	Curriculum and Assessment Policy Statement
<b>CDM</b>	Creating movement and development
<b>CIIMDA</b>	Centre for indigenous Instrumental Music and Dance of Africa
<b>DT</b>	Different tones
<b>DVD</b>	Digital Versatile Disc
<b>ETC</b>	Ensemble Thematic Cycle
<b>FET</b>	Further Education and Training
<b>IAM</b>	Indigenous African Music
<b>MACD</b>	Modern African Classical Drumming
<b>NCS</b>	National Curriculum Statement
<b>PAT</b>	Practical Assessment Task

## MAPS

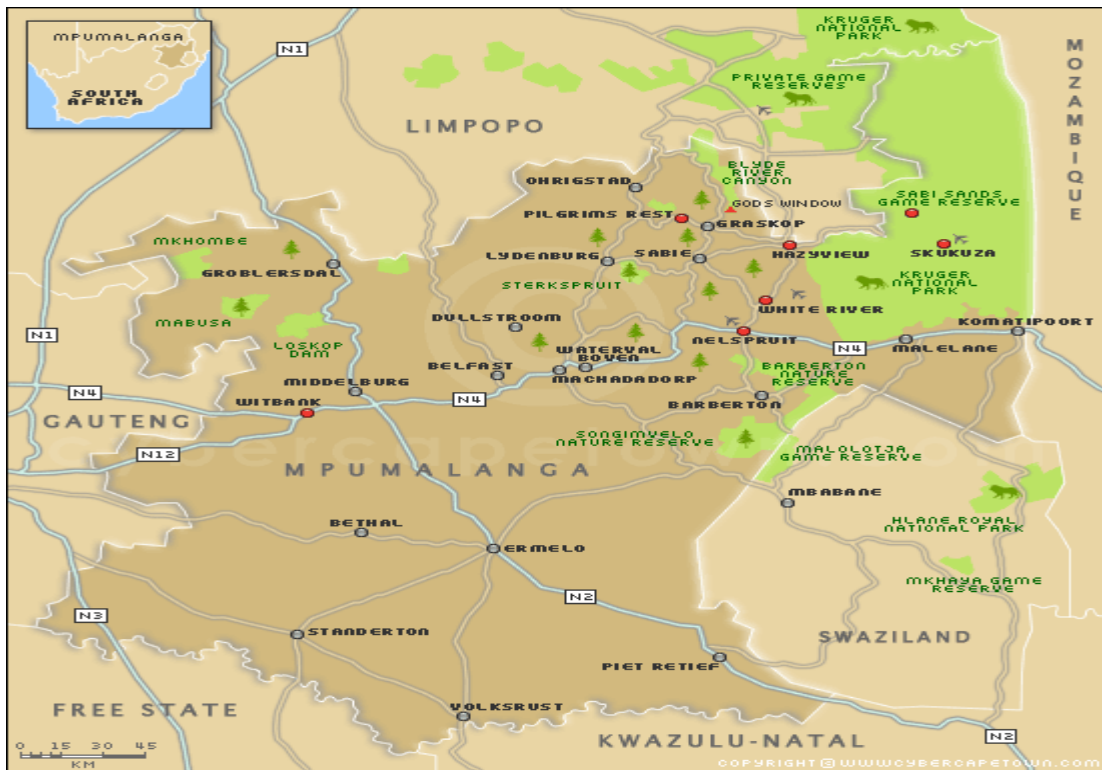


Figure 1.1 Map of Mpumalanga Province



Figure 1.2 Map of Gert Sibande Region

## SECTION I

### Chapter One: The research study

#### 1.1 Background to the study

Instrumental music practices and music education are not new ideas which came to Africa through Westerners, but are an ancient way of life which shaped the ideologies of traditional societies. This way of life is manifested through rituals and ceremonies; it promoted societal solidarity through communal music performance. The terms “music therapy” and “music education” are also not to be regarded as modern specializations in traditional Sub-Saharan Africa, as the use of music in such dimensions is omnipresent. Music making is used for artistic purposes as well as for overall social development of the community and cultural identity. Nzewi (2005:26) states that “African music is ... a utilitarian science of the mind and society as well as a spiritually uplifting art”.

Drumming is one of the most common instrumental practices in Africa. There are a variety of species of drum types, playing techniques, manufacturing processes, tuning processes as well as different usages of drum music. The drumming practice can be secular or religious. In African dance ensembles, drumming functions as accompaniment to the dance, and in general instrumental music it commonly features in the composition of an instrumental ensemble. In religious practices like that of the African traditional healing, drumming has an esoteric role during the communication between the healers and ancestral spirits. Masoga (2005:1) states that “Novices (in traditional healing) in training for healing and divining had to use music i.e. ... drumming ... to induce ancestral trances”. Djembe traditional drumming is orally learnt and played without notation. The three traditional tones on djembe drum are high tone, slap tone and bass tone. This drum type (*djembe*) is globally identified or categorized as an African indigenous instrument and is popularly used in contemporary vocal and instrumental ensembles including marimba ensembles, jazz bands and choirs.

Modern African Classical Drumming (MACD) encompasses an advancement of playing techniques of the indigenous West African single membrane drum, represented all over the world by the *djembe* drum. The term MACD is derived from the various aspects that are incorporated in its holistic practice. These aspects include the type of instrument being played,

its continent of origin, notation system and the general stylistic practice that it has been developed for. MACD was formalised by Professor Meki Emeka Nzewi in 1994 in Nigeria. The development of this style came as a result of the Ama Dialog foundation research projects which started in 1993. The foundation was formed with the purpose of conducting research which would lead to advancing the indigenous African performing arts so that they could be preserved (in the case of drumming), by notating the drum music and capturing the indigenous idioms that informed it to fit into contemporary strategies of music learning and performance. (Conventional notation systems of music enable MACD to be cognitively comprehensible and performed by anyone around the globe who can read the notation). The objectives of the Ama Dialog foundation (printed brochure and website [www.amadialog.org](http://www.amadialog.org)) are to:

- “Pursue research and re-orientation projects on Africa’s traditional cultural arts that would give them modern, international relevance;
- Create and produce modern, advanced performance concepts for Africa’s classic traditional cultural arts;
- Facilitate the experiencing of African life and cultural arts practices through interactive live-in programmes”.

I started offering MACD at the school where I taught Music, East Rand School of the Arts, as a private, non-examinable instrumental option to learners from Grade 8 to 12 in 2008. The material I was using to teach my learners did not come from the national education department’s official instrumental curriculum, but from the private 2007 publication (book 2 and book 3 of volume 5) by the Centre<sup>1</sup> for Indigenous Instrumental Music and Dance Practices of Africa, which I procured privately for my own practice and concert preparations. I then started realizing that the available material on MACD that I was currently using (books for solos, duets and ensemble pieces) was not created for basic school instrumental Music training but rather for advanced, trained musicians with the main aim of giving public recitals. The 2003 NCS and the 2011 CAPS of South Africa Music policy promotes fundamental human rights

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<sup>1</sup> The Centre for Indigenous Instrumental Music and Dance Practices of Africa (Research, Education and Performance), or CIIMDA for short, was established in 2004 under the auspices of the Pan African Society for Musical Arts Education (PASMAE). Based in Pretoria it was sponsored until 2011 by the Norwegian Foreign office, Rikskonsertene. The main initiative of CIIMDA is to make the philosophy, theory and practice of indigenous musical arts the core knowledge base in contemporary musical arts education in Africa. The strategy of the centre focuses on the re-orientation and re-training of teachers and learners in the Southern African Development Community (SADC).



(which include learning and understanding different cultural practices, religious practices and musical traditions), equal opportunity for all (in this instance equal education for all children of different races and learning about diverse musical cultures) and social justice (cultural diversity, tolerance and recognition of Indigenous Knowledge Systems). This education policy redresses the imbalances of education and political and socio-cultural differences which were perpetrated by the systems of the apartheid regime (see [www.doe.gov.za](http://www.doe.gov.za)). During that regime, the education system exclusively promoted Western models of education, including in music education or subject Music. Music education in schools' curricula was limited to Western Art music and African music was not part of the content. As a result learners were not exposed to African music during their formal school Music education and training; they informally experienced it as an extramural activity. The one-sided curriculum content thus disadvantaged the learning of African music in schools and indirectly contributed to loss of cultural heritage and pride of Music learners who were not from a Western background. The NCS, learning area Music, promotes multicultural music education and learning of indigenous African instruments for examination purposes. Within the NCS and CAPS of South Africa (learning area Music, Grade 10-12) the promotion of multicultural music and learning of indigenous African instrumental practices (as an option of the specialisation stream Indigenous African Music), incorporating MACD as examinable instrumental option in the Further Education and Training (FET) school Music curriculum, will complement the aims of NCS and CAPS policy and aims.

## **1.2 Research problem**

Learners are expected to learn two different indigenous African instruments per year from different cultural groups of South Africa, from Grade 10 until Grade 12, which implies that when doing Grade 12 they would have played six different African instruments. However, this policy application is difficult with no prescribed curriculum on indigenous African instruments that learners can follow should they opt for this stream. For this policy to be practical in application, these challenges should be addressed.

The main research problem is therefore:

- Lack of structured curriculum on indigenous African instruments for the learners who opt for the stream of Indigenous African Music (IAM).

### 1.3 Research questions

The main research question of this thesis is:

- How can Modern African Classical Drumming (as a contemporary instrumental practice informed by indigenous African drumming epistemology) be incorporated effectively in the South African FET Music curriculum as an instrumental option for the IAM stream?

Research sub-questions investigated were the following:

- How can MACD be refocused to meet the practical instrumental examination requirements of the FET music curriculum, which is guided by the Practical Assessment Tasks (PAT) framework for all the examinable instruments?
- How can the capacity of teachers be built to enable them to teach MACD?
- How would MACD develop the skills and general music literacy abilities of a Music learner?
- How will MACD preserve and promote indigenous African instrumental practices (specifically African drumming) in the contemporary music classroom situation?

### 1.4 Value of the study

The currently available material on MACD does not include pedagogical, methodological and assessment standard guidelines which are directly in line with the requirements and assessment standards for the teaching, learning and evaluation of school instrumental Music, simply because the publication was not focused on the school instrumental curriculum. As a school based music educator and a MACD practitioner I have realized that this can be one of the options for specialized African instrumental practices for the South African school Music curriculum, specifically for Grade 10-12, with research focusing on development of a curriculum on MACD which will be in line with the school instrumental Music expectations and requirements.

The principles that this research uphold are shared with those of Plummeridge (1996:38) who emphasizes that "... development of music education in schools and discussions about music curriculum cannot be entirely separated from other issues such as instrumental teaching... teacher resources and teacher education". This study should be valuable in the above-mentioned music education aspects.

This research provides:

- A structured and progressive instrumental curriculum on MACD for South African music learners, focusing on Grades 10-12.
- Pedagogical methods and guidelines that facilitate the application of MACD curriculum.
- Training to music educators and learners on MACD to equip them with necessary skills to be able to implement MACD curriculum.

The research should add value to the existing literature on multicultural music education, African music and instrumental learning. It further addresses socio-political inequalities, which to an extent are still evident in the South African school Music curriculum. Incorporating MACD in the South African school Music curriculum as an examinable instrumental practice option promotes indigenous African instrumental practices (although in a contemporary or re-contextualized setting) which ultimately strengthen the cultural pride and identity of an African learner (seen socially: African cultural music heritage celebration and promotion).

## **1.5 Research methodology**

I have used a combination of research methods in this study to develop pedagogical material for teaching and learning of MACD as well as to compile a model curriculum for Grade 10-12. The research methods used included: analyses of material culture and interviews, observation and survey, and lastly a case study pilot project.

The process followed was:

Analyses of material culture and interviews

- Firstly, I analysed the South African FET Music curriculum, mainly focusing on the challenges that are evident in implementing the IAM stream. I established that the main challenge is the lack of structured IAM curriculum. Secondly, I explored ways as to how MACD can be refocused to meet the practical instrumental examination requirements of the FET curriculum, which is guided by the Practical Assessment Tasks (PAT) framework for all examinable instruments. Thirdly, I compiled existing MACD pieces, relevant for the different grades, in terms of expected standards and technical difficulties.
- I interviewed (using open-ended questionnaires) traditional and contemporary African practitioners about their views on the essence of African drumming and the

fundamental elements that should be taught and evaluated with African drumming in a school setting. After analysing their responses in terms of the teaching, learning and evaluating of African drumming, I revisited the adapted PAT document for MACD to make sure that the aspects that the drummers recommended are suitably represented.

#### Observation and survey

- I conducted two general MACD training workshops (to sample groups of learners and teachers) as a participant observer (observing their progress) and collected, analysed and interpreted progress feedback from participants (in-person interviews, replies and written comments) on the effect of the training workshops on MACD including aspects/sections which they felt should be improved. I used the information given to improve on the weaknesses identified by the participants.

#### Case study pilot project

- After following the abovementioned process of developing/compiling a curriculum for MACD for the FET phase, a case study of a sampled Grade 12 group of Music learners from Mpumalanga province was conducted to validate the feasibility of the research arguments. The conclusions on this research were then drawn.

### **1.6 Research design**

This research is qualitative in nature and thus is focused on a sampled group that becomes a case study which validates its argument. The research comprised participatory action research, a survey as well as a case study.

#### **1.6.1 Sampling**

As this research was aimed at addressing the challenges of the school Music curriculum, I worked directly with school Music teachers and learners (through conducting of two workshops) as well as thoroughly analysed the Music curriculum policy that guides the teaching of the subject Music. Participants in this research were qualified and non-qualified Music teachers and learners who are interested in taking up MACD practice as their instrumental music practice for examination. Furthermore, I have worked with the policy makers who operate on the national level of the Department of Basic Education (subject Music)

to get to know what kind of resources and materials are needed in order to implement Indigenous African Music in schools.

Participants' details for the first two general training workshops

Age range	: 10 to 55
Males	: 21
Females	: 11
Teachers	: 12
Learners	: 19
Total numbers	: 31

Case study: Sampled participants for MACD final school examination

9 Grade 12 Music learners from Moses Mnisi High School

Age range	: 16 -20
Males	: 3
Females	: 6

A consent form was signed by the learners who were not minors. The Music teacher signed on behalf of the minor learners' parents as per their permission. (See appendix 4.) I have used various methods and instruments to collect data from the sampled groups which included observations, interviews, survey and implementation of a curriculum which I evaluated as a case study.

### **1.6.2 Data limitation and sampling**

The data for the drawing of the conclusions on the MACD curriculum, its implementation, training and provision of pedagogical material that facilitates the MACD practice has been collected from a focus group of teachers and learners that underwent the training. This sampling was purposively done, as described by Durrheim and Painter (2006:139). Traditional and contemporary African drummers were also consulted for their views on the critical factors in learning, teaching and evaluating African drumming in a school setting.

### **1.6.3 Data access**

Interviewees were provided with letters of consent to sign before they participated in this research. The senior education specialists in Music of Mpumalanga province assisted with providing teachers and learners for the training workshop on MACD. Two workshop training sessions were conducted in four districts from the Gert Sibande region, Mpumalanga province (see appendix 1).

### **1.6.4 Analysis and interpretation of data**

This aspect was directly based on the participants' (teachers' and learners') responses to their personal experiences with the MACD training workshop. The data format of this research is based on answers (written text and verbal responses) to the questions that were provided by the interviewees. This data was summarized and interpreted using descriptive statistics. This is viewed as a quantitative measurement according to Creswell (2008:56). Both qualitative as well as quantitative research measurements were used in order to have a holistic understanding of the viability of MACD (both as instrumental practice and school examination instrument). Thus, I used a "mixed method research design" as described by Creswell (2008:552).

### **1.7 Categorization of this research**

This study includes interviews and activities with traditional and modern African drummers (from around the African continent) and Music teachers and learners from Mpumalanga province, Gert Sibande region. The conclusions and recommendations of this study are drawn from the data collected from the interviews as well as progress monitoring of the participants, during the training workshops. Thus, this research is categorized as a "survey" as described by Mouton (2001:152). As this research study is a first attempt or a pilot study that explores the potential of MACD as an examinable school instrumental practice, the teachers and learners were expected to respond by voicing their experiences with the newly developed curriculum, so that necessary improvements could be made. Having this curriculum evaluated by them, this research can furthermore be categorized as evaluation research: implementation (process) evaluation as described by Mouton (2006:158).

## **1.8 Delimitations of the study**

This study does not intend denigrating any existing music education approach, but focuses on how both Western and African musical heritages can interchange ideas so that multicultural music education practice/implementation can be a success in the new South African context, by incorporating African indigenous instrumental performance practices, mainly MACD. The study focuses largely on curriculum development of MACD for Grade 10-12 for examination purposes.

## **1.9 Personal motivation: empirical ethnographic experience on MACD as performance based research**

As a school teacher, I taught MACD as an extra mural instrumental practice in different schools where I had private learners who received their tuition from me. In the midst of my teaching and studying, I have attended various national and international music education conferences where I shared my experiences about teaching MACD in school and my aim of exploring its incorporation into school Music education. As I actively participated in school Music curriculum seminars, I received invitations from provincial level Music curriculum authorities to come and present, demonstrate and train their educators in MACD so that they could pilot it in their respective schools. I specifically received invitations from the Gauteng and Mpumalanga provinces (see appendix 6 and 7).

Later I got a job as an African Musical Arts Performance lecturer at the university level where I took advantage of having the liberty to develop my curriculum and gave MACD as part of the module content to my students.

### **1.9.1 MACD experiences: performance and teaching**

I registered MACD as my second instrument module (as a year module) at the University of Pretoria in 2006 whilst I was doing my BMus Honours in performing arts. It was the very first time I heard of it and received training in it. I enjoyed two hour long lessons once a week from Prof Meki Nzewi who presented all the modules in African Music. As I had been previously actively involved in aural drumming and performance, I already had basic *djembe* drumming skills which were of great assistance in my development as a Modern African Classical Drummer. I had already developed the fundamental sense of pulse needed in African

drumming, and so I only had to concentrate on learning the notation systems and practice theory of MACD. In my one-on-one contact sessions, my instructor would spend much lesson time on aural and technical exercises: hand technique, production of the different tones on the drum and call and response drumming exercises which stimulate spontaneous creativity (aural improvisation, communication and self expression on the drum). For my year-end evaluation, I presented a public lunch hour recital at the University of Pretoria's Musaion theatre where I earned a distinction. My repertoire included solos, duets and ensemble pieces.

From 2009 to 2011 I was appointed as a part-time education officer for CIIMDA where I presented MACD practice, notation reading and African music philosophy, theory and practice to the Certificate in African Indigenous Cultural Arts Education (CAICAE) students who were selected from around the SADC region by their respective National Departments of Education to attend this training course. Teaching in this program made me aware of how quickly a dedicated person can learn to read MACD notation and develop basic playing skills. The contact session of the course lasted for two weeks and the students were required to perform some MACD repertoire as part of their evaluation at the end of the fortnight. I was also deployed to Swaziland and Namibia to present similar modules during the in-country training workshops which were conducted by the teachers who we initially trained during the CIIMDA courses which took place at the University of Pretoria (Music Department) venue, for their final evaluation as per the requirements of the CAICAE.

In 2008 I presented a lunch hour demonstration concert at the East Rand School of the Arts to educators and learners with a varied repertoire for solos, duets and ensemble pieces. I gave a similar concert in 2012 at the North West University, School of Music, for the Music students. In 2011 I gave a MACD solo concert at the Federal University of Bahia (Brazil) where I also collaborated with their students (duets: drum and saxophone and drum and vocals). In all the above-mentioned concerts and performance experiences the audience (both public and Music students) reacted very enthusiastically. Performances with different ensembles and musicians from various countries on national and international stages has demonstrated that MACD is a multicultural contemporary instrumental practice that can be learnt and practised by any person who has the interest and passion to learn contemporary African drumming.



### **1.9.2 Researching possibilities and challenges of MACD through conference participation**

In 2007 I had a number of grade 8 and 9 Music learners at the East Rand School of the Arts who took MACD as an extramural music study. In 2008 I was employed as a part time teacher at St. Stithians College in the contemporary music department and I had one student who took up MACD. As I taught these learners, I realised that I did not have a structured curriculum and pedagogical method of teaching MACD. I used the already available repertoire from CIIMDA publications and taught learners exactly the same way as I was taught which I later came to see was not effective for young learners who had not already had some practical experience in African drumming or in-depth music training. Nevertheless, the learners reacted enthusiastically towards MACD and were excited by reading music for African drumming.

I started going to Music conferences where I attended sessions which had to do with curriculum development and instrumental teaching. I demonstrated MACD and presented papers on my future plans in developing it for school Music education. In 2007 I attended the Finnish Society of Music Education (FISME) conference at the Jyväskylä University and presented a demonstration concert on MACD. The audience was interested in the practice but unfortunately did not offer any contribution in terms of feedback or recommendations on the subject. In 2008 I attended the South African Society of Research in Music (SASRIM) at the Nelson Mandela Metropolitan University (town) where I presented a paper on how MACD can promote indigenous African music in school curriculum. The reaction after my presentation was somewhat overwhelming and eye opening for me as the delegates were Music teachers, music curriculum developers/authorities who have deep knowledge and understanding of the Music curriculum of the country; both its weaknesses and strengths. The delegates raised points about the competence level that is required by the policy that guides Music instrumental examinations at the school level. They also raised questions of curriculum availability in Indigenous African instruments, availability of material on pedagogy and methodology of teaching indigenous African music. Most of their questions to me as a presenter were difficult to answer and therefore I could not defend myself. This reaction prompted me to go back and do more research on the above-mentioned challenges and concerns which the South African Music teachers and authorities raised about the incorporation of MACD into a school Music curriculum.

I continued exploring the different technical and theoretical (curriculum structure, pedagogy and methodology) challenges and possible solutions in incorporating MACD into the school Music curriculum. One of the possible solutions was engaging in multicultural music education research, exploring multiculturally informed pedagogies and methodologies that could be used to teach indigenous African music instruments in a modern school situation. Subsequently in the same 2008 I presented a paper on MACD as a multicultural approach in music education in South African schools at the 8<sup>th</sup> World Conference of the International Society of Music Education (Italy, Bologna). The reaction from the audience was very positive but also raised questions about the challenges of retaining authenticity when teaching indigenous music in school Music education or in a re-contextualized setting. I then did research on the challenges that emerge when multicultural methods are applied when teaching Music through literature review and taking part in discussions on this matter in conferences with fellow colleagues. My conclusion to that specific research phenomenon was that as music practices evolve, enculturation and modernisation are unavoidable. Therefore MACD is on a modern continuum of indigenous African drumming and it is inevitable that there should be adaptation of modern as well as indigenous methodologies and pedagogies of teaching it. As a possible solution to the above-mentioned challenge, I presented a paper at the 7<sup>th</sup> international Pan African Society for Musical Arts Education conference (PASMAE, University of Botswana) entitled *African Indigenous Musical Arts Education in contemporary school Music education: concerns, dilemmas and compromises* which aimed to address the challenges of multicultural music education.

After attending and presenting papers at the various abovementioned conferences where I had identified and explored feasible solutions that emerged when exploring the possibility of incorporating MACD in school Music education, I piloted an implementation of the idea by training music educators on MACD practice. I compiled a curriculum based on the available publications of CIIMDA for Grade 12 final examination for 2012. Subsequently, I presented a report paper on training of the music educators on MACD at the 2012 SASRIM conference (Tshwane University of Technology, Pretoria), entitled *Preparing the implementation of the South African Curriculum and Assessment Policy Statement (CAPS): teacher training workshop on MACD*. This paper reported on the successes, challenges, conclusion and recommendations which were informed by the outcome of the teacher training workshop which I conducted. After the presentation, the audience reacted in a dialogue and also stressed the need for Music

teacher training in practices and implementation of indigenous African music instrumental practices as a fundamental necessity to make sure that the Music policy for IAM can be successfully implemented in schools. The writing of this thesis considered the views of music teachers and researches through constant conference dialogues and consultations about how to effectively incorporate an indigenous African Music instrumental curriculum in the modern school Music system. I also performed and taught MACD for some time and through that experience I developed some methods that I considered to be effective in teaching, learning and evaluating MACD. Therefore, this thesis is not based on theoretical literature review only but is mainly developed from practical performance-teaching experiences and consultation with experts.

### **1.9.3 MACD as an African Music practical module at the North West University**

On 1 January 2012 I was offered a 3 year fixed term contract at the North West University, Potchefstroom Campus, School of Music, as an African Music lecturer in a capacity building position. My job description was to promote African dance and music performances, as their modules on African music lacked the practical performance aspect. I was also expected to initiate a semi-professional African Musical Arts performance ensemble which would be the highlight of African music performance in the School of Music.

The content of the African music practical module was left to my discretion. I had nine second year University Diploma in Music students and eight second year BA Music and Society degree students to whom I had to give instruction in African Music. Lessons times were catered for by the Music Department's timetable. I divided my modules into three parts: aural and literacy approach in solo and ensemble African drumming and African dance.

In the second quarter of the term I introduced the students to MACD. I had one 45 minute contact session on MACD for each group per week for 3 consecutive months. The students were obliged to do this module but nevertheless showed interest in MACD and were excited to explore it further. The module dealt with the hand technique/drumming technique, tone production, performance practice and notation system used in MACD.

The purpose of this module was to expose the students to modern African instrumental practices rather than to train them as specialists in MACD. Their training period was rather short and their evaluation criteria were not as detailed as if they were being trained to specialise. Despite the time limitation, it was demonstrated once more that MACD can be learnt in a short space of time if the learners are dedicated and if they practise.

### **1.9.3.1 Lesson structure**

I used a pedagogical model which was taught to me by one of my instructors in MACD, O'dyke Nzewi, to present my drumming lessons. I find his method effective as it worked for me as his pupil and also worked with other CAICAE participants that we trained through CIIMDA projects. This model strengthens the sense of pulse and tone differentiation. The lessons started with rhythmic dictations which were clapped whilst keeping the pulse with the feet, by marching in the same spot. The second exercise was the aural training where students would imitate the drumming patterns and tones that I dictated to them by using the drum and mnemonics or mouth drumming. Whilst doing these exercises the technical hand alternation technique and body posture were also dealt with.

The next step was the playing of the notated drumming exercises as a group and the last part of the lesson was the individual practicing of the different pieces that they were given for their individual evaluations. I moved among the individuals and assisted them with any notation queries and also with interpretation advice.

The steps of effective Music teaching as suggested by Hallam (2006:166) of "... beginning the lesson with a short review of prerequisite material; ... providing a high level of active practice for all students; giving a systematic feedback" were followed.

### **1.9.3.2 Evaluation criteria for the students**

The students were evaluated individually as soloists against set criteria. They played two pieces, one of which was in simple quadruple and the other in compound quadruple time. The criteria for evaluation contained level of sight reading MACD music, improvisation skills, aural recognition and reproducing of dictated drumming patterns.

After their evaluation on MACD the students were given feedback forms to reflect their experiences with this module. The questions were mainly based on the relevance of the module at the modern tertiary and school levels (see appendix 14). Enquiries were also made about the concepts of indigenous African music which they had learnt through MACD.

### **1.9.3.3 The details of the students**

<b>Age range</b>	: 21 to 26
<b>Males</b>	: 9
<b>Females</b>	: 8
<b>Total number</b>	: 17
<b>Education level</b>	: 2 <sup>nd</sup> year University Music Students (BA Music and Society and Diploma in Music)

### **1.9.3.4 Feedback by students on MACD as a practical module**

#### ***Positive feedback***

As the students were all able to read conventional Western rhythmic notation, it was relatively quick for them to start playing MACD as they only had to concentrate on interpretation of the notation and special MACD notation symbols. The learners reported that they were excited and interested in learning some African instrument within their tertiary education, although MACD is a modern rather than indigenous instrumental practice. The majority of the students stated that it was their first time to play and learn about technical and theoretical concepts of African drumming. The idea of starting MACD from a school level was strongly recommended by all the interviewees and they all stated that this would give sufficient time for the practice to be mastered and would build interest (see appendix 14). They felt that starting at tertiary level takes more time and easily results in people losing interest.

The idea of MACD as a specialization instrument at tertiary level for those who might have interest was supported by the participants although they are not convinced that it can be taken as first instrument as they have not seen any career possibility in it. All the students reported that they had learnt the technical as well theoretical elements of MACD and also had the opportunity to learn about other African drumming practices. The majority felt that they had learnt sufficient basic skills to allow them to continue to play and teach MACD for beginners.

### ***Negative feedback***

All the students explained that it would be better if MACD could be learnt from the school level. They complained that the duration of the module was rather short and they would have liked to have the module extended for a longer period.

### **1.9.3.5 Conclusion**

This practical pilot exercise has demonstrated that music students in tertiary institutions have an interest in learning Indigenous African instruments, but they are discouraged by the fact that they are only introduced to them at a higher expected performance level for a short space of time. Therefore, they feel that they cannot make it in the music field as specialists in African instrumental performance as their competency level is low and they are not exposed to professionals who are already successful in that field. Jazz, Opera and Western classical instrumental playing then automatically become their preferred options. This research has shown that the ability to read music alone is not sufficient to be able to play MACD, but technical training and strategic practicing (practicing difficult sections slowly, repeatedly and separated until you master them) is necessary.

## **1.10 Notes to the reader**

### ***About the research***

- This research started in 2009 when the NCS was still in use; therefore it is constantly referred to in conjunction with the CAPS which is to an extent a revised version hereof.
- The interviewees' answers for all the interview schedules are available for perusal on request as they are not included in this thesis.
- A pilot study on practical examination on MACD was done with one secondary school from Mpumalanga which opted for IAM and invited me to come and train their Music learners for the examination.
- Music teacher training workshops on MACD practice were offered to selected Mpumalanga music teachers from the Gert Sibande region (government schools), because their senior education specialist in Music was interested in MACD to be taught to the educators from his region since they wanted to be examined in IAM.

### ***About the researcher***

- I am a MACD practitioner who has been trained by the creator of MACD during his post graduate studies in 2006 at the University of Pretoria. I have been giving training in MACD to school learners, music teachers, music student teachers and have presented various public recitals as a soloist and ensemble member in MACD.

### ***About the literature consulted***

- I consulted a variety of literature which had to do with curriculum, pedagogies and methodologies. However, only the relevant references to this specific research subject (its context and content) have been quoted.

### ***About MACD***

- Since there is no readily available curriculum for implementing the IAM instrumental specialization, I evaluated the possibility of MACD because there is available material on it. Although MACD is a contemporary drumming practice, it is an offspring of African traditional drumming as it is informed by the African indigenous knowledge systems. Therefore it is deemed relevant as an option for the IAM stream.
- Although MACD is recommended for the FET level in this research, the ideal situation is that learners start learning it from Grade 8 so that they can grow into its practice and acquire competent skills and technique by the time they reach the FET level.

## Chapter Two: Literature Review

### 2.1 Theoretical framework

The theoretical framework of this study is based on incorporating MACD into the South African FET Music curriculum, to promote African Indigenous Knowledge Systems of musical arts, particularly notated African drumming practice, in order to help achieve multicultural music education for South African schools. Having a multicultural Music (instrumental) curriculum informed by both traditional African music (theory and practice) and Western Art music practice will reflect the diversity of South Africa's communities and their music practices. This multicultural musical culture will expand music learners' knowledge of different musical practices around their society. I agree with Faseun (2005:74) that "it is important when planning music curriculum for any society to ensure that such a plan reflects the general features of the society" (in the South African context, African instrumental practices are now *inter alia* reflected in the school Music curriculum).

A multicultural approach in education as explained by Sleeter and Grant (1987:422), quoted by Yiannis (2006:4), "... promotes cultural pluralism and social equality by reforming the school program ... to make it reflect diversity". This research strives to enable the South African FET school instrumental Music curriculum or programme to reflect African indigenous instrumental practice (in the form of MACD), as a critical practical-theoretical component of content in order to provide multicultural instrumental music education, as envisaged by the NCS of 2003 and CAPS Grade 10-12, Music, 2011:8).

The school environment does not only offer academic knowledge to learners but also enables intermingling of different cultures and understanding of different social behaviours. School is a place where learners spend much of their time; it is an institution that grooms learners to be responsible citizens by offering academic, social, political, cultural and religious education. A multicultural approach to making music within a group (especially a multicultural group) creates social bonding and has humanizing aspects as well as group organization principles. Music, as any other kind of school subject/learning area, plays an important role in the growth of a learner (of any race), both as a human and academic being. Suchomlinsky, as quoted by Faseun (2005:75), states that "for education not to lose sight of its function as the body of a



culture of a people, the programme of instruction in music should be planned not with the view to educate the musician but above all, to educate a human being". Thus South African music education should complement and support the overall national aims and goals of the post-1994 era. Mwesa (2005:179) mentions that "the entire system of education of any society ought to be a product of that society's sum total of their life style, their culture. Any education system that falls short of this will not deliver the required educational goods for meaningful national development."

The Music learning area (FET level) includes Indigenous African Music (theory and instrumental practice). African music is rooted in societal views about life, religion, culture, ethics and politics. There is a great need for African music materials and resources that would help in the teaching and evaluation of African music (instrumental practices); consideration of traditional African indigenous methods of teaching, learning and evaluation of performance is crucial when dealing with African music. Kwami (2005:153) emphasizes this point by stating that:

Teaching approaches predicated on bases that are incongruent with indigenous African models of music education and musical practice, which may be primarily cathartic, tokenistic, hedonistic or even Epicurean, are dangerous. They may be inimical to the essence of African musical arts practice and education; they might contribute to perpetrating false conceptions and mask the real values and potential educational benefits of the musics.

MACD facilitates teaching and learning of African indigenous instruments in school settings in order to help attain multicultural music education. It is imperative that the South African school Music curriculum, which includes African music and its instrumental practices, draws its knowledge and methods of teaching, learning and performance evaluation from *inter alia* the African Indigenous Knowledge Systems of musical arts practices so that the theories and philosophies of African music, particularly the drumming practice, are not misunderstood, misrepresented or totally ignored. As Flolu (2005:108) states, "... any particular music can only be understood in terms of the criteria of a group or society that makes and appreciates it". Lumbwe (2012:12) also confirms the latter statement by concluding that "teaching and learning of drumming in *mfukutu* music is based on the understanding of the musical and performance elements intrinsic in Bemba musical traditions".

The multicultural music education which will be partly attained by incorporating the two knowledge systems (African and Western) of music education practices in a school curriculum will thus mean that some of the elements from the two knowledge systems must be blended and adapted to fit into the context of a multicultural education system. Kwami (2005:154) explains that “Methods of transmission, appropriate for dealing with a particular culture, may need to be adapted for other contexts. It seems obvious that certain elements may be lost and others gained when music is transposed to another cultural context”. The multicultural approach envisaged in this research study of the incorporation of MACD in the FET school Music curriculum as an option for examination purposes is not to replicate original cultural contexts of African drumming practices and performances, but rather to fulfil curriculum objectives of multicultural music education envisaged by the NCS and CAPS policy.

Teacher training will also have to be dealt with sufficiently before the implementation of any curriculum can be practical. I agree with the following authors who promote sufficient teacher training on new curriculum content so that they can be able to teach/implement it in their schools. Plummeridge (1996:38) concluded that “music curriculum development is dependent on more control being given back to the teacher”. Akuno (2012:275) noted that “The ability to implement a curriculum requires knowledge and skills. In music, this is evident in the quality and diversity of music experiences provided for learning and judged by the teacher’s own involvement in music activities”. McCord (2004:2) also noted the situation in the USA that “... teachers remain reluctant to incorporate world musics (in this instance, Indigenous African Music) into their classrooms because they do not have hands on experience and do not know how to bring published song and activities to life. Because of their inexperience and insecurity, preservice teachers can be even more timid when it comes to learning and teaching unfamiliar music. They need a confidence building experience during their college years to feel comfortable teaching world musics when they start their careers”.

I have further consulted literature on the different concepts which this study is based on, so as to support its theoretical framework. The literature reviewed elaborates on the different music education approaches, curriculum development, African music in schools and African drumming.

## 2.2 Music education approaches

There are different approaches in music education that are utilized by teachers in order to be able to fulfill specific objectives of music curricula. There are, among others, approaches described as cross-cultural, intercultural and multicultural. The different terminologies are sometimes used interchangeably by different scholars in different articles on music education. The *Dictionary of Music Education* (Ely and Rashkin 2005:115) explains a cross-cultural approach as one that “focuses on the relationships between variables across different cultures”. A cross-cultural music education approach thus emphasizes the understanding of how music is taught, learnt and rationalized in one’s own culture and in other cultures. O’Flynn (2005:196) described the key concerns of a cross-cultural approach as “... an understanding of how music comes to be practiced, thought about, taught and learned in our own and in other cultures”.

An intercultural approach is explained by Ely and Rashkin (2005:221) as “... the evaluation and acknowledgement of the importance cultural diversity plays in the education process. Intercultural education involves promoting and encouraging cultural views in an objective manner”. This approach also acknowledges the differences in teaching methodologies and pedagogies used by different cultures when teaching, learning and evaluating music performances. Field (2010:8) states that “for teachers, intercultural awareness ... means making productive use of the diversity of cultures that exist in the school and in the local, national and global communities to enhance learning; for example, by using diverse resources and activities in class”.

Ely and Rashkin (2005:276) explain multicultural music education as “The integration of music from many cultures into music curricula. The main purpose of multicultural music education is to increase awareness and understanding of other cultures through music”. Norman (1999:39) describes multicultural music education as an “... educational reform whose purpose is to bring about educational equality among groups differentiated by race, class, gender, or exceptionality”. Focusing on the incorporation of an African indigenous instrumental practice, mainly drumming, in school Music education which is still mainly dominated by Western Art music practices, the term multicultural music education best describes the music educational approach of this research study.

### 2.3 African music in school curriculum

The South African FET band curriculum envisages Music curriculum content informed by both Western and African music theories and practices, so that a new music education culture can be created which will reflect the diversity and multi-ethnicity of the country. Faseun (2005:73) mentions that “Music education, like any other form of education, should in addition to serving as means of cultural assimilation, transmission, and conservation, also serve as means of cultural creation”. Mushira (2010:5) also notes that “The need to make music education on the continent responsive to the needs of African realities remains a persistent matter of concern”.

The concept of teaching African music in school, including its instrumental practices, has been a concern amongst African music and music education scholars for many years. Kwami (1998:6) mentioned that “It is possible to use African musics in the curriculum for a variety of reasons which on the surface would seem to fulfill statutory, pedagogical and other educational concerns”. Over sixty years ago Hugh Tracey (1948:1), for example, promoted the idea of teaching of indigenous instruments and concluded that “there are a great number of musics, but we are most at home when we sing or play our own mother-music.” One of the reasons that raised this concern about the inclusion of African instrumental practices in school music education is the fact that many youths have lost interest in the indigenous instrumental practices and performances. Langa and Tafuri (quoted by Herbst *et al*, 2005:13) noted: “Learners grow up in a globally oriented social-cultural environment and have lost interest in the playing of indigenous instruments”. Teaching of African indigenous instruments in schools can be used as one of the tools to preserve and promote indigenous African music practices. Having remarked that “some alienation exists between us and our indigenous musical culture” (Phuthego 2006:181), this Botswana scholar concludes that “the solution to this problem lies in the teaching and learning of indigenous musical instruments in our schools”. Learning and specializing in African indigenous instruments, particularly African drumming, will also enable African music practices to be promoted locally and internationally. Nzewi (1987:2) mentions that: “With our roots firmly secured in our familiar, nourishing soil, we have the advantage in the form of other world musical elements to the chemistry of our musical soil and roots”.

## 2.4 Curriculum design, pedagogy and methodology sensitivity

Most of Music curriculum content in African countries still has Western art music dominating. Mwesa (2005:178) commented that “music curricula in Africa have for ... decades been structured in line with Western and/or North American music education curriculum models”. Botha (2010:35) also noted that “For majority of black South Africans and for Africans in general, their education is neither situated in the day to day activities of their cultures, nor builds on the cultural heritage of their communities”. The pre-democratic South African Music curriculum content did not include African music and thus it was not a true reflection of the diverse musical culture of the country as the music learners from an African cultural background were not catered for. Mngoma (1990:123) complained that “... by teaching a monogenic musical programme to African students and not extending it to include African music one is actually doing them a disservice; and nothing is so tragic as alienation from one’s own cultural roots”. Herbst *et al* (2005:263) described the pre-1994 Music curriculum as “overly prescriptive, biased towards Western European ideals and content and racially divisive”. The 2003 NCS policy and 2011 CAPS policy, learning area Music, includes African music and promotes African indigenous instrumental practices for examination purposes in the formal school curriculum; but there is still a need for the development of African instrumental curricula and appropriate learning texts.

Structured curriculum and teaching material for indigenous instruments in school has been long envisaged, but to date there is still a lack of such material. Nzewi (2001:63) complained that “the pedagogical approach to music education in Africa is not Africa-sensitive. Traditional pedagogic systems need to be re-orientated for relevance in modern education”. Nompula (2011:379) further emphasizes the advice (by Bradley, 2006:2) that we should “...decolonize our methodologies and our pedagogies” when dealing with education that promotes social justice, in this case, bringing indigenous African music into the modern education system to achieve balance in the school Music education curriculum. Skeef (1999:331) also strongly supports the latter suggestion in saying that “In order to make a realistic comment on modern educational trends, we have of necessity to vacate the traditional European institutional museum and enter the real dynamic world of cross-fertilization mushrooming all around it, threatening its very foundations”.

The teaching of African music should also consider and adapt the traditional (oral-aural culture and conceptualization of music learning, teaching and evaluation) African way of teaching music so as not to lose the African sensitivity of music practice. Mushira (2010:10) states that “African music being one of the genres included in multicultural music curricula is based on theoretical foundations that require methods consistent with its practice”. Yao Younge (2011:10) further noted that in traditional African communities “... children learn to play instruments through observation, imitation and participation”. The argument is that African music should be taught using African methods. As Flolu (2005:108) points out, “every cultural system has a set of ways of imparting knowledge to the younger generations. Learning African music requires, therefore, an understanding of the cultural system, the creative principles of the music and the methods by which that music is transferred from one person to another”. African drumming is one of the instrumental practices that has long been suggested for incorporation into the school curriculum. For instance, Sowande (1967:262) suggested that “instructors, whether they are semi-literate or non-literate, who are versatile in the field of our traditional music, should be made to give practical instruction in traditional drumming”. Although MACD is a derivation of traditional drumming, I have further consulted traditional drummers to give inputs on the teaching and evaluation of African drumming.

MACD practice is a relatively new African instrumental practice and has not yet been written about much or reviewed in depth. There is therefore still a dearth of literature on this specific subject, which this thesis intends to supplement. MACD developed as a result of the contemporary study of musical arts, in an initiative of the Ama Dialog Foundation. The main aim was to preserve the theories and philosophies of African drumming practice and at the same time develop literacy in African drumming. Nzewi (2007:7) mentions that “We have been engaged in researching and advancing the theory and practice of African drum music, both solo and ensemble, in the Ama Dialog Foundation for Africa and the World Arts in Nigeria, from a literacy perspective”. The current existing literature on MACD is the original three volumes of drumming music, published by CIIMDA in 2007: the first volume is for solo concert drumming and African drummistic piano pieces, the second volume is for intercultural duos and the third volume is for intercultural ensembles. Subsequently, in 2009, another three volume concert series of African Classical Ensemble Music was published (see *African Classical Ensemble Music*, Books 1 to 3, 2009 by Meki and Odyke Nzewi). The latest publication for schools performance

pieces was in 2011 (see Nzewi, M. & Nzewi, O. 2011. *Modern African Classical Drumming: performance pieces for schools*).

MACD is informed by the African Indigenous Knowledge Systems of musical arts practices, where music, dance, drama and arts are assimilated in a complementary manner in a musical performance presentation. The conventional Western durational musical rhythm notation is used. Nzewi (2007:6) discusses the notation issue: “Negotiation advancement in scholarship and performance on the drum and related instrumental music mandates a written repertory and, therefore, the rationalization of devices for notation”. He further states that “The conventional rhythm notation is very appropriate for capturing the rhythmic configurations and performance sensitivities of indigenous African music”. The musical arts elements are assimilated through body percussion and newly developed playing techniques (finger snapping, ring tone, reverberating in two notes) enable the drummer to incorporate such peculiarly musical body timbres in the range of notes for MACD.

## **2.5 African drumming epistemology**

In this section I cite samples of African drumming epistemology before I proceed to the main focus of the thesis which evaluates the possibility of including contemporary African drumming (specifically MACD) in a school Music curriculum for examination purpose.

Music is one of the cultural ties that helps to bind people together in village and clan communities in Africa. Music plays a substantial role in the daily lives of people, in their judicial system, and in their traditional management and resolution of conflicts. Drums, together with drumming, are a vital part of rural administration and command. It is rare to find any village that does not have one form of village drum or another (Njoku 1993:48).

Throughout the various countries of Africa, there are different ethnic groups who drum within their particular cultural practices, national calendar events, private household rituals and rites of passages. Bebey (1975:29) concludes that “... the drum is, without question, the instrument that best expresses the inner feelings of black Africa”. In other instances drumming is used for entertainment purposes during community recreational events. Some drumming events are associated with royalty and have a political purpose. Levine (2005:189) notes that “the word



ngoma, apart from referring to the Venda drum, is also used to refer to rituals with a sacred dimension. In Venda society, these events also have political significance, and the musical activities that accompany them are inextricably linked to the political makeup of the society”.

Drumming is sometimes used during the healing processes of the sick. Chukwu (2011:7) states that “the drum can also be used as a therapy to certain illnesses, as the sick listens to the drum sound which redirects his/her mind from tension”. When a person dies in some communities, drum music is sounded to alert the community. Therefore, African drumming practice can be functional or non-functional, sacred or secular, solo-based or ensemble-based or can be used for dance or singing accompaniment. Chukwu (2011:i) states that “the African membrane drum can be used as a signaling instrument, accompaniment to singing, talking or accompaniment in dance”. Nketia, as quoted by Wilson (2004:4), also states that there are three different modes of drumming in the Ashanti culture which are “signal mode, speech mode and dance mode”. Therefore, there are specific drumming styles in different rhythmic forms that are used in different drumming contexts by different cultures to denote the essence of the event/ performance. Anku (1999:167) emphasizes that “Rhythm in African drumming is not a haphazard assemblage. It is not something that occurs on the spur of the moment without any kind of structural framework”.

The material used to make drums mostly depends on the geography and vegetation of the specific area. The material preferred will be dependent on the availability of the natural vegetation that the country or ethnic group has access to. Chukwu (2011:xii) adds that “the trunk of a particular membrane drum is determined by the group that intends to use the particular specie for its musical or dance accompaniment purposes”. This can be determined by the sound quality that the trunk produces and the psychological/health implications of the vibrations that come from that specific tree. The tuning of the drums will also differ from one drum type to the next and from one community and ethnic group to the next. The tuning depends on the technology that is used to attach the membrane of the drum.

The drum can be used as a solo or accompaniment instrument depending on the event or performance context. A solo drum performance and the aesthetic expectations will be judged or determined within the context of drumming technique, rhythmic precision and



improvisation skills. But, when the drumming is within a dance or singing context, music expertise will be evaluated according to the ability to follow the choreography or structure of the dance or vocal composition, thus complementing the dancer or singer. The creation and maintaining of the mood/capturing of the character of the dance movement or interpretation of the singers' description of the event or moment are crucial. Evaluation of drumming is therefore not a "one size fits all", but is contextually determined.

The technique used to play the drum may differ from one country to the next, one ethnic group to the other, and most importantly from one particular event or ritual to the next. Anku (1999:169) explains that "Elements that distinguish one ethnic tradition from another in drumming might be determined, not only by a collection of musical instruments, but by modes of drumming, context, rhythmic organization and perception". The contextual determinants of the event also inform gender participation in drumming.

Drumming entails a wide variety of techniques, from playing with hands, sticks, combination of hands and stick, skin tensioning and skin frictioning technique with a stick. There are also various ways of mounting/carrying or positioning the drum which range from an armpit technique, hand-holding technique, thigh mounting technique, head carrying technique, waist or shoulder strap held technique and ground mounting technique.

Different methods and arrangements are used by different drumming cultures to teach or disseminate drumming knowledge. The determining of a qualified or competent/mother drummer is based on the specific musical type that he/she has been trained in. Thus there are different mother drummers, specializing in particular musical types within an ethnic group. The mother drummer of a specific musical type is not automatically considered as a mother drummer in another, different drum type music/specialization.

## **2.6 Types of African drums**

There are membrane drums, wooden slit drums, gourd drums and pot drums. The most common drum heads throughout Africa are membrane heads. Chukwu (2011:i) states that "The membrane drum is about the commonest traditional music instrument found in various

shapes and sizes in Africa”. There are single membrane drums like the West African *djembe*<sup>2</sup> drum and double membrane drums like the *Isigubhu*<sup>3</sup> drum of the Zulu people of South Africa. The single membrane drums are usually open at the end: this is to allow the sound from the resonator (trunk) to come out. Some single membrane drums have a closed end like the mortar-shelled membrane *Ese*<sup>4</sup> drum used in Nigeria. A wooden slit drum includes the Nigerian *Ufie*<sup>5</sup> slit wooden drum. Drums that have no membrane covering include the *Gita*<sup>6</sup> gourd drum from Mali and *Udu*<sup>7</sup> clay drum from Nigeria.

Each and every country including its different regions uses peculiar drum types made out of different materials which are determined by the specific ethnic group. According to Chukwu (2011:1), “in all cultures, the African membrane drum is made of varied materials according to the technology and indigenous needs of the culture and the users”. Dagan (1993:20b) mentions that some materials used for the trunk of the drum include “clay, gourd, baobab fruit, calabash, elephant trunk, two coconut halves, tin, aluminum, brass and iron barrel”. However, some

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<sup>2</sup>*Djembe* is a single membrane drum originating from the Sene-Gambia region (West Africa), with a goblet shape and played with two hands.

<sup>3</sup>*Isigubhu* according to Levine (2005:39) has a cylindrical shaped drum trunk made out of a section of an oil drum. (However, before the oil drum invention, the *Isigubhu* was part of the culture and the trunk was made out of wood.) Cow or goat-skin is stretched across both sides of the instrument, and the player beats (both heads/sides) the skin with sticks or pieces of hosepipe.

<sup>4</sup>*Ese* (of the Igbo tribe of Nigeria) according to Nzewi (1990:3) is a set of tuned drum row consisting of four pitched membrane drums, plus one bass drum which is an open-ended single membrane instrument of indefinite pitch. A component pitched drum is a mortar-shelled single drum, the pitch of which is adjusted up and down with a tuning mallet and water, respectively, during the tuning of the scale before every performance. *Ese* is the name of the musical instrument, the name of the orchestral ensemble and the name of the musical style which is uniquely *Ese*.

<sup>5</sup> The *Ufie* wooden slit drum according to Nzewi & Nzewi (2007:1) is carved out of logs of wood, and has two lips that produce different tone levels. African languages are tonal, and the music interval between the two lips of a slit drum quite often approximates the primary speech tones of the culture group that own it. The hollow in the slit drum provides the resonating chamber.

<sup>6</sup> The *Gita* drum from Mali (West Africa) is made from half a gourd. This drum has no membrane that covers the open head/side of the gourd. Instead, the open side/head is placed facing the ground or on top of a pillow mounted on a special surface like a table. The gourd is then played in the same style as a single membrane drum and it can produce the bass, high tone and slap tone.

<sup>7</sup> The *Udu* drum is a clay pot drum which has an open head and some have another opening on the side. It originates from the Hausa and Igbo tribes of Nigeria. The drummer manipulates the openings (holes) rhythmically to create different drumming tone levels.

drums have no trunk at all like the *Ingqongqo*<sup>8</sup> drum of the AmaXhosa people from South Africa.

The skin which is used for the membrane of the drum is also determined by the animals which are common in a community. The usage, aesthetic expectations as well as the function of that drum determines the type of skin to be used in order to produce the desired sound which will create the mood demanded by the event or ritual. Chukwu (2011:xiii) adds that “the type of a skin used in most cultures is determined by the specie of animal that is acceptable by that culture”. The most commonly used drum skins from domestic animals include goat, sheep and cow skins. However, wild animal skins are also used. Dagan (1993:20) states that “membranes made out of zebra skin are typical of Eastern Africa, while monkey, snake and lizard skins are used by various Central African groups”. Chukwu (2011:xiii) further adds that “some use antelope skin ... giant lizard skin, monitor skin”.

There are different shapes of drums including barrel, pot, vase, hour glass, vessel, goblet and many other shapes which can be described in different ways by the different cultural groups that use them.

### **2.6.1 Drum making**

The craft of drum making is a specialized skill and is sometimes gender restricted, determined by the cultural beliefs and ethos of the specific ethnic groups. Dagan (1993:16b) notes that “while clay drums are mostly made by woman potters, and often played by them too, the ordinary wooden drums are produced by local carvers, craftsmen, and blacksmiths or calabash growers”.

Different drums require different methods for attaching the membrane to the drum trunk, including using tuning pegs, gluing the skin to the trunk, sewing the skin to the trunk,

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<sup>8</sup> *Ingqongqo* according to Levine (2005: 81) is a rudimentary drum made from a stiff, dried ox hide and beaten with sticks. A bull’s skin is cured and tied onto a number of posts three to four feet from the ground. The instrument is played by a group of women who beat the skin with sticks (*amaqoqa*).

temporarily lacing the skin to the trunk during performance (like the *Intambula*<sup>9</sup> drum) and combining different methods of attaching the skin. Tuning methods of the different drums include exposing the skin to heat (fire or sunshine), dampening the skin with water, pulling and loosening the skin (like the *Ingqongqo* drum), pulling or loosening the tuning strings and hitting the tuning pegs with a brick or mallet in order to tighten the skin.

### **2.6.2 Drum decoration**

The symbolically encoded decorations of the drums which are associated with specific rituals are given special treatment during their making. Specialized craftsmen are commissioned to work on the iconography of the drum. Dagan (1993:16b) states that “the special drums designed for specific rituals or royal courts, highly valued not only for their sonority but their visual impact as well, are commissioned from skilled local sculptors who treat the iconographical aspect of the drum”.

### **2.6.3 Choosing the skin of the drum**

The skin choice for making a drum differs from one cultural group to the other and is determined by the culture group’s aesthetic preferences and the tone colour required for the specific drum music. Chukwu (2011:xiii) mentions that “the choice of the skin of the drum maker depends on the beliefs, norms and values of the culture per se”.

## **2.7 Functions of African drums**

“Drums ... are used for local ceremonies, various rituals and family gatherings” (Bayo 1993:81). Drums are played alone or in ensembles for different occasions including celebration events, funerals, commemorations, community announcements, spiritual/religious ceremonies, maintaining of discipline and order, social recreation, work management, community history dissemination, social injustice resistance, psychological preparation, political symbolism and marking general rites of passage rituals for the different stages of life.

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<sup>9</sup> *Intambula* drum according to Levine (2005:67) is made from a clay beer pot with a goat skin stretched across the mouth. However, the goat skin is not attached, like other drum skins (one person pulls/stretches the skins over the head of the pot throughout the performance).

### **2.7.1 Celebration ceremonies**

In ancient African communities there were special drums and dance music played before battles and after victory in battles. In Northern Nigeria, the Bornu community played the war drum after winning a battle. Dagan (1993:15b) states that “when the war ended in victory, drummers [Bornu drummers] led the victors back to their home and accompanied their dances.”

### **2.7.2 Funeral and commemoration ceremonies**

In some African communities, funerals are marked and accompanied by funerary drumming music. The funeral drumming music can be for a well respected figure/member of the community, depending on the cultural practices of the society. Berns (1993:117) observes that “one of the most notable examples is the playing of large gourd drums, *dimkedim*, during funeral celebration held by the Yungur people of northeastern Nigeria.” Dagan (1993:32b) also mentions that “Yoruba woman (Dan) from West Cote d’Ivoire played drums in the funeral ceremonies to commemorate elderly deceased women.”

### **2.7.3 Announcements**

In traditional African societies, indigenous technology of communication included usage of drumming to transmit messages. Egonwa (1993:53) states that “when an illustrious or an aged member of the society dies, the *Ufie*, a non-membranous giant slit wooden drum, is drummed. The message is relayed in poetic lyrics coded in metaphors and aphorisms, usually there is an initial beating, alerting everyone, which is then followed by aphorisms telling the educated whether the news is positive or negative. Afterwards, names of the particular dead persons are drummed in praise”. Dagan (1993:34b) further states that “while the talking drums, as a surrogate language, imitate the spoken word to transfer information, the sound inventories that village activity and nature provide, are limited in other types of drumming: to transfer messages, either to the spirits or to the society itself”.

### **2.7.4 Healing rituals and religious ceremonies**

Drummers of African descent have long considered African drumming as means of healing and empowerment for both themselves and their communities (Ichele 2006:160). In traditional African medical science and healing practice, music plays a significant role. The healers are

guided by the ancestral spirits and they have to invoke them before they can start the healing process of the patient. Egonwa (1993:55) notes: "In Enuani society a variety of drums have been adapted for ritual musical performance. Membrane drums are large in number, though the small wooden slit drum Ekwe or Okpokolo is also used. These drums are used for spirit directed music to invoke particular divinities, to set the stage for other devotional rites or to cast out spirits from possessed persons". Wilson (2004:6) observed that good drumming in the Ashanti healing ceremonies is essential in the healing process of the sick by stating that "... effective healing is closely tied to the strength of a god, and the strength of a god is closely tied to the quality of the drumming, then there is a direct link". Herskovits (1944:490) also mentions that among the Ibo of the Niger delta "drummers are important people; it is they who know what god is to come to a person and how and when to call the god to the head of his future devotee".

Dagan (1993:34b) recalls that "In 1973 (a year of drought in Togo), a drummer imitated the sounds of rain, wind and storms while standing behind the Basari rain maker who recited prayers pleading the spirits to bring rain".

### **2.7.5 Discipline and order**

In the Igbo community of Nigeria, rural administration was conducted and announcements made using drum music: specific drummers were responsible for discipline and orderly behaviour within the community. Njoku (1993:48) states that "when an offence is committed, it is customary to play the small and the medium drums and march to the offender's house. The procession to the culprit is accompanied by a particular rhythmic pattern called 'te r'isi' ... This is a reproduction of a verbal expression that says 'oya a daa gi nit e r'is (it [the set of Akpan drums] will hit your head)'. This means that the Akpan drums together will hit the head of an offender". Njoku (1993:49) further states that "when these two Akpan drums are playing the te r'isi rhythm, they are regarded as drums of retribution and/or restitution".

### **2.7.6 Social recreation**

In traditional African communities there are adults' and children's communal ceremonies/events for social recreation. The children played musical games which incorporated dancing and singing to entertain themselves. Omolo-Ongati (2005:237) states

that “Children play all sorts of games – musical, rhythmic (performing rhythmic patterns with their bodies/hands which can be translated/played on the drum), acrobatic, mental alertness and physical exercises, etc., which aim at developing them as responsible members of their communities. Music is an indispensable element in children’s games”. These musical games develop physical and emotional sensitivity of the children, at the same time entertaining and developing friendships.

Adults in modern society outside Africa also use drumming to keep themselves physically and emotionally healthy. In the Willamette Oaks old age home in Eugene, Oregon Davis (2011:61), a former programme and event coordinator of the centre states that “Once or twice a month, we pack our drums and go on the road. Our destination is usually a local school, where we invite the children, parents, teachers and staff to join us in experimenting with rhythm, creating community, and making a personal connection with our elders in a facilitated drum circle”.

### **2.7.7 Work management**

In ancient African societies, the community managed their food supply through farming and livestock breeding, etc. Thus activities such as grinding grain, seed ploughing and herding livestock were accompanied by music, including drumming. Dagan (1993:16b) mentions that “work drums are used to awaken people in the morning and/or to accompany the steadfast workers and increase their productivity. Drummers often accompany farmers busy with seeding, cultivating and harvesting. Senufo women in Northern Cote d’Ivoire, 1960, were accompanied by drummers while planting rice in the paddy fields. Hunters in various parts of Africa play drum to frighten and direct the game straight to the hunter’s traps”.

### **2.7.8 Community history**

One of the traditional African heritages is the oral-aural tradition, whereby information was passed from one generation to the next verbally, deriving from memory retention. Therefore, there are specific family lineages known as Griots (commonly found in West Africa), which are responsible for the preservation and dissemination of the history of the society to the next generation. Meyer (1993:87) explains that “Griot families are the dynasties whose chieftains have handed down the stories of their people in songs and tales all over West Africa”. They

usually use the *djembe*, *sabar*, *kora* and talking drum to accompany themselves whilst reciting the community's historical events.

Kwami(1989:99) also states that “Griots are living archives of tradition who are vested in philosophy, mythology, pharmacopoeia, etc. ... The music of Griots comprises set compositions as well as original pieces which are the creations of individual artistes. These original pieces may include commissioned music. Both men and women of the Griot caste practice the art, and their virtuosity is communally recognized, admired and feared. Griots often spend many years of study with a teacher who may be a father or uncle, and their training involves an all-round musical educational among other things”.

### **2.7.9 Social injustice resistance**

Music is one of the effective strategies used to express the communities' frustrations and is used as a form of resistance, whether it be for political reasons or social injustice matters. During the apartheid regime in South Africa, music was used as part of the strategy to expose what the then government was doing in the international community, through musicians who were exiled. Local musicians continued to sing songs that mobilized the oppressed to keep on fighting for their rights and freedom. Ichele (2010:163) mentions that “historically, enslaved Africans in America have relied upon the African drum for its original purposes: to communicate with one another across long distances, to generate solidarity, to maintain a connection to their African homeland, to celebrate, to mourn, and to heal. Today, Black folk (including those in the Malcolm X Park) play drums for these same reasons.” He further mentions that “drums played during the 1739 Stono uprising were thought to have elevated the rebellious fervor of the Africans, as they marched to freedom. Following their violent suppression of this incident, the white slave owners passed a number of harsh laws to prevent any future slave insurrection, including a ban on playing any kind of hand drum”.

### **2.7.10 Psychological preparation/conditioning**

The application of drumming music as a psychological preparation is used to stabilize, focus and encourage the warriors who are about to go to battle. Through the performance of the war drum music, the warriors' feeling of togetherness and the positive energy which gives them a sense of heroism binds them emotionally and psychologically. Dagan (1993:15b) states that



“the objective of drumming before the battle was to accompany the youngsters in their training and thus prepare them mentally and physically for their duty as soldiers. During battle, drumming played an enormous psychological role in supporting and encouraging the warriors, and particularly, in overcoming their fears”. Noss (2000:37) also states that Ashanti people used to traditionally play Adowa music (which includes drumming) “during wars between villages. Those women and men who could not fight remained in their villages and played this music.”

#### **2.7.11 Political symbolism**

Ancient African kings, queens, chiefs and dignitaries were always, wherever they went, accompanied by professional court musicians and drummers. They recited praises (accompanied by drumming) relating the successes of that specific person as a leader and an important figure in the community. Dagan (1993:17b) states that “Prestige drums, owned by royalty or paramount chiefs, are played in ceremonies such as coronations, a chief’s funeral, and announcements of the upcoming event or welcome of dignitaries. They symbolize the rank, status or political power of their owners. Prestige drums, among other musical instruments, were part of the Royal regalia in the palaces of the Baganda, Uganda, and the Oba Yoruba Kings, Nigeria”.

#### **2.7.12 Marking rites of passage**

Some drums are sacred and associated with specific rites of passages. Thus, they are gender restricted. Levine (2005:113) states that the *Moropa* drum of the Basotho tribe of South Africa “is used during the girls’ initiation ceremony and is played only by initiated women. Men do not play the *Moropa*, but rather instead use their voices to provide the bass sounds associated with a drum”.

### **2.8 Acquiring skills in African drumming**

Different ethnic or cultural groups which practise African drumming use different ways and methods of training young drummers. Some drummers are self taught through practical experiment after observing adults performing. Some are taught from father to son, master to student or by joining a drumming ensemble where they will first be trained on other instruments of the ensemble like the cowbell before playing the drum. This is done to develop

their rhythmical sense before playing the drums. Nketia (1954:39) noted that in some Ashanti drumming communities it is believed that the skills and ability of drumming can be genealogically transferred: “the duties of the drummer are passed from father to son, he inherits his father’s skill and he is able to learn the art with ease”. Yao Younge (2011:10) mentions that “in the traditional (African) method, education is seen as a socialization process through which an individual acquires the necessary tools for a successful life. This approach to education involves experiential learning through direct observation and participation of the young, guided by the adults”.

## **2.9 Spirituality in African Musical Arts**

Wilson (as cited in Ichele, 2010) states that “Music is sacred. It is the integral part of the Way of Life of many traditional cultures throughout the world; it is the invocation of vital energies that ensure a community’s survival”.

Music making in African communities is closely linked with spirituality. Chukwu (2011:4) also mentions that “African drums are usually revered as spirit voices”. Nketia (1954:41) also stated that in Ashanti drumming communities “A drummer in an act of drumming is considered a sacred person and is immune from assaults and annoyances - nor must he be interrupted; they are not as a rule regarded as sacred persons, but while engaged in the actual act of drumming, they are protected by the privileges of sacred persons”.

Community/communal music making and dance (vocal and instrumental) create a spiritual connection between the members of the community and their ancestors/spiritual world. Matiure (2011:47) concluded that the “... mbira dzavadzimu is the source of spirituality for the Shona people. The instrument has the power to ensnare the spirits in spirit mediums. It enables the Shona people to communicate directly with their ancestors”. It also enables sharing of positive energies and revives a sense of belonging and solidarity within the community. Thus, communal music making in traditional African society is first and foremost perceived as a spiritual communion activity rather than entertainment.

Chukwu (2011:4) notes that “during performances, a membrane drum master drummer enlivens the spirit of members of his ensemble as well as the spectators, when he exhibits his

mastery on the instrument as he ‘talks’ or ‘sings’ with the drum”. Therefore, teaching and performance of African music, specifically African drumming, should not only focus on the outcomes demanded by the curriculum (music literacy/notation interpretation) but should also focus on development of spiritual engagement of the spectators within a performance.

Africans’ worldview is dual: the material and the spiritual, earth forces and sky forces, natural beings and super-natural spirits. Chivaura (2006:214) states that “The African worldview declares that our world has two aspects. They are physical and spiritual”. Thus African musical arts practices, including African drumming, cannot be separated from spirituality or spiritual development. Nzewi (2005:282a) cautions against an education system that neglects the spiritual development of the learners by saying that “any nation that prioritizes pure science and technology education over education in the human-making and spiritual development ... is breeding a society of brilliant psychopaths”.

Teaching African musical arts, mainly drumming in this case, solely for the purpose of music literacy will not achieve spiritual development of the African Musical Arts learners or African drumming learners. Learners must be sufficiently trained to express themselves musically (through drumming virtuosity) so as to spiritually engage themselves and the spectators through improvisation and melo-rhythmic theme extemporization. Nzewi (2007:305a) cautions that “Musical Arts pollution ... engineers pollution of the psyche, conjures disabled spirituality”.

It is inevitable that as soon as indigenous African musical arts practices are brought into a classroom setting and incorporated within a prevailing Western music education system, there will be some degree of compromise from both sides. As a multicultural music education approach emerges, adaptive and adoptive methods should be considered very carefully. The core principles and values that inform the philosophy, theory and practice of indigenous African musical arts should be preserved and represented within the intercultural methods that might be developed when teaching-learning-evaluating African musical arts performances, mainly African drumming practice in this case. Spiritual development should not be neglected or overlooked, within a contemporary practice of African drumming.

## **2.10 Conclusion**

This chapter has looked at different music approaches, namely cross-cultural, intercultural and multicultural education. The study has used a multicultural music education approach. A brief reflection on African drumming epistemology has been cited including the different types of African drums, technology of drum making, functions of African drumming, acquiring of skills in drumming and spirituality in musical arts.

This literature review has shown that there are systematic educational approaches in African drumming which can be adapted into a modern system of African drumming teaching in re-contextualized settings like schools, in order to capture the fundamental concepts and essence of African drumming.

## Chapter Three: Contemporary practitioners of African drumming

### 3.1 Interviewees and their drumming types

For the purpose of establishing the main practice concepts including the methodologies (teaching, learning and evaluation) of the different traditional African drumming and learning, eight contemporary interpreters of African drumming sampled from different drumming cultures and styles have been interviewed (see appendix 4 and 5). I have had the opportunity and privilege to watch, learn from and even play with some of the interviewees, where I had firsthand experience of their musical sensitivity and abilities. These drummers teach African traditional drumming practices in their modern performance styles; this is relevant to the current research as learners can discuss any drumming types for their aural evaluation in the IAM examination. Furthermore an investigation on how drumming practices have changed in contemporary practices and the re-contextualization will assist in tracing the extent to which traditional drumming has evolved. I agree with Akuno (2007: 76) who states that “Since rigid music forms are extinct, preservation cannot mean conservation. It must allude to performance in new contexts since context defines content. The success of this process relies on the level of adaption of music cultures. With new forms of traditional music evolving in response to the changing context, music cultures are preserved through active engagement in existence”.

The drummers come from various parts of the African continent, including Eastern, Western, Southern Central and South African regions. This selection investigated the commonality of the theories and philosophies that inform African drumming. The interviewed drummers are Dr Sello Galane (South Africa, *Bapedi* ethnic group, *Kiba* drumming practice), Alfred Baboledi Kutumela (South Africa, *Bapedi* ethnic group, MACD practitioner), Julius Kyakuwa (Uganda, Bantu ethnic group, Bantu drumming practices), Dr Kapambwe Lumbwe (Zambia, Bemba ethnic group, *mfukutu* drummer), Charles Mugerwa (Uganda, Muganda ethnic group, *Baganda* drumming practices), Professor Meki Emeka Nzewi (Nigeria, Igbo ethnic group, *Ese* drumming practice), O’dyke Emeka Nzewi (Nigeria, Igbo ethnic group, *Ufie* drumming practice) and Peter Okeno Ongari (Kenya, *Luo* ethnic group, *Luo/Luhya/Mswahili* drumming practices). The ages of the drummers range from 28 to 72 years old. The interviewed drummers are all males, due to my limited exposure to only male drummers.

I told these drummers about my intentions of suggesting MACD as an instrumental option for South African school Music curriculum. Some of them already knew about MACD practice whilst others heard about it for the first time through me. The purpose of interviewing these drummers was to gather common generic important or fundamental theories and philosophies that I should incorporate and consider when teaching, learning and evaluating practical African drumming (in the form of MACD). Although some of them are not experts in MACD but in their respective traditional African drumming practice, they have essential generic knowledge and experience on how to teach, learn and evaluate African drumming. This generic knowledge is relevant and valuable to be considered in MACD since it derives from different indigenous African traditional drumming practices, in some of which they are all specialists and these practices have influenced/informed the development of MACD.

### **3.2 Personal and musical background of the drummers**

Eight drummers were interviewed on their African drumming practices and styles and their involvement through the years. They were also asked about their views on teaching MACD in school as an examination instrumental option for FET learners.

#### **3.2.1 Dr Sello Galane**

Galane is a well established South African musician from the Bapedi ethnic group. He is a skilful drummer, a contemporary African music recording artist and an educator. He received his Doctorate in African music from the University of Pretoria, researching the traditional *Kiba* Art form of the Bapedi ethnic group. Galane pioneered a project on recording African indigenous music of the Bapedi culture which is called *Kiba* and modernised it for contemporary concert settings. As a result, he developed a new style of contemporary South African music called *Free Kiba*. This style of music fuses elements of *Kiba*, Afro Jazz and contemporary African music. The ensemble of *Free Kiba* comprises keyboards, lead guitar, bass guitar, drum kit, backing vocalists, solo vocalist, different African percussion instruments and backing traditional African drums from different ethnic groups.

#### ***Drumming training***

Galane has experience of twenty two years of playing *Kiba* drums and has been mentored by different experts of *Kiba* drumming from Limpopo province (South Africa), all of whom were

over the age of fifty. The learning of *Kiba* drumming is mostly through imitation and active participation during communal performance contexts. Children usually play alongside the adults as part of their grooming for mature drum communication (mentoring training through participation).

As *Kiba* is performed during community gatherings in the context of celebratory events or ceremony, the evaluation takes place within a real performance context where the drummer is evaluated according to his/her ability to complement and follow the dance movements of *Kiba* and ability to spontaneously interpret the improvised dance.

### ***Kiba Music/drumming practice***

Galane describes *Kiba* as “a communal space of engagement wherein members of the society debate through a musical dialogue, contentious communal issues”. He further explains that the philosophy of *Kiba* is “that of constructing a communal solution to communal issues; communality rather than individuality of purpose buttress a *Kiba* performance”. *Kiba* is an umbrella name which represents the dance, music repertoire and the communal musical dance performance of the *Bapedi* for public gatherings. In a communal performance, everyone is allowed to participate, drummers are chosen according to talent and ability and there are spiritual rituals which are performed before the event. There are female and male *Kiba* performances. Female *Kiba* performances usually consist of *Kiba* drums, vocal music and dance, whilst men’s consist of the same elements but moreover include *dinaka* (Pedi musical pipes).

Galane concludes that *Kiba* is a “system of communication that uses social commentary and drum language constructed through *Sekgokolo/kiba*, *kgalapedi* and *matikwane* drum to create a rich textural blend of the *Kiba* dialogue with lyrical texts and dance. *Kiba* musicality is not just random and sporadic”.

### ***Kiba drums and playing techniques***

According to Galane, *Kiba* drums are played as a set of three drums (big, middle and a set of two small drums) which accompanies *dinaka* (Bapedi music making reed pipes), vocal music and dance of the *Kiba* performance. The Pedi traditional name of this drum ensemble is

*Segwari sa meropa*. The drums are called the *Sekgokolo/kiba* (big drum), *kgalapedi* (middle drum) and *matikwane* (set of two small drums). Galane compares the roles of the *kiba* drums to a nuclear family whereby the *Sekgolo/Kiba* is compared to a father (drum) who keeps the family together, *kgalapedi* is a mother (drum) which gives different musical chores (spontaneous self expression) and the *matikwane* as two children who constantly reaffirm their existence (filling in the gaps/musical spaces) in the family (performance). The musical roles of the Kiba drum ensemble according to Galane are: *Sekgokolo/Kiba* determines the pulse of the music, *matikwane* creates a constant response to the *sekgokolo/kiba* rhythm and *kgalapedi* communicates the dance behaviour and statements, sonically through drum sound. The *Kiba* drums are all single membrane drums with an open ending. They have a cylindrical shape and the trunk/body can be either wood or steel containers. *Sekgokolo/Kiba* is played with a stick (or heavy hosepipe piece) and hand, *kgalapedi* is played with bare hands and *matikwane* is played with two sticks. *Kiba* drums are tuned by heating the skin via sunshine or fire.

### 3.2.2 Alfred Baboleli Kutumela

Kutumela is a music teacher, composer, violinist and drummer. He specialises in MACD and composes MACD solos and duets for violin and drum. He is pursuing a new trend where he is “Africanizing” the violin by incorporating indigenous African music idioms. His intentions with the “Africanized’ violin are to capture the African music mood using a violin to complement the African drum. His duet compositions (for violin and drum) present a unique modern contemporary African music style which contributes to the emerging culture of ‘Africanizing’ instruments of adoption (instruments which are not originally from Africa).

#### ***Drumming training***

MACD training can be studied on a private basis with its practitioners and is evaluated through concert performance. The evaluation criteria are based on the ability to interpret the written notation, to capture the Indigenous African Musical Arts performance style and the ability to spontaneously express oneself musically, capturing the composition’s mood and demonstrating improvisation skills.



### ***MACD Music practice***

MACD is a contemporary African drumming practice for solos, duets and ensembles. It is developed to complement modern school music education and to promote the practices of indigenous African instruments in contemporary school Music instrumental practices.

### ***MACD drums and playing technique***

MACD music can be played on any open-ended single membrane drum which is well tuned and produces distinctive tonal differences. The drum has to further have a metal ring around the circumference (preferably, but the shell of the drum can also be used), holding the skin, so that it can also produce secondary tones which are demanded by this drumming practice. The playing technique uses bare hands.

### **3.2.3 Julius Kyakuwa**

Kyakuwa is a dancer, music teacher, singer and self-taught drummer who gives private consultations in East African dances and music, specifically the Ugandan *Baganda* music and dances. He started to play drums at the age of 20, pressured by the requirements of his post as a music teacher. He is a respected choreographer, drummer and an artistic director of different schools' ensembles as well as a co-director until 31 December 2013 of PAMATA (Pan African Music and Theatre Arts) whose repertoire includes dances, songs and drumming accompaniment styles from various countries of the African continent.

### ***Drumming training***

Kyakuwa learnt *Embuutu*, *Empuunyi*, *Engalabi* and *Namunjoloba* through workshop sessions with a master drummer. The above-mentioned drums are mainly played as dance accompaniment instruments; however, they can also be used for pure instrumental and singing performance. His evaluation method (of competency of a drummer) is through the demonstration of competence as a dance accompanist and soloist; an ability to follow the dance sequence as well as expressing himself/herself through improvisation skills whenever the opportunity appears or when required to.

### ***Bantu Music/drumming practices***

According to Kyakuwa, the Bantu drums are played for entertainment, mainly to accompany folk dances and songs in communities and schools. They are also played during ritual functions, religious worship and initiation ceremonies. Each and every clan has its own special drum and drumming music that is performed whenever there are community events.

Kyakuwa concludes that Bantu drumming practice is part of community social celebrations, where singing and dancing form an integral part of the events. The celebratory events are highlighted by musical performances where the dance and music will be in the context of the event. Communal celebrations without musical performance will not qualify or be identified as celebrations.

### ***The drums and drumming techniques***

All the mentioned drums played by Kyakuwa have a cylindrical shape and a single membrane. They all are played using hands except the *Nnamunjoloba* which is played using sticks.

#### **3.2.4 Dr Kapambwe Lumbwe**

Lumbwe is an established scholar, music educator and drummer. He has done extensive research on the Bemba culture's musical arts practice called *Mfukutu*, a communal social performance which includes dancing, singing, clapping and drumming for weddings and male recreational and entertainment gatherings where traditional sorghum beer drinking is part of the event. He conducted an investigation into the continuity and change of the *Mfukutu* drumming and repertoire. His research findings stated that this traditional music form has retained its performance context but changed the traditional singing and drumming repertoire as presented in this contemporary era where he himself is a practitioner (drummer).

### ***Drumming training***

As a young man, Lumbwe grew up in a community where music was vibrant and was part of his daily life. He started playing *Mfukutu* drums from primary school level around the year 1972, as he and his peers would imitate performance they experienced in their communities. At this stage their performance was based on imitation and the drums were played as recreational activity rather than in their normal social contexts. As he grew up and started

doing in-depth research on *Mfukutu*, he received professional training on *Mfukutu* drumming techniques and theory of practice from distinguished drummers who were respected by the Bemba community as the experts. He was trained by two traditional drummers who were both around the age of 50 years at that time and who played professionally for the Zambian National Dance Troupe.

Lumbwe's training took place in private sessions as well as in practical performance contexts. His evaluation as a drummer was directly dependent on the solo dancer's/singer's and the general community (audience's) reaction towards his drumming during a communal performance.

### ***Mfukutu drumming practice***

According to Lumbwe, *Mfukutu* is derived from a specific movement of the body called *ukufukutawila*; shuffling of feet, twisting of waist and up and down movements of arms. *Mfukutu* is a name which refers to the dance, music and drumming style used during performance of *Mfukutu*. Thus, *Mfukutu* refers to holistic musical arts performance (including the drumming style). During weddings, the *Mfukutu* drums are played by females only and during male social gatherings and coronations the drums are played strictly by males. There is a slight difference in the melorhythmical themes played by the *Sensele* (the smallest drum in the *Mfukutu* drumming ensemble) during wedding ceremonies and male social and coronation gatherings, although the ensemble thematic cycle remains fairly constant in both performance contexts.

In the Bemba community *Mfukutu* is a social and recreational musical arts practice which promotes solidarity and a sense of belonging within the community. It strengthens the community's identity and highlights their communal events (weddings and male gathering and coronation).

### ***Mfukutu drums and playing techniques***

Lumbwe explains that *Mfukutu* drums are played as a set of three drums (big, middle and small drum) which accompanies the *Mfukutu* dance and singing. The big drum which has the lowest tone is called *Itumba* (the carrier of dance movement) and follows the solo dancer's

movements, interplaying with the dancer. The middle size drum is called *Ichibitiko* and plays a constant theme which accompanies the basic dance/song structure. The smaller drum called *Sensele* sets the mood and the tempo for the dancer as well as distinguishes the performance context, whether it is for wedding or male social or coronation purpose. Improvisation is forbidden in *Mfukutu* drumming, thus drummers stick to the main drumming structures required by the different drums. Any drums can be used for *Mfukutu*, as long as their tuning represents the tones required by the Bemba culture. The drums can be single or double membrane drums. There are different shapes and sizes including cylindrical and conical shapes. The trunk/body can be either wood or steel containers. The drums are tuned by being exposed to fire or sunshine, adjusting the ropes that hold the membrane or by adjusting the tuning pegs attached to the drum.

*Mfukutu* drumming techniques include open and closed tones and the player uses fingers, palms and cupped hands. The drums are played mainly towards their circumference using hands only.

### **3.2.5 Charles Mugerwa**

Mugerwa is a music teacher and a singer who plays a number of drums from Uganda, specifically the *Baganda* ethnic group, including *Embuutu*, *Empuunyi*, *Namunjoba*, *Engaliabi*, *Rwandeese*, *Emigudo*, *Runyenge*, *Larakaraka*, *Mwaga*, *Tamenaibunga* and *Kizino* drums. He further plays drums from West African countries, including the Djembe and *Dundun*. Charles has worked with many drumming ensembles and dancers for a number of years and has experience of more than 34 years as a solo and ensemble drummer. He mainly performs drums in communal celebratory or music contexts that are not gender restricted as they traditionally used to be. He currently is the director of the PAMATA group (Pan African Music and Theatre Arts) and teaches African drumming in different institutions, including in the University of Pretoria's Department of Psychology where he gives part time sessions in African drumming ensemble performance for recreational purposes.

#### ***Drumming training***

Mugerwa grew up in a drumming community and was thus exposed to the practice from an early age, where he learnt by observation and imitation. He later played in different cultural

groups where he gained experience and had the opportunity to work with master drummers and dancers. His evaluation as a drummer was through public performance with drumming and dancing ensembles by demonstrating the ability to follow the dancers and being able to express himself on the drum (improvisation) without disturbing or losing the flow and mood of the music or dance.

### ***Baganda Music/drumming practices***

According to Mugerwa, the different *Baganda* drums are played in different cultural gatherings including music festivals, spiritual celebration events and general celebration and entertainment/recreational events. All the drums that Mugerwa plays are used to accompany dances and many of them are named after the dances they play in. Their performance style is thus directed by the type of dancing that is performed for different communal social gatherings and events. The drummers are expected to give energy to the dancers, follow the choreographed dance sequences and be able to follow the individual dancers when improvising or taking dance solos.

### ***The drums and drumming technique***

Most of the drums that Mugerwa plays are single membrane except the *dundun*. They are all made out of tree trunks and have a cylindrical shape. He uses different playing techniques for the different drums he plays, including hands, sticks, and hand and stick techniques. The drums are also tuned in different ways, by tensioning of the strings, adjusting the tuning pegs attached to the drums and by exposing the membrane to the heat of sunshine or fire.

### **3.2.6 Professor Meki Emeka Nzewi**

Nzewi is a researcher, educationalist, drummer, dramatist, composer, African musical arts expert, contemporary African music continuum practitioner and an African philosopher. He is the founder and director of CIIMDA, which deals with research into, education and performances of indigenous African musical arts practices in modern schooling systems. He is a professor of African music philosophy, theory and practices. He plays the djembe drum, *Ese* drums, is a MACD mother drummer and also specialises in Igbo cow bells music. He has developed a notation system for, and composed *Ese* drum music with other Western instruments for contemporary concert purposes.

### ***Drumming training***

Nzewi received his training through intensive sessions with indigenous *Ese* master drummers Israel Anyahuru, Tom Ohiauraumunna, Nwankwo Ikpeazu, Nwosu Anyahuru and Egbe Ikpeazu. His training was oral-aural, learnt by rote, with active participation to gain full understanding of the *Ese* funeral event and how *Ese* marshals a funerary event. The capability to encode cultural idioms and proverbs (with the *Ese* drums) and the praises of a titled man also determine the competence of the *Ese* drummer along with his knowledge about the funeral rites of the society.

### ***Ese Music/drumming practice***

According to Nzewi, *Ese* is the name of the mother tuned drums as well as drum music ensemble used for *Ese* event music, also the repertoire is performed during a commemoration and canonization to the ancestry sphere of respected deceased men in the Igbo society during burial and post burial events. *Ese* music marshals and directs the different stages and activities of the *Ese* ceremony, thus it is an event music type. *Ese* drums are speech surrogate instruments and are played by highly skilled drummers who understand the society's language, the funerary event process and cultural idioms.

*Ese* drumming is a spiritual funerary music practice which directs the ancestral canonization of a deceased titled man in the Igbo society. The *Ese* drummer plays a priestly role which interrogates the qualification of the deceased as a titled spiritual being who should be canonized to the spiritual ancestry level, thus not simply a dirge-artist/drummer. The *Ese* drummer thus is the musical spiritual convenor between the physical and the metaphysical world who facilitates the transformation of the deceased from a normal deceased sphere to the higher ancestry level.

### ***Ese drums and playing technique***

*Ese* drums are a set of tuned drum row which consist of four pitched mortar shelled membrane drums and one open-ended indefinite tuned pitch bass drum. The drums are placed on the ground according to their tuning from the right to the left hand side. These drums are tuned by adjusting the tuning pegs which hold the membrane. *Ese* drums are played with two sticks.

Since the *Ese* is related to spiritual rituals for the deceased, drummers perform spiritual rites before performance of *Ese* music.

### **3.2.7 O'dyke Emeka Nzewi**

Nzewi is a skilful Nigerian drummer whose interests lie in research on the Indigenous Knowledge Systems of Musical Arts performances and their continuum in contemporary times. He plays the djembe drum, *Ufie* slit drums, Oyo shakers and Igbo tuned quadruple bells. He is a mother drummer and composer in MACD practice and education and the research manager for CIIMDA.

#### ***Drumming training***

Nzewi was trained by an indigenous *Ufie* drum expert in an intensive short term training of three months. The training was oral-aural, through imitation and alternating of instruments (*Ufie* and *Oyo*). His evaluation was continuous, with special concentration on sound/tone combination, hand movements and improvisation skills. The main evaluation of an *Ufie* drummer happens in a real performance context where the drummer demonstrates his knowledge of the titled people amongst his community through singing their praises on the *Ufie* drum by encoding the cultural group's vocal and sonic idioms on his drum.

#### ***Ufie Music/drumming practice***

Nzewi explains that *Ufie* is the name of a tree as well as a drum which is made out of an *Ufie* tree. *Ufie* drums are played in a set of two, the *Ikoro* (the big drum) and *Ekwe* (the small drum), and are accompanied by a shaker called *Oyo*. This drumming tradition belongs to the Igbo people of South Eastern Nigeria. The *Ufie* drums are learned by any community member who shows interest and talent. The drums are performed in title ceremonies and traditional community calendar events e.g. Yam festival (first fruits festival). *Ufie* drums are commonly called slit drums; this is because they do not have a membrane but rather a slit which allows the wooden drum to have two distinctive pitches.

*Ufie* music is performed for community members who have achieved special merits in their community and the *Ufie* music is played to celebrate and sing their praises, with the dance complementing the music and the *Oyo* keeping a consistent phrasing reference guide. The *Ufie*

drummer thus needs to know the event purpose and the background of all the titled people who are being celebrated in that particular event. He must also have general knowledge of all the titled persons in the communities in case they show up within a music performance and have to be acknowledged through musical commentaries and announcements by the drummer. The *Ufie* establishes the theme, extemporizes and improvises on it to marshal and complement the event activities.

### ***Ufie drums and playing technique***

According to Nzewi, *Ufie* drums are made out of logs of a tree trunk: the inside of the drum is chipped out and a slit is created so that the lips produce two tones. They are speech surrogate instruments and imitate the tonal flow of the Igbo language which can be encoded in the drum language. Thus skilful drummers manipulate the tones to call out names and titles of people, comment on the event activities and sing family and individual credits. Women and men usually dance to *Ufie* music whilst men play the drums. The *Ufie* drums are played with two sticks and are placed on the ground and lifted/tilted with soft supports to allow the vibration to echo.

### **3.2.8 Peter Okeno O'Ngari**

O'Ngari is a drummer, music teacher, multiple African percussion player, singer and choral conductor from Kenya. He is a self-taught traditional African drummer, knowledgeable about the different Kenyan ethnic groups' drumming practices. He has an experience of more than 30 years as a drummer working with different drumming, dancing and choral ensembles as a master drummer and drum accompanist. His unique drum playing often leaves both the fellow drummers and the audience captivated by his drumming. He plays a variety of Kenyan drums, congas and djembe. O'Ngari has re-contextualized the drumming practices that he has learnt from various ethnic groups and uses them for accompanying contemporary choral ensembles and dances.

### ***Drumming training***

O'Ngari's training is based on listening to other drummers playing different styles and imitating them, adding his personal touch to whatever he hears and learns. He uses every style



he comes across to expand his drumming vocabulary. He evaluates his competency by the reaction of audience and fellow musicians to his drumming.

### ***Luo/Luhya/Mswahili Music/drumming practices***

O'Ngari performs in secular social gatherings and music events as a choral or dance accompanist and as a soloist. His drumming style is a combination of different ethnic groups whose music he has studied, adding his personal interpretation of the mood of whatever song he accompanies. Although he specialises in Kenyan drums, he is a versatile drummer and multi-ethnic drums and percussion player. His drumming style is not limited to any specific African music type or practice.

O'Ngari believes that an African drum is a melorhythmic instrument which can be used in any musical performance as a solo or accompanying instrument. He believes that a competent African drummer must be able to capture the mood of any songs he/she accompanies without even practising and he also makes a clear distinction between a drummer and a pattern player. His approach to (philosophy of) drumming is contemplative: he does not play to impress but rather to communicate a specific mood to himself and the audience.

### ***The drums and playing technique***

O'Ngari explains that he plays a variety of Kenyan drums including *Mabumbum*, *Bul*, *Mshondo*, *Ohangla*, *Isikuti* and *djembe*. He uses hands to play most of these drums except the *Bul* and the *Ohangla* which use sticks. He uses different types of tuning including heating the skins of the drums, tightening or loosening the strings on the drums and rubbing the palm on the skin or dampening the skin with water.

## **3.3 Common theories and philosophies of African drumming as expressed by the interviewees**

All the above drummers commented similarly that African drumming has complex cultural ethos that informs their practices and that the process of acquiring the culturally determined correct sound, which meets the communities' cultural aesthetics, is communally determined through the reaction by the audience during a performance. Therefore in traditional African drumming, evaluation of a drummer is determined by the audience, within a contextual

practical performance using the standard criteria set by the community for that specific drumming event or style. Playing African drums demands that one does not only acquire technical playing techniques, but must also have thorough knowledge of the cultural philosophy and theory that guide different ceremonies/cultural practices. Therefore, when one teaches or practises African drumming, one must have grasped technical playing skills as well as theoretical and philosophical background which guide the different ensemble drumming music so that one can capture the non-musical aspects of spirituality and humanity objectives of the music e.g. communality, space sharing, individuality, spiritual development and complementary music making etiquette.

### 3.4 Conclusion

The common philosophies which dominated in all the interviewees' responses include:

- The significance of distinct tone production and rhythmic precision. All the interviewees mentioned that the fundamental skills that an African drummer should acquire are the ability of producing all the required drum tones within his/her style of drumming and to play the exact rhythmic pattern that is demanded by the specific style. Both the tone and rhythm precision contribute to the cultural aesthetic appreciation/ satisfaction and validation of the drummer by the community and fellow ensemble members.
- Mastering the correct drumming technique required by the style in order to prevent quick physical fatigue which can disturb the flow of the music and the physique of the drummer. Galane (one of the interviewees) stated that it is extremely important that “rhythm, drum tonalities and techniques” should be mastered as they are the fundamental aspects of drumming.
- Having cultural background knowledge about principles and cultural ethos that guide the performance of the different drumming practices in order to be able to capture the expected aesthetic requirements of the community. Lumbwe (one of the interviewees) emphasized that the “culture, tradition and context” should be considered when one performs (plays the drums) in a traditional setup in order to be able to capture the event's aesthetic expectations.

They all acknowledged that traditional African drumming evolves, but warned that its essence should not be neglected so as to ensure that tradition is promoted and learnt in modern times.

Most of the drummers learnt their different traditional drumming styles from their contextual performances and have over the years performed them in re-contextualized settings to suit the current demands in which they find themselves performing. They all had a positive response about teaching of MACD as a school Music instrument of specialization because they believe that music (just as culture) evolves and tradition modification becomes necessary in order to have relevance in the modern performance space. However, they also warned that the essence of African drumming should not be completely overshadowed by modernity in a manner that it ends up losing its source of identity (its essence of Africanness). Kwami (2001:153) also warns that however the music performance is re-contextualized it “...should be traceable to its source in a meaningful and musical way even though it might be classifiable as a new musical product, and it could be possible for the new music to be explainable in more than one way”. I wholeheartedly concur. I therefore approached the MACD in schools project from that perspective.

MACD is a modern African instrumental practice which is based on traditional drumming, therefore its practice still highlights and maintains traditional musical arts concepts such as incorporation of dance, drama and singing in a performance. Traditional tones (high tone, slap tone and bass) are still maintained. Hand playing and stick playing techniques, incorporated as the ring striking drum shell (and combination of the two), are traditional drumming techniques and they are also maintained in MACD. Like in different traditional African drumming; playing technique, clear tone qualities, rhythmic precision and philosophy of practice are also fundamental in MACD practice.

## SECTION II

### Chapter Four: MACD as an examinable school instrumental practice

#### 4.1 Music as a school subject

In the Further Education and Training Band (Grade 10-12) the various arts subjects can be taken individually and one can specialise in one or two of the arts disciplines. The assessment standards and curriculum are the same for all schools throughout the country. Grades 10 and 11 have internal assessment while at the end of Grade 12, which is the last grade in the basic schooling system of South Africa, learners can attain the National Senior Certificate after they have successfully passed their internal and external assessments.

#### 4.2 Music curriculum structure

The music curriculum is structured in such a way that it covers theoretical music content as well as practical performance. The theoretical section includes history of music, music theory, harmony and counterpoint. The practical side deals with performance, whether instrumental or vocal. The document that guides the evaluation of instrumental practice is called the Practical Assessment Task (PAT: see appendix 8). The PAT document has four categories that the learners are evaluated on: technical development, sight reading, aural tests and the repertoire presentation.

The music learner is expected to pass the theoretical section as well as the practical performance. Both the theory and practice marks are combined and the total is recorded as marks for Music as a subject.

Before the new Curriculum Statement was introduced, the subject Music only entailed Western Classical Music. Now African music is promoted and prescribed when it comes to history of music and performance. The current policy promotes traditional instrumental playing: learners who would like to specialise on African instrument are given that choice.

CAPS is designed in a way that schools that offer Music as a subject can choose to specialise in one or more music genres: Western Art Music (WAM), Jazz, or Indigenous African Music (IAM). The curriculum for these music genres is made available to all the schools, irrespective of what

the school opts to specialise in. Music learners in whatever genre have to pass the theoretical aspect as well as instrumental performance aspect to get their final mark. The CAPS has three broad topics that guide the teaching of music as a subject:

- Musical performance and improvisation
- Composition and arrangement
- Music literacy

(see CAPS, Grade 10-12, Music, 2011:54).

### 4.3 Genesis and philosophy of MACD

The derivation of the term MACD can be set out as follows:

**Modern** Contemporary African drumming practice informed by indigenous African drumming epistemology. It considers newly invented playing techniques which extend what can be produced beyond the three basic tones of the traditional single open-ended drum practice, with a djembe as standard specie. The Western classical music notation system is used as opposed to the oral approach which is how African drumming is indigenously practised.

**African** Place/continent of origin of the instrument practice/drumming. It also refers to the core philosophies and theories that form the basis of this drumming practice.

**Classical** Drumming is a classical instrumental practice throughout the African continent. This practice is the most common instrumental heritage (with specific set standards and styles of performance) and is thus a classical practice. It goes back to time immemorial.

**Drumming** The art of performance of this instrumental practice.

### Histological Background

**Inventor** Professor Meki Emeka Nzewi

**Year** 1994

**Project by** Ama Dialog research foundation

**Aims** Contemporary research advancement of indigenous African performing arts for preservation, celebration, advancement and promotion

**Place** Nigeria, University of Nigeria, Nsukka.

## **Philosophy**

MACD is informed by the African Indigenous Knowledge Systems of musical arts practice, where music, dance, drama and arts are interdependent within a musical performance presentation. The style of the practice is developed in a manner that all the musical arts practices (music, dance, drama and arts) are integrated and complement each other in the overall performance.

Improvisational sections are catered for. One of the common fundamental elements of African music practices is to enable musicians to engage in performance composition (spontaneous recreation of the known as per personal and event sensitizations) to freely express themselves (personal interpretation and self-expression improvisation) within a formal structural guideline. Musical presentations from the traditional communities were first and foremost a medium that expresses or translates the community's feelings, whether happy or sad, during various events or contexts.

The categorization of the instrument of practice as melorhythmic is preferred above classification as a percussive instrument. The drum is viewed by traditional African drummers as an instrument which produces melorhythmic phrases based on tone levels (non precise pitches) and thus encodes lingual coded messages. The instrumental practice should reflect and promote African values and principles of community/communality.

### **4.4 Links between NCS, CAPS, MACD and the South African Constitution**

After reading the NCS document I was excited about the relevance of and connection between the NCS, MACD and the Constitution of South Africa. One of the principles of the NCS is valuing Indigenous Knowledge Systems (NCS, Grades 10-12, Music, 2003:5). The purpose of school Music education according to the NCS also links with the idea of celebrating and engaging with performance practices from all over Africa and other continents. This exploration adds to the value of multicultural music education as stated in the principle of "creation and performance of music within a South African, pan-African and global context" (National Curriculum Statement Grades 10-12, Music: 2003: 9). The main goals of Music as a subject according to the NCS included:

- Create and ensure appreciation and respect for South Africa's diverse musical practices and other diversities
- Affirm own and national heritage by creating opportunities for learners to participate in performance and research into indigenous musical practices
- Promote artistic expression through a variety of musical styles and available resources (Page 9 and 10, learning area Music).

The CAPS document shares exactly the same sentiment with NCS, MACD and the South African Constitution: the promotion of human values, development of responsible citizens and celebration of African heritage within the school education system.

#### **4.5 African drumming as an examinable instrument at school level**

Traditional African drumming is contextual, aurally learnt and orally taught. One could therefore contend that such instrumental practice is not relevant within school Music instrumental practice for examination (although it is evaluated in tradition as already discussed above). There are other reasons that may lead people to question the possibility of examining African drumming. These reasons may be based on the technological nature, performance technique, traditional learning procedures, tuning or timbre possibilities as well as the historical connotation of this instrument.

The Western categorization of the drum as a percussion instrument which only produces rhythmic patterns as opposed to musical melodies is a misperception and misrepresents the African drum, promoting prejudice against the instrument and its sonic abilities. In traditional African communities the drum is a respected musical instrument and it is most often played as a specialized instrumental practice that produces sonorous music that relaxes the soul like when accompanying vocal music, and sometimes can produce potent music that invokes spiritual manifestations such as during the spirit manifestation rituals ceremonies of traditional healers like the *sangomas* of South Africa. Therefore, the playing technique, the intention for drumming music and the event/context of the drumming determine the mood and style of drumming by different ethnic groups.

In most vocal and dancing performance ensembles, the drum is commonly featured as an accompaniment instrument with its main function as an obligato instrument or a rhythm-of-dance highlighter or dance/action motivation. Chukwu (2011:4) mentions that “in most African dance groups ... the drumbeats spur and energize a good dancer to a state of ecstasy, and elevate the spirit of both the dancers and the spectators”. With such connotations, people often associate drumming with ensembles and not independent solo practice. In many traditional African societies there are solo drummers who perform independently, but who also, if required, perform with ensembles.

As change is inevitable and culture not stagnant, African drumming practice should also evolve. The advancement (meaning being brought into the contemporary scene with competence and relevance) of traditional African drumming can be promoted through its inclusion in school Music education. A progressively structured curriculum that ensures the strategic development of the drummer can enable African drumming to be relevant in contemporary school Music curriculum. Notation of African drumming music is essential in forming a school curriculum, thus a suitable notation system that will reflect the sonic essence and represent the features of traditional African drumming should be used to preserve African drumming practice. MACD curriculum addresses the issue of school instrumental curriculum development on indigenous African instruments, mainly African drumming for contemporary school Music instrumental specialisation and examination.

MACD promotes the classical African drumming practice as a living tradition within a contemporary Music education system. The modern practice technique incorporates extra non-drumming techniques like finger snapping, vocalization, chest drumming and feet rattles. This does not mean that the drumming itself is overshadowed by extra tonal/non-drumming elements. It highlights and revives the integrity of African indigenous theory of musical arts as integrated artistic expressions within a contemporary, literary African drumming performance context.

African drumming music has always been systematically structured, theorized as well as composed in tradition. This illustrates that indigenous African drumming pedagogy exists in various drumming societies: so the teaching, learning and evaluation of African drumming in



school should be guided by those different methodologies. MACD school Music curriculum is Africa-sensed and informed by the Indigenous Knowledge Systems of African drumming. One of the basic and most essential musical abilities of a musician is secure pulse and rhythm sense: in African drumming, two cardinal requirements are rhythm sensitivity and ability of feeling/keeping the pulse with the foot. Idolor (2002:73) also emphasizes that “Rhythm is central to African music and particularly drumming”. It is inevitable that drumming will develop a strong foundation of good musicianship in the learners. Chukwu (2011:1) states that “the act of drumming is the skill that exposes the human rhythmic sense. A drummer, in the African musical context, is a rhythmic personality”. Through MACD curriculum, the music literacy and abilities of the learners will be developed and concepts such as form, mood, melorhythm, general musicianship, rhythm, improvisation, dynamics, accents, rhythmic configuration, composition and arrangement will also be learnt.

#### **4.6 Transition from aurality to literacy learning**

The most important element in African drumming is the awareness of, as well as the ability of feeling and keeping, the pulse. The pulse is the heartbeat of African drumming. If the pulse is not recognized and maintained throughout the piece, the result will be unorganized sound with no meaning or sense, instead of well-structured melorhythmic music. The most natural exercise that is used to assist drummers to develop the ability to recognize as well as to be able to keep the pulse is to get them to keep the steady stepping rhythms with their feet. This exercise is like a military march, but marching on the same spot and with a more relaxed body posture and light foot stamping, as in a walking manner. While keeping the pulse with their feet, different rhythmic instructions are given to the drummers to clap. The hands’ rhythmic execution as well as foot pulse march is done simultaneously to improve coordination ability as well as develop independence between the hands and feet of the drummers. Soon after the drummers demonstrate confidence in clapping varied patterns to a steady embodied pulse, other parts of the body can be added in melorhythmic exercises (body percussion/ drumming). Body drumming can include chest, thighs, snapping and vocalization (drum singing) of melorhythmic themes which are not necessarily in any language but can be rendered as rhythmic mnemonics. Using distinctive tone qualities for low and high sounds improves tone level sensitivity as well as rhythmic precision of the drummers e.g. one can use “ke” to imitate the high tone, “du” to imitate the low tone and “pa” to imitate the slap tone.

The Indigenous Knowledge Systems of learning and teaching African drumming are extremely important and should be applied when teaching MACD. As in African traditional drumming, MACD should be learnt and taught using body movements, practical music making and mnemonics. Using this strategy speeds up the development of the drumming skills of the learner-tone quality and rhythmic acuity are developed.

When introducing literacy-based drumming to a learner who has already gained some background in traditional drumming and already has a sense of pulse, progression will be evident in a short space of time. This is because the learner will directly concentrate more on sight reading without worrying about the hand technique, pulse, rhythmic precision and tonal differentiation when creating melorhythmic phrases in the written/notated music.

#### **4.7 Misconceptions about MACD**

The sonic potentials and idiomatic expressions on African drums as compared to other non-African musical instruments are commonly misperceived as sheer percussion. This misconception is perpetuated even by some trained music teachers I have worked with. This stereotype is deeply rooted in the psyche of many schooled musicians of African and non-African origin. The long political history between Africa and the West has to an extent perpetuated the idea that all which comes from the West is superior to that of African origin: this includes musical-cultural practices. A paradigm shift is not likely to be easy, sudden or smooth.

While teaching MACD in my school, some of my learners have told me how some other music teachers ridicule African drumming as a specialization instrument. I am commonly sent “outcast” learners by colleagues to teach drumming because they are declared unmusical or not musically talented. Others are sent away by their instrumental teachers because they are lazy or not taking their instrumental studies seriously. They are sent to me simply because of the misconception that MACD does not require musical talent, discipline, dedication, musical skills and technique, musicianship and musical intelligence. Some of the learners give up their initial instruments in the middle of the year and then approach me to take up MACD lessons. When I ask them why they left/are leaving their instruments their answer is “that instrument

is difficult”. So they come to MACD with the same above-mentioned misconception about the practice. When learners give me such an answer I immediately dismiss them and ask them to go and look for another easy instrument: having learners with such a disrespectful attitude towards their intended specialization instrumental practice will definitely denigrate the instrument and it is also an indication that such learners will give problems in terms of dedication to the mastering of the instrument. They will also likely disrespect the instrument and not take good care of it.

It is worth knowing the common misconceptions about MACD by learners and other instrumental teachers so that a MACD teacher would be able to deal with (expect and accept) the negative comments as well as be cautious about accepting learners who have no passion for the instrument. Such learners will not last in MACD practice; they will misrepresent its delicate musicality and not attain the musical maturity that this instrumental practice is meant to develop. MACD is not a way out for learners who are lazy or have no musical talent.

The enthusiasm to read African drumming music from a music score by all the learners is overwhelming, with a mixture of curiosity and disbelief of such a possibility. Almost all of the learners to whom I have been teaching this practice are Africans who grew up surrounded by traditional African music which incorporated drumming. To them African drumming was only known to be learnt and practised aurally.

#### **4.8 Practice differences between African traditional drumming and MACD**

African traditional drumming is contextually based according to different cultural practices and is taught and learnt orally. Flolu (2005:109) points out that “An important aspect of traditional African education is the use of memory. African education is practical, aural-oral”.

In most cases, drumming is ensemble based and the mother drummer musician coordinates the performance. Nzewi (2007:85) explains that “A mother instrument is then the instrument that executes the most prominent role in a musical arts ensemble. At the same time, and depending on the utilitarian conception of the musical arts type, it directs or coordinates other theatrical, visual or scenic activities structural to an event context”. In traditional djembe drumming there are three basic tones that are used (bass, high tone and a slap tone). The

learning of drumming is not structured according to grades or levels, but rather based on experience and mastering specific traditional repertoire. The practice terminologies differ from one culture to the next.

Some drumming practices are religious and the ancestral spiritual forces are invoked to emanate during the performance. In religious drumming performances drummers undergo some religious rituals so that their performances are sanctified by the ancestral spirits that are believed to guide those specific drumming ceremonies or practices. Special types of tree are chosen according to different cultural-sound aesthetic preferences. Sometimes there are special ceremonies that are performed before or after cutting down the tree for making the drum; this is done to show gratitude and respect to mother earth, as well as to ask mother earth to keep on producing more trees (fertility soliciting ritual). Specialized craftspeople are commissioned to make specific types of drum for specific rituals.

MACD uses conventional Western classical music notation and can be a classroom based instrumental practice. It is mostly based or focuses on solo performances, although ensemble performances are also catered for. The additional tone qualities are development in sound experimentation rather than cultural-aesthetic sound preferences and represent the concept of musical arts (integration of music, dance, drama and visual art) within a musical performance. The learning of MACD can be structured progressively according to school Music instrumental curriculum requirements. Any single membrane drum which has a good tone can be used for MACD performance; there are no specific trees or specific drum makers who are strictly commissioned to make MACD drums for this practice.

The djembe drum is mostly used in MACD. In MACD performances, ancestral musical spirits are not expected to emanate from and do not form part of the performances. Thus performances are based on creative-artistic skills and have no connotations beyond spiritual enrichment of performer and audience occasioned by drum tone qualities and score performance expertise. Aesthetic expectations and evaluation considerations are based on creative artistic skills in improvisation, general musicianship, playing technique and score interpretation.

#### 4.9 Pedagogical differences between African traditional drumming and MACD

There are pedagogical similarities and differences between African traditional drumming and MACD. The following comparison chart lists some of the prominent and most basic differences between these two drumming pedagogies.

Table 1: Comparison Chart

Learning Traditional African Drumming	Learning Modern African Classical Drumming
Practical personal experiencing and exploration on the drum	Learning the rhythmic notation system
Learning pulse instruments and phrasing reference instrument in the ensemble before learning to play leading or solo drum parts	More personal solo practice based than ensemble practice
Learning through observation, imitation and apprenticeship	Learning through private tuition, repertoire study and interpretation
Using mnemonics to capture the melorhythmic patterns of the drum part	Using mnemonics to capture the melorhythmic phrases
Aurally learnt	Learning through music literacy (music notation reading)
Background knowledge about the history of the event, the cultural belief system, structure of the performance event and performance experience are needed in order to meet the cultural event and aesthetic expectations as well as to gain a higher status within the ensemble.	Becoming an expert or a mother drummer is determined by rhythmic notation reading ability, general musicianship and personal technical development on the instrument demonstrated through performances.

#### 4.10 Teacher-Learner relations

MACD is school based instrumental practice whilst traditional African drumming is community based instrumental practice. [It is to be noted that to become a proficient MACD performer is of advantage in engaging in aural community performances, as in tradition, even in school

activities outside the classroom schedule]. Therefore there are differences in teaching/learning techniques and teacher-learner arrangements. The following comparison table lists the basic differences.

Table 2: Teacher-Learner relationship chart

Teacher-Learner Relationship in Traditional Drumming Context	Teacher-Learner Relationship in Modern School Context
Learning and mastering the traditional repertoire with an expert/mother drummer	Teacher facilitates, as a coach, the learning process of the learner drummer
Expert to novice learning arrangement, through apprenticeship with the expert/mother drummer	Teacher sets tasks, standards and goals for the learners to achieve for the different lesson meetings
Attending ensemble practices and gaining experience by participating in specific and/or different drumming contexts/performances	The teacher follows a structured learning process guided by the curriculum (which determines different standards of techniques and performance skills pre-determined and expected from learners at different levels of playing) to develop the learners' performance ability. He/she further provides the necessary tools that enable the learners to develop their skills as drummers (including the drum, repertoire, technical exercises, rehearsal techniques, skills and the rehearsal space)

#### 4.11 MACD theory and practice

This section briefly discusses the technical and theoretical aspects that inform MACD including the instrument that is used, the posture, playing technique and interpretation of the music.

#### **4.11.1 Type of drum used**

MACD uses a single membrane drum, and the player wears a ring on the middle finger as well as leg rattles. *Djembe* or Modern African Classical drums with a metal circumference for the ring sound (ring sound is actually better on the wooden body of the drum and with an opening at the bottom for improved resonance) are the most appropriate instruments for this practice. Alternatively any kind of single membrane drum which has a good quality timbre could be used as a substitute.

#### **4.11.2 Sitting/posture**

Posture plays a major role in the holistic performance presentation. The tone production as well as the confident/convincing appearance of the performer depends on proper posture which automatically enables him/her to be as comfortable as possible during the performance. The sitting posture for MACD encourages relaxed shoulders and arms, flexible, well controlled wrists, straight back leaning forward a bit towards the drum, sitting at the front edge of the chair and ensuring that both feet are flat on the ground.

#### **4.11.3 Playing technique**

The drumming technique used in MACD is playing with both hands, which are alternated throughout the performance. Cupped hands are used for deep tones at the centre and the index fingers held together are used for high tones at the rim of the membrane surface. Slap tones are created by using four firm fingers (all the fingers excluding a thumb) that are slapped on the rim of the membrane (creating an explosive sound) using a closed drum stroke.

The drum is secured by the thighs of the drummer with a strap around the waist of the player, so as to free the legs to execute feet (dancing) rhythms. The drum is slightly tilted forward so that the vibrations can be open resonance, though this is not necessary when using a drum which has openings on its sides that ensures the vibrations are not muffled.

There are other secondary notes requiring other sound-producing techniques which are used in MACD. These timbres include: finger snapping, clapping, chest drumming, vocalization/singing/lilting, glissando, crushed notes, feet rattles tones, reverberation on two tones (trill)

and a ring produced sound (achieved by hitting the ring against the drum shell or metal circumference of the drum head which assimilates stick drumming technique).

#### **4.11.4 Modern derived notation system**

The inventor of MACD found the usage of the Western classical rhythm notation adequate for notating the rhythms and giving the necessary guidelines to the feel/flow of music for this drumming practice. The advantage of using this type of notation is that it is a rhythmically compatible conventional system which is in use in all the Western conventional classical music education institutions, while capturing the African rhythm sense. Drum tones are represented visually as symbols attached to rhythm values (see appendix 9). Nzewi and Nzewi (2007e: 6) state that “The conventional rhythm notation is very appropriate for capturing rhythmic configuration and performance sensitivities of indigenous African music”.

#### **4.11.5 Presentation and interpretation**

An African musical presentation is never exactly the same, even when re-performed by the same group or individual. This performance phenomenon, which is also evident in other music genres such as Jazz, has been captured and incorporated as part of the theory of practice, presentation, composition and interpretation of MACD. Phrasing, dynamics and articulation are mostly left to the discretion of the performer. Tempo indications give guidelines rather than restrict the performer. The mood of the piece should be captured by the performer, guided by its title/name and compositional structure. Performers are often given an opportunity to improvise for a number of bars or sometimes at their own discretion within a composition.

In line with Hallam’s statement (2006:1) that “Music is both a creative and performing art”, presentation and interpretation of MACD pieces are left to the performer’s creativity and personal performance/artistic expression.

#### **4.11.6 Performance style**

The modern classical drummer promotes African musical arts practice in his/her performance. The usage of feet rattles represents dancing, while singing/vocalization assimilates vocal music in a performance. The playing of three fundamental drum tonal levels (high, low and slap) and sound qualities represents traditional African drumming technique while other newly



developed tones (finger snapping, ring tone, clapping, glissando, feet rattle tone, chest tone, reverberation tones) represent contemporary/modern playing techniques. The holistic performance of the classical modern drummer is both visual and sonic theatre. The contemporary tone qualities create different sound effects and with the movement gestures in sound production keep the audience on edge, concentrating on the drummer and wondering where those tones qualities came from. MACD does not only promote artistic development, it also strives for psycho-physical balance through hand alternation playing technique and spiritual development of the performer through his/her self-expression and improvisation during the performance.

#### **4.11.7 Expected outcomes**

After the learner has successfully met all the criteria of the MACD Practical Assessment Tasks, he/she is expected to demonstrate developed technical skills on his/her instrument (virtuosity), competent sight reading and composition skills (specifically for MACD pieces) and have the ability to perform successfully with any type of drumming ensemble demonstrating matured musicianship.

#### **4.11.8 Community values and cultural restoration**

Through MACD, learners are indirectly and directly learning about communal social interaction, team work and tolerance of different personalities through ensemble performances. They learn to appreciate African Indigenous Musical Arts practices, by learning an instrument of African traditional origin. MACD promotes cultural heritage and musical identity, by preserving and presenting advancements of the African Indigenous Musical Arts Practices (specifically drumming) in the contemporary classroom setting. MACD creates enhanced musical identity, not only to be associated with Africans but with anyone who practises this performance art form.

#### **4.11.9 General life skills and knowledge development**

Through MACD, learners learn about musical practices of different cultures (Western and African) and develop cultural tolerance and respect. Joseph (2003:129) also noted in her research findings on teaching African drumming that “Several cross-cultural understandings emerged through the use of both Western and African musical repertoire and pedagogies. It is

through such variety of repertoire and comparisons between them that students gained a fuller understanding of the African music and the wider African culture”.

Students also learn about complementing each other and interdependence: they learn to be able to lead (as soloist) as well as being prepared to follow/work in a team (as an ensemble member). MACD opens an opportunity for professional career development as a concert or mother drummer and instructor.

#### **4.12 MACD practice terminology**

In MACD practice the term rhythm is seen as more than mathematical configuration of rhythmic patterns; melorhythm is used because it reflects the music itself. In MACD ensemble composition and general African drumming cultures, the description of different independent but complementary melorhythmic/rhythmic phrases as cross-rhythm is seen as unacceptable simply because of the misrepresentation and misunderstanding of the African philosophy of individuality in communality or combined differentiated forces aiming at the same goal. The term inter-rhythm is preferred rather than cross-rhythm because cross has connotation of different aims or opposite focus. When poly-rhythm is created in African music, it is not seen as crossing or clashing but rather as interdependent complementary rhythms forming a common thick rhythmical texture.

Delayed beat is used to explain the feel of dotted rhythms because such rhythms are easily understood through the involvement of body movement. For the learner to get the exact feeling of such rhythms, bodily involvement is essential. For tempo indication fast is interchangeable with the expression hot and slow is interchangeable with the expression cool. The speed is discretionary rather than rigid, because each time an African piece is performed again it never sounds exactly the same including its tempo. In traditional communities they had no electronic devices programmed to give precise tempo of the pieces. The expressions of “hot” and “cool” rhythms are terms which are used to express the speed and intensity level in most of the traditional African drumming practices. The expression “playing” the drum is preferred to “beating” of the drum. When one approaches drumming with the beating conception, one will only bang the drum loudly instead of sensitively making music out of the instrument. Accented

syncopation beats are expressed with the term “shock rhythm” because they have/create a shocking bodily effect.

#### **4.12.1 MACD solo practice**

The term soloist is instinctively associated with virtuosity, matured musicianship and an ensemble leader who possesses highly developed instrumental/vocal performance skills. In Indigenous African drumming all the above-mentioned connotations are associated with the mother drummer, but beyond artistic maturity he/she is also expected to have developed as event specialist authority which should be reflected in the performance. Spirituality in this context means deep understanding of the religious, philosophical, aesthetical and theoretical background of the practice which leads to performance beyond artistic presentation. The personality of the solo musician is reflected through the performance: the music is brought to life, and the musician becomes the music – a state of altered consciousness. The MACD solo drummer is expected to demonstrate the above-mentioned qualities and technical skills.

#### **4.12.2 MACD ensemble practice**

The nature of Indigenous African Musical Arts is communal and promotes social solidarity within the society. Music making thus goes beyond artistic expression into strategized humanizing force that maintains the psychological balance, physical health and emotional wellbeing of the community or group. The whole community is thus seen as one family or even one body, although it might consist of different parts (limbs). Each and every part of the body is of peculiar importance and plays a vital role in the holistic functioning of the body (community). The African philosophy of community and Ubuntu is therefore manifested in the practice of the communal Indigenous African Musical Arts, including African drumming ensembles.

MACD ensemble practice consists of different musical instruments which are perceived as one force/body whose focus is on creating one humanizing musical force. Each instrument has a different vital role to play in order to contribute to the achievement of the common musical goal, no matter the length of its theme.

MACD ensemble practice does not focus on one individual trying to outshine other ensemble instruments, and the length of the individual's instrumental themes does not reflect their ensemble importance: they are all perceived as equally important in the achievement of the holistic Ensemble Thematic Cycle (ETC). Nzewi and Nzewi (2009:7a) explain ETC as "All the roles that combine to give identity to a music type or piece interact to produce a composite ensemble theme that we have termed Ensemble Thematic Cycle". They all complement one another in forming an ETC and if any of them is subdued, the musical force of the ensemble will be compromised. Nzewi once mentioned during private conversation that an African folk maxim states that "a hand consists of a palm and five fingers with different lengths which have typical functions when used as individuals: but when they are all used together simultaneously and complementarily as a hand they are even more functional and stronger".

Listening to other instruments and common pulse keeping are two crucial musical skills (also life skills) that are developed in ensemble practice and are required in order to be able to create a harmonious ETC. The philosophy, theory and practice of a MACD ensemble is based on humanizing intentions, musical interdependence as well as supporting the mother/solo instrument (giving a sense of social/performance security and support to the mother/solo drummer).

#### **4.13 Improvisation theory of MACD practice**

African music's compositional structure is predominantly polyphonic and cyclical/recyclical although there are also strophic and through composed structures. The recycling nature of African music is commonly misperceived as repetitive as a result of superficial listening. The theory of African Musical Arts practice is informed by the African philosophy of life existence/world view which acknowledges the existence of recycling that happens in nature: e.g. the evaporation of sea water by sunlight is recycled through rain and the recycling of dung as manure for the garden or house floor making material.

Kongo and Robinson (2003:105) state that "structural and thematic stock patterns are subject to manipulation in improvisation. Manipulations of spans and their rhythmic or melodic events is a matter for the soloist, who could be the master drummer, lead singer or their equivalent on melodic instruments, including the individual practitioner". Improvisation in African

drumming melorhythmic music happens in different ways: melorhythmic variation or thematic variation where the tones are changed and rhythmical structure changing where rhythmic accents are changed. All these improvisation techniques are developed from or within the initial existing main melorhythmic theme. Melorhythmic variation happens when some portions of the melorhythm line are varied in rhythmical structure or tone. Thematic variation therefore happens when the whole theme is varied in its rhythmic and tonal formation. Metre variation happens when the melorhythmic line is varied by intentional changing of the metre completely for a short while and later returning to the original metre subject to the same pulse; this usually creates a feeling of changing of the tempo of the piece. As the music theme is recycled there are subtle developments within the main melorhythmic theme each time it is presented.

As spirituality is very significant in African life, the recycling of a musical theme strategically creates a specific, required mood that elevates the psycho-emotional force that leads to a musical space where the performer(s) become(s) psychically elevated/transformed in the performance, which can lead to states of altered consciousness. For the whole community to be involved in a musical performance, the structure needs to be easy enough so that it accommodates all ages and musical abilities of community members. The philosophy of Ubuntu thus influences and is manifested in the compositional structures of African music.

In MACD, improvisation is assessed in accordance with the application of the above African Music Theory of performance presentation. Improvisation is assessed not only as technical skills but also from the understanding and application of the African Music Theory of developing a theme. There should be a smooth moving in and out of the ongoing Ensemble Thematical Cycle. Technical artistic skills mainly entail tone production on the drum as well as creative incorporation of the different drumming techniques that are specially developed for MACD within the improvisation. I agree with Hallam (2006:72) who states that “To improvise, musicians must have knowledge base, acquired over time through practice, which is idiomatic to a particular genre, from which they generate novel routines in performance”.

The following table (table 3) lists the suggested criteria that I will use to evaluate improvisation.

Table 3: MACD improvisation assessment criteria

<b>Technical Artistic Competency</b>	<b>Poor</b>	<b>Average</b>	<b>Good</b>	<b>Excellent</b>
Traditional tone/sound production	.....	.....	.....	.....
Usage of MACD additional tones	.....	.....	.....	.....
<b>Application of African Music Theory of theme re-cycling</b>				
• Melorhythmic theme variation	.....	.....	.....	.....
• Smooth metre changes flow	.....	.....	.....	.....

#### 4.14 Presenting the lessons

It is important that MACD lessons comprise two sections: the technical/performance skill exercises (oral drumming and notated exercises) and the practical score reading (literacy) aspects. This is to make sure that the learners' rhythmic sensitivity is developed.

##### 4.14.1 The warming up section

Traditional African drumming lessons are taught using aural and practical methods. Through the aural approach (using mnemonics to imitate the different tones of the drum) learners' aural skills are developed, and through practical playing (learning by rote and imitating the rhythms played to them) their sense of pulse and rhythmic precision is developed. Kwami (2001:145) also recommends that "making music through aural-oral means, including improvisation, needs to feature prominently in cultivating a real or true musical literacy amongst students".

MACD learners have to develop their aural skills and rhythmic capacity and precision; therefore it is imperative that teachers use the traditional methods of teaching African drums. Aural exercises include mouth drumming/mnemonics (imitating the tones of the drums using the mouth), body percussion (playing different parts of the body to produce different tones) and clapping different rhythms as dictated to them by the teacher. Drumming exercises include playing back the different drumming themes as dictated by the teacher, playing the right tones and rhythms on the drums and alternating the hands. Throughout the exercises learners must keep steady main beats using their feet (as if they are walking) so as to strengthen their sense of pulse.

#### **4.14.2 Practical sight reading section**

The learners should first analyze the different rhythmic groupings found in the compositions as they keep the time signature(s) of the piece in mind. Secondly they should identify the theme(s), similar patterns and plan the hand alternations that need to be applied to perform the different rhythmic formations. Thirdly, they should figure out the phrases in the music in order to assist them to plan their phrasing style (including development sections/tempered sections, accents and dynamics) so as to present their pieces in a musical manner.

#### **4.15 Practical assessment requirements for MACD**

MACD is assessed in four broad dimensions: technical development, sight reading, aural tests and repertoire presentation. This four-fold instrumental performance assessment is adapted from the conventional instrumental assessment for Western instrumental practices. The document which stipulates how school instrumental practices should be assessed is known as the Practical Assessment Task (PAT) document. The PAT document which is currently in use comes from the NCS policy and has been slightly changed to suit the MACD instrumental abilities (compare appendix 8 grade 12 PAT and MACD grade 12 PAT which is appendix 10).

#### **4.16 Case study: MACD as an instrumental option for Moses Mnisi High School in Mpumalanga province**

After critically analyzing commonalities between the South African Constitution, NCS, CAPS and MACD, a comparative analysis of possible adaption of MACD to satisfy the requirements of the CAPS PAT was created. A pilot project was conducted in a Mpumalanga school as a case study which validated the hypothesis I adopted. I believe that MACD can be examined as an instrumental specialization option in the South African school Music curriculum.

##### **4.16.1 Introduction**

In July 2012 I received a telephone call from Mr Appearance Ndlovu who is a music teacher at Moses Mnisi High School (Mpumalanga province, Bushbuckridge, Acornhoek) asking about the possibility of entering his school's Grade 12 music learners for the African Indigenous Music stream (IAM) for the year 2012 and taking MACD as their instrumental option for examination. I advised him to check with the Senior Education Specialist in Music of his region about this possibility, because CAPS was only introduced to grade 10 learners for this year, as it is the

first phase of its implementation. He approached the school Music authorities of his province who then gave permission to enter his learners for the IAM stream.

#### **4.16.2 Organization and presentation of the workshops**

Mr Ndlovu participated in the first MACD workshop I presented for Music teachers and learners in 2011 (11 and 12 June, 2011, Chayaza High School, Bushbuckridge). He showed serious interest and was cooperative throughout the workshop.

When he first called me out in July to his school to give a workshop with his learners, we had financial challenges regarding the transport, accommodation and catering for me as I had to travel to his region. The workshop thus did not materialize. After continuous hard work of fundraising for the workshop, he eventually invited me to come and give his learners a workshop in MACD for their Grade 12 examination (from 31 August to 2 September 2012) at his school.

#### **4.16.3 Logistical preparation for the workshops**

Mr Ndlovu arranged the workshop dates, venue and the participants. Transport was organized to pick me up and drop me off from my home in Springs, Kwa-thema. Accommodation and catering for the weekend was organized for me at the nearby community called Thulamahashe.

#### **4.16.4 Workshops' content and program**

I prepared the learners for their Grade 12 IAM music examination. I trained and gave them the MACD repertoire list, exercises and evaluation criteria that would be used to evaluate their performances. I thoroughly explained what the examination procedures and Practical Assessment Task requirements are.

#### **4.16.5 Positive highlights of the presentations**

The participants were very positive, inspired, cooperative and demonstrated courage as pioneers of being examined in IAM and MACD. The workshop environment was progressive although it was very intensive. The interaction between the learners and the presenter was continuously active. The participants showed confidence and there was peer learning and



teaching; those who understood quickly helped their colleagues. All learners participated in the workshop for both days.

#### **4.16.6 General challenges during presentations**

As the school has limited resources and finances, I had to provide the learners with photocopies of the repertoire. The school procured small size drums for learners to use for their music examination. The sound was therefore rather limited (tone quality and volume) and more suitable for younger children.

#### **4.16.7 Workshops and examination candidates' details**

**Age range** : 16 to 20 years

**Males** : 3

**Females** : 6

**Total number** : 9

I sent the examination repertoire to the Mpumalanga school Music authorities so that they could study it before the examination date. I was later invited as the external examiner for African Music by the same authorities and we examined the same school where I had a workshop.

I examined nine learners together with a co-examiner with whom I discussed the examination criteria before the evaluation commenced. The participants did well and displayed technical skills and theoretical knowledge in their performances. The marks ranged from 49% to 85%.

I obtained permission through letters of consent from the learners, the music teacher and the co-examiner to use a video recorder and to take photos during the exams. I also distributed the feedback form to the students and the co-examiner on the understanding of the procedures of the evaluation process and the choice of the repertoire.



Notated solo piece performance



Female traditional musical arts performance



Traditional ensemble musical arts performance



Notated ensemble performance piece



Male traditional musical arts performance

#### 4.16.8 MACD examination preparation and evaluation procedures

The examination date was scheduled for 19<sup>th</sup> October 2012. A list of the candidates together with the invitation was sent to me (see appendix 11). The examination took place at Ermelo High School and Mrs Marguerite Jacobs co-examined with me. The duration of the evaluation was 30 minutes per learner. The number of exam pieces was in line with the PAT document requirements used by the National Department of Education, with slight adaptation in the “Technical work” section which is worth 20 marks (I divided the marks into two equal halves:

10 marks for improvisation and 10 marks for self study work). Under the “Aural” section I replaced triad singing with drum tone singing or mouth drumming.

One of the required pieces was an own choice, where learners were given an opportunity to do research in their community about one traditional piece (its historical background, dance and drumming practice), to teach their fellow students and finally present it in a re-contextualized environment (school examination context). This exercise encouraged the learners to do research, document what they had learnt, teach and perform it.

#### **4.16.9 MACD examination evaluation criteria**

There were four different categories which each had evaluation criteria requirements that I prepared and sent to the co-examiner: presentation of the pieces, improvisation, aural and technical playing technique.

##### **Criteria for presentation of the pieces**

- Rhythmic accuracy  
Melorhythmic lines  
Dynamics and accents
- Performance/presentation.

##### **Assessment criteria for improvisation**

- Usage of traditional and modern tones (MACD tones)
- Playing within the given music space
- Creativity (theme variation and interchanging of the metre).

##### **Aural assessment**

- Recognition of different tones
- Imitation of given drumming patterns (practical playing or mnemonic imitation).

##### **Technical playing assessment**

- Production of different tones
- Alternation of hands
- Using correct posture.

#### **4.16.10 Candidates' feedback on their examination evaluation**

##### ***Positive feedback***

All the learners enjoyed MACD and learnt about different indigenous musical arts functions and purposes. They have developed a sense of pride in their traditional music and therefore have more respect than previously for their cultural practices. One of the candidates commented that "I have learnt more about drumming and musical arts and it also made me to look at music in a different way and to respect my culture". Their general reflection on MACD was that it is easy to learn and relate to, although its performance is challenging. All of the learners stated that they enjoyed the ensemble section because of the various accompaniment parts; they felt that they were safe when making mistakes. One of the candidates commented that "The ensemble aspect was my favorite, it sounded like real music that one can relate to and dance for". They also reported that the ensemble accompaniment encouraged them to express themselves more through their drumming and the music related to their community dances. Overall the learners enjoyed MACD and appreciated the fact that they could be examined in an African instrument rather than Western instruments. They reported that they easily related to MACD as their cultural music includes drumming, singing and dancing which is also incorporated in MACD. Therefore MACD to them was a bridge between their cultural music practices and modern school Music education. The other candidate stated that "I have learnt a lot about drumming and I even threw away the bad attitude I had about African music. I now love and respect my culture because through MACD, I have also learnt/realised the significance of drumming within my cultural traditional context".

##### ***Negative feedback***

Although the learners felt that they were ready for their examination and understood all the exam procedures, they felt that they could have started preparing for their examinations earlier so that they could have gained more confidence and fluency in their playing. The majority of the learners enjoyed ensemble work more than solo presentation, which they felt was rather static and they could not dance to it (or felt that it had an African upbeat feeling). The possible cause of this feeling is that the learners have not completely grasped the idea of melorhythmic playing and they have not spent enough time with their music, learning the structure, the common motifs and recurring themes which could have given them a holistic understanding of the compositions. One candidate commented on solo playing that "It did not

sound interesting, when you play alone it becomes boring and one cannot think of dancing to it". In my personal view, that would have definitely given them an idea of the mood, development and conclusion of the pieces. Most of the learners mentioned (in writing as they answered a questionnaire on MACD evaluation) that sight reading was their least favourite examination section, as they have not gained enough confidence in their music notation reading skills (see appendix 12).

#### **4.16.11 Co-examiner's feedback on the examination evaluation**

The co-examiner clearly understood the requirements and examination procedures. She could follow the learners and found examination of MACD a fascinating and exciting experience. As a first time examiner in MACD she however felt a bit unsure whether her judgment was fair to the learners, especially in the traditional renditions as she does not have background in indigenous African Music practices. She further stated that she recommends that there should be strict adherence to the policy which states that learners should present three different African instruments for their final examination. She also feels that sight reading music should be made available well in advance for examiners. The co-examiner strongly supports the incorporation of MACD in the school instrumental curriculum although she is uncomfortable about the music complexity and standard compared to Western classical instrumental repertoire. She concluded by stating that for many rural schools which are very new to the idea of taking music as a subject, MACD can be a good instrumental option and many African learners easily relate it to their cultural practices (see appendix 13).

#### **4.16.12 Conclusion**

This was the first school ever in the country which opted to be examined in the Indigenous African Music stream for their Grade 12 learners. The exercise was both overwhelming for me as well as exciting as it practically demonstrated what my research intentions are. I have learnt a great deal from both the negative and the positive experiences of this exercise. The final examination presentations were not what they were supposed to be, due to insufficient practicing and proper planning from the school which decided to be examined on MACD. However, this was a successful practical pilot project which demonstrated that the aims of this research are achievable.

## Chapter Five: Example of MACD repertoire for Grade 10-12

### 5.1 Basic musical ideas and suggestions for interpreting and performing MACD pieces

In Chapter Four, I discussed the philosophy, theory and practice of MACD in depth. The purpose of this section is to demonstrate how MACD theory of practice can be practically applied in studying and performing a new piece. An originally unmarked solo piece is used as an example. I will discuss how I would approach the piece and put my own markings on the score so as to visually show how I would perform it, to teach theoretical elements of creativity, analysis and performance. Notated music is only a symbolic representation of the musical intentions of the composer; therefore the performer must strive to communicate the intentions of the composer by applying theoretical elements of creativity, analysis and performance that inform the specific genre of the composition.

Hallam (2006:77) quotes Karmiloff-Smith (1992:139) who stated that “Notations are cultural tools for leaving an intention trace of communicative and cognitive acts; central to these notations are the features of intention, communication, cognition and representation of something internal to the mind”.

Anku (1997:214) in his discussion and analysis of structural and integration aspects of African drumming music notes that “In drumming, rhythms are articulated into groups of various structural units. These rhythmic groups may be perceived on various levels...” The main four musical suggestions discussed are: 1. identifying and creating phrases, creating movement and musical development, 2. highlighting different tones within a constant recurring idea, 3. balancing the dynamic levels in order to highlight the texture created by combination of tones and 4 using rhythmic grouping changes and dominating tone to create temperament in the music. I will apply these suggestions throughout the pieces.

I will be using a MACD composition titled JG 3 Solo, composed by Meki Nzewi (Nzewi, M. & Nzewi, O. 2011. *Modern African Classical Drumming: performance pieces for schools*. Somerset: African Minds. p 16).

### **5.1.1 Identifying and creating phrases**

The first step in identifying and creating phrases is to take note of the metre or time signature of the composition and then establish the grouping of the notes in the bars. After having done that, I would look at the short repeated musical ideas and how they are contrasted in order to establish the melorhythmic theme/lines they create and then decide how to phrase accordingly. In JG 3 Solo the time signature is 12/8. In the first four measures the grouping is three quavers per beat. Measure 1's music idea is repeated in measure 2 in a directly opposite/inverted manner: therefore I would treat measure 1 as an antecedent and measure 2 as a consequent. I would use dynamic contrast to highlight these two bars' melorhythmic line/theme. Measures 3 and 4 would just be a closing section of the established theme in measures 1 and 2. I would therefore maintain the same dynamic level from measure 2 onwards until a new melorhythmic concept is introduced. Sometimes the contrasted musical idea happens within a measure and I would also use the same technique for example in measure 13.

### **5.1.2 Creating movement and development (CMD)**

The next section which I would concentrate on is measure 11, where the same tone is repeated throughout the measure. I would create a sense of forward movement with a crescendo and decrescendo within that bar. This technique I will use in all the similar sections in the piece like in measure 31 beats 1 and 2 and 3 and 4.

### **5.1.3 Highlighting different tones within a constant recurring idea (DT)**

In measure 35-36 there is a recurring quaver rhythm of low tones which is contrasted with different note qualities in between. The recurring low tones I will use as an accompaniment whilst highlighting the different tones that are being contrasted by using loud dynamics in those contrasting tones. I will also apply this method again for example in measures 17-22.

### **5.1.4 Balancing dynamic levels in order to highlight the texture created by combination of tones (BDL)**

In measure 49-50, there is combination of tones. I would keep a balanced dynamic level between the two tones in order for all of the combinations to be emphasized. This balancing of dynamic levels will ensure that the texture created by these tone combinations is highlighted. I would use the same technique in measure 33.



### 5.1.5 Using rhythmic grouping changes and dominating tone to create temperament

A new musical idea which includes clapping comes in measures 7-8. Highlighting or emphasising the introduced clapping tone and playing it louder than the recurring low tone will create a sense of movement and temperament. This will further be assisted by emphasising the beats where the clapping tones are placed within the rhythmical formation which highlights the syncopation. I would also use the same technique for example in measures 21-22 by highlighting the slap tone and all the beats where it is placed.

### 5.2 Grade 10 Repertoire with brief analysis (beginner phase)

#### **Piece 1: IG 1 Solo**

**Composer:** Odyke Nzewi

**Number of measures:** 65

**Time signature:** 4/4

**Note values:** crotchet, quaver and semiquaver

**Rests:** crotchet rest and semibreve rest

**Secondary MACD tone qualities required:** finger snapping and clapping

**Suggested tempo:** moderate

**Publication:** Nzewi, M. & Nzewi, O. 2011. *Modern African Classical Drumming: performance pieces for schools*. Somerset: African Minds. p 20.

#### **Brief review of the composition**

This piece is fairly easy for beginners. It introduces the basic note values and rhythmic structures. Semiquavers are introduced in one complete bar which is easy to practise (measure 64) and also used on a last beat of measure 65. Measure 64 is a good introduction exercise of alternation of hands in small note value grouping. The piece is well balanced in terms of tone qualities (high and low tones) and there are only two quaver slap tones required. This piece allows the learner to demonstrate the production technique of the high and low tones. No rattle tones are required.

#### **Theoretical elements of creativity, analysis and performance**

##### **Phrases**

2 bars phrasing



## **CMD**

Bars 21, 22, 34,53,54,64

## **DT**

Bars 29,42,44,51,52,62,63

### **Piece 2: IG 2**

**Composer:** Odyke Nzewi

**Number of measures:** 59

**Time signature:** 12/8

**Note values required:** dotted crotchet, crotchet, quaver, semiquaver

**Rests required:** dotted crotchet rest

**Secondary MACD tone qualities required:** finger snapping, feet rattles and clapping

**Suggested tempo:** moderate

**Publication:** Nzewi, M. & Nzewi, O. 2011. *Modern African Classical Drumming: performance pieces for schools*. Somerset: African Minds. p 23.

### **Brief review of the composition**

This piece is fairly easy for beginners. It introduces the dotted note value and rest. Semiquavers are combined with quavers in measure 47 and it is a good exercise to alternate hands and mixing of different tone qualities in one beat. The piece is well balanced in terms of MACD tone qualities (high, low, clap, snapping and feet rattle tones) and there are no slap tones required.

### **Theoretical elements of creativity, analysis and performance**

#### **Phrases**

2 bars phrasing

## **CMD**

9,19,28,35,36,37,39

## **DT**

4, 8,12,13,24,25,26,27,28,30,31,32,45, 46, 47, 48,51,53

### **Piece 3: IG 3**

**Composer:** Meki Nzewi

**Number of measures:** 56

**Time signature:** 12/8

**Note values:** dotted crotchet, crotchet, dotted quaver, quaver

**Rests:** dotted crotchet rest

**Secondary MACD tone qualities required:** finger snapping, feet rattles and clapping

**Suggested tempo:** moderate

**Publication:** Nzewi, M. & Nzewi, O. 2011. *Modern African Classical Drumming: performance pieces for schools*. Somerset: African Minds. p 16.

### **Brief review of the composition**

This piece is somewhat complicated for beginners. It introduces the tone combination of low tone and feet rattle, clap tone and feet rattle, low tone and finger snapping (see measures 33 and 34). It also introduces the combination high tone and rattles tone, clap tone and rattle tone (see measure 49). There is a combination of all MACD tones and traditional basic tones (high, low and slap tone) throughout the piece. The learner therefore starts demonstrating the skill and techniques of MACD tone production.

### **Theoretical elements of creativity, analysis and performance**

#### **Phrases**

2 bars phasing

#### **CMD**

Bars 7, 8, 31, 45, 46

#### **DT**

Bars 7, 8, 13, 18, 21, 22, 39, 43

#### **BDL**

Bars 33, 34, 47, 49, 50, 56

### **Piece 4 (Ensemble Piece): Melorhythmus Uso 6**

**Composer:** Meki Nzewi

**Publication:** Nzewi, M. & Nzewi, O. 2009b. *African Classical Ensemble Music: theory and drum based on concert series*, book 2. Somerset: African Minds. p 82.

### Theoretical elements of creativity, analysis and performance

#### **Phrases**

2 bars phrasing

#### **CMD**

Bars 7, 27,38,39,40,41,42,61,62,63,73,74

Section A2 bars 1-30, 61, 62, 73, 74

#### **DT**

bars 6,13,14,28,29,33,45,47,59,65,71

Section A2 bars 1-30, 71

#### **BDL**

Bars 23, 24,25,42,46

Section A2 bars 1-30

### **Motivation for the entire suggested Grade 10 repertoire (beginner phase)**

These pieces are fairly easy in terms of rhythmic and secondary MACD tone quality combinations. The pieces range from easy to complex and introduce different note values, rests and secondary MACD tones and their combination is progressively integrated in the repertoire. All the above chosen pieces have an ensemble accompaniment section which can be ignored: however, if the teacher feels that the learner is ready for performance, the ensemble can be invited in order for the soloist to be able to keep to the pulse and also to balance the dynamics, accents and practice to expose/express the climax and tempered sections of the compositions.

### **5.3 Grade 11 Repertoire with brief analysis (intermediate phase)**

#### **Piece 1: Grace of Pentecost (singing and drumming)**

**Composer:** Meki Nzewi

**Number of measures:** 38

**Time signature:** 4/4

**Note values:** minim, crotchet, dotted quaver, semiquaver, demisemiquaver

**Rests:** semibreve rest, crotchet rest and semiquaver rest

**Secondary MACD tone qualities required:** clapping tone, ring tone, slap tone

**Suggested tempo:** moderate

**Publication:** Nzewi, M. & Nzewi, O. 2007f. *Theory and Practice of Modern African Classical Drum Music*, book 2. Pretoria: CIIMDA. p 34.

### **Brief review of the composition**

This piece was originally composed for a duet of a singer and a drummer, but in this context it will be performed by one person as a drummer who accompanies his/her singing. This develops the learner sensitivity of balance between singing and drumming accompaniment. The learner is now moved a step up from being a drummer to be a singer–drummer as Indigenous African Musical arts demands. The learner demonstrates his/her ability of concentration and independence between singing and drumming. It also challenges the learner to build a musical communication and to be able to complement the vocal and drumming part, both of which are of importance. The learners' polyrhythmic execution ability of the composition is being developed.

### **Theoretical elements of creativity, analysis and performance**

#### **Phrases**

2 bars phrasing

#### **CMD**

Bars 7,9,13 37

#### **DT**

Bars 15, 17,20,21,22,24,29,31

#### **BDL**

Bars 26

### **Piece 2: Onyedimma**

**Composer:** Odyke Nzewi

**Number of measures:** 85

**Time signature:** 4/4 and 12/8

**Note values:** dotted crotchet, dotted quaver, quaver, semiquaver, demisemiquaver, duplet

**Rests:** semibreve rest, crotchet rest and semiquaver rest

**Secondary MACD tone qualities required:** clapping tone, ring tone, slap tone, feet rattle tones

**Suggested tempo:** moderate and slow

**Publication:** Nzewi, M. & Nzewi, O. 2007e. *Theory and Practice of Modern African Classical Drum Music*, book 1. Pretoria: CIIMDA. p. 35.

### **Brief review of the composition**

This piece starts in a 12/8 metre which includes combination of different MACD secondary tones played in succession of short rhythms which demonstrate the learners' hand alternation skills and execution of the different tone qualities in quick succession. The duplets are introduced and a simultaneous feet rattle and high tone combination which creates a polyrhythm (where the feet rattle keeps the same accompaniment whilst the high tone plays a continuously changing melorhythmic line, see measure 40-48). There are also short sections which require tone combination. The learner demonstrates his/her ability of concentration and independence between singing and drumming. In the middle of the piece the metre changes from compound to simple quadruple and later returns to the compound metre (see measure 49-78). Therefore the learner demonstrates the skill and abilities of changing the metre (and tempo) within a composition, without breaking the mood or the style of the composition.

### **Theoretical elements of creativity, analysis and performance**

#### **Phrases**

2 bars phrasing

#### **CMD**

Bars 40-48, 62, 63, 64,70,71,84

#### **DT**

Bars 1,2,6,9,10,28,29,33,34,36,60,74,75

#### **BDL**

Bars 40-48, 54

### **Piece 3: MG 1 solo**

**Composer:** Meki Nzewi

**Number of measures:** 76

**Time signature:** 12/8

**Note values:** dotted crotchet, dotted quaver, quaver, semiquaver, demisemiquaver, duplet

**Rests:** dotted crotchet, crotchet rest and quaver rest

**Secondary MACD tone qualities required:** clapping tone, ring tone, slap tone, feet rattle tones, roll tone

**Suggested tempo:** moderate

**Publication:** Nzewi, M. & Nzewi, O. 2011. *Modern African Classical Drumming: performance pieces for schools*. Somerset: African Minds. p. 50.

### **Brief review of the composition**

This piece has a balanced combination of all the MACD tones throughout and this challenges the drummer to be able to alternate hands, to produce skillfully and audibly the different required tones whilst keeping the musical line interesting and musical. The rolling tone on high and low tone is introduced (see measures 45 and 46); this new playing technique of rolling has not been required from the drummer in the previous pieces.

### **Theoretical elements of creativity, analysis and performance**

#### **Phrases**

2 bars phrasing

#### **CMD**

Bars 41, 42, 45, 46, 50, 72

#### **DT**

Bars 1-7, 36, 43, 44, 46, 47, 74

#### **BDL**

Bars 10, 11, 13, 14, 15, 16, 33, 34, 53, 54, 57, 76

### **Piece 4 (Ensemble Piece): Melorhythmus Ike 5**

**Composer:** Meki Nzewi

**Publication:** Nzewi, M. & Nzewi, O. 2009b. *African Classical Ensemble Music: theory and drum based on concert series*, book 3. Somerset: African Minds. p. 60.

## Theoretical elements of creativity, analysis and performance

### **Phrases**

2 bars phrasing

### **CMD**

Bars 47-49, 51-54, 65, 66

Section C 1 bars 11, 25, 38, 47, 60

### **DT**

Bars 9, 13-14, 39

Section C1 bars 3, 7

### **BDL**

Bars 25-27, 59-62

Section C1 bars 64, 65, 74, 75

### **Motivation for the entire suggested Grade 11 repertoire (intermediate phase)**

The pieces for grade 11 introduce the drummer to singing and playing, playing different independent melorhythmic lines whereby the feet rattle and drummer play different lines simultaneously: the concept of hand-feet and singing and hand coordination is being introduced. The execution of polyrhythms, which are one of the main rhythmic configurations in Indigenous African Music is being introduced in this grade. The musical arts performance concept is now being explored and the drummer does not only assimilate it in the MACD practice, but physically demonstrates it. The new concept of tone production, specifically rolling technique, is introduced to the learner in this phase. Duplets, triplets, dotted note values and rests are introduced to the learner: this develops the learners' ability to perform short complicated rhythmic configurations which improve playing skills (mainly hand alternation and tone production skill). The learner also demonstrates the skill of changing the metres within one composition.

### **5.4 Grade 12 Repertoire with brief analysis (advanced phase)**

#### **Piece 1: New Voice for Old Sound no 2 Hop along (Igba drum solo)**

**Composer:** Meki Nzewi

**Number of measures:** 160

**Time signature:** 4/4 and 12/8

**Note values:** crotchet, dotted quaver, semiquaver, demisemiquaver

**Rests:** minim rest, semiquaver rest, dotted quaver rest and quaver rest

**Secondary MACD tone qualities required:** clapping tone, ring tone, slap tone, rolling tone, improvisation section and crash note, vocalizing

**Suggested tempo:** stipulated in the composition

**Publication:** Nzewi, M. & Nzewi, O. 2007e. *Theory and Practice of Modern African Classical Drum Music*, book 1. Pretoria: CIIMDA. p. 21.

### **Brief review of the composition**

The piece is full of off beats and short note values which require different drumming techniques and reading ability. The metre keeps on changing from simple to compound and the tempo also changes constantly, demanding that the drummer maintains the momentum, mood and style of the piece. In section C the drummer is given liberty to improvise for as long as he/she wants. In section D, the drummer is required to keep different feet rattle rhythms whilst simultaneously playing different rhythms with the hands. Therefore coordination skills of the learner are being developed. The vocal part is required in measure 134-141 and vocal solos are performed in the repeated section from measure 142 -160. Crash notes are introduced in measures 55- 56, 73 and 112.

### **Theoretical elements of creativity, analysis and performance**

#### **Phrases**

2 bars phrasing

#### **CMD**

Bars 21-24, 52-53, 127-129

#### **DT**

Bars 1-7, 21-25, 31-36, 55,111-126,

#### **BDL**

Bars 62-90, 94-111

### **Piece 2: Akasa dance**

**Composer:** Meki Nzewi

**Number of measures:** 142



**Time signature:** 4/4 and 12/8

**Note values:** crotchet, dotted quaver, semiquaver, demisemiquaver

**Rests:** minim rest, crotchet rest, semiquaver rest, quaver rest

**Secondary MACD tone qualities required:** clapping tone, ring tone, slap tone, rolling tone, improvisation section and crash note, vocalizing and reverberation on two tones

**Suggested tempo:** slow, moderate and fast

**Publication:** Nzewi, M. & Nzewi, O. 2007e. *Theory and Practice of Modern African Classical Drum Music*, book 1. Pretoria: CIIMDA. p. 35.

### **Brief review of the composition**

This piece is long and requires the player to concentrate and to keep the piece alive and interesting throughout so as to not lose the attention of the audience and the meaning of the piece. Therefore the learner has to be creative in terms of executing dynamics, accents, temperament and phrasing. All the MACD tone qualities are required in this piece including the different combinations of tones. Tempo changes are required and the simultaneous execution of polyrhythmic feet rattles and hand melorhythmic lines appear between measures 126 -134. The piece is challenging (including off beats and shared melorhythmic lines between feet rattle and hands) and requires the learner to have well developed skills and techniques of MACD practice in order to perform it to the end effectively.

### **Theoretical elements of creativity, analysis and performance**

#### **Phrases**

2 bars phrasing

#### **CMD**

Bars 74, 99, 102,103, 105,107

#### **DT**

Bars 17, 18, 49-53, 57-59, 64-66, 90-93, 95-97,140-142

#### **BDL**

Bars 4,7,8,10-12,14-16,20-24,28,29,63,67,69,111-105,109-120,122,129,130-134

### **Piece 3: Ngedegwum**

**Composer:** Odyke Nzewi

**Number of measures:** 66

**Time signature:** 12/8

**Note values:** crotchet, dotted crotchet, quaver, semiquaver

**Rests:** no rests

**Secondary MACD tone qualities required:** clapping tone, ring tone, slap tone

**Suggested tempo:** moderate

**Publication:** Nzewi, M. & Nzewi, O. 2007e. *Theory and Practice of Modern African Classical Drum Music*, book 1. Pretoria: CIIMDA. p. 26.

### **Brief review of the composition**

This is a demanding piece which has no rests at all. The learner has to know the structure of the piece and has no time to relax whilst reading the next melorhythmic phrase. As the piece is continuous, the learner needs to pay attention to phrasing and musicality and avoid losing the balance between musical presentation and different tone quality and rhythmic presentation. The complex polyrhythmics created and executed by hands and feet rattles' melorhythmic lines in measures 48-62 require the learner to have developed advanced coordination skills.

### **Theoretical elements of creativity, analysis and performance**

#### **Phrases**

2 bars phrasing

#### **CMD**

Bars 7,32,65,66

#### **DT**

Bars 11, 12, 14, 15, 18-26, 43, 44, 45-47

#### **BDL**

Bars 25, 26, 36, 42, 48-64

### **Piece 4 (Ensemble Piece: Drum duet): Achieng**

**Composer:** Odyke Nzewi

**Publication:** Nzewi, M. & Nzewi, O. 2007f. *Theory and Practice of Modern African Classical Drum Music*, book 2. Pretoria: CIIMDA. p. 23.

## Theoretical elements of creativity, analysis and performance

### **Phrases**

2 bars phrasing

### **CMD**

Drum 1bars 10, 58, 37

Drum 2 bars 11, 37, 44-50, 58, 78

### **DT**

Drum 1bars 11, 12, 21-33, 34-35, 44-46, 52-63,

Drum 2 bars 11-23, 26-28, 34-35, 52-63

### **Motivation for the entire suggested Grade 12 repertoire (advanced phase)**

These pieces use all the MACD tones and have complex polyrhythmic configurations which require the learner to be well trained with a good sense of pulse. The pieces further require a developed sense of creativity and concentration in order to keep the music alive from beginning to end and execute the changing metres without breaking the mood and connection of the sections of the duet. The vocalization, improvisation, combination of tones and hand-foot coordination is highly demanding in these complex pieces. Syncopated sections appear regularly throughout the pieces.

## **5.5 Conclusion**

In this chapter a MACD model curriculum has been systematically compiled according to its different gradual complexity levels for the South African school Music curriculum, FET level, for the IAM stream. These pieces have been selected in a manner that will structurally (from beginner, intermediate and advanced level) challenge the learners in terms of developing their skills and techniques in MACD. The theoretical elements of creativity, analysis and performance of these pieces have been identified for learners to use as guidelines for interpretation. However, their own discretion for interpretation is strongly advocated.

The pieces which were used in forming the example curriculum for grade 10-12 MACD curriculum have been selected from varied MACD publication by CIIMDA, and they were selected according to their level of complexity which can be suitable for the different FET grades. Some pieces are chosen from publications which were mainly created for lower grades

(intermediate and senior phase), but because the learners for which this compilation is meant (grade 10-12 or FET phase) will be beginners, they can use these pieces. They are late starters and can aim at working faster than younger pupils towards complex concert pieces. These beginner's pieces will equip the learners with the most basic and fundamental technical and theoretical performance skills required in MACD.

## Chapter Six: Summary, Conclusions and Recommendations

### 6.1 Summary

This research came about as a result of lack of prescribed material on Indigenous African Music instrumental structured curriculum, teaching pedagogy, learning method and evaluation system that can be used in the South African FET school Music curriculum (CAPS subject Music document, FET phase). As a MACD practitioner, instructor and school Music teacher, I developed interest in evaluating the possibility of MACD as an instrumental option for the IAM stream specialization.

Although MACD is a contemporary African instrumental practice I found it relevant to be incorporated as an option for the IAM stream for the two following reasons: firstly, it is informed by the African Indigenous Knowledge System and secondly, it uses the conventional Western notation system which is an essential part of the school Music curriculum content. Therefore MACD represents a fusion of indigenous and contemporary African drumming styles as it advocates both aural and literacy. The idea of incorporating the teaching-learning and evaluating of IAM within a school environment is a modern education development by itself, therefore warranting the inclusion of a contemporary African instrumental practice like MACD to be an option for school Music instrumental specialization.

After critically analyzing the NCS and CAPS documents on Music for the FET level, I thought of possible creative ways that MACD can meet the requirements for the Practical Assessment Tasks expectations stipulated.

The main research problem that this study wanted to solve was: Lack of structured curriculum on indigenous African instruments for the learners who opt for the stream of Indigenous African Music.

The main research question which this study investigated was: How can Modern African Classical Drumming practice (as a contemporary instrumental practice informed by indigenous African drumming epistemology) be incorporated effectively in the South African Further Education and Training Music (instrumental) curriculum as an instrumental option?

The research sub-questions for the investigation were:

- How can MACD be refocused to meet the practical instrumental examination requirements of the FET music curriculum, which is guided by the Practical Assessment Tasks (PAT) framework for all the examinable instruments?
- How can the capacity of the teachers be built to enable them to teach MACD?
- How would MACD develop the skills and general music literacy abilities of a Music learner?
- How will MACD preserve and promote indigenous African instrumental practices (specifically African drumming) in the contemporary music classroom situation?

The research methodologies applied in this study included conducting training workshops on MACD (learners and teachers), collecting progress feedback from participants (in-person interviews, replies and written comments) on the effectiveness of the workshops, literature review on school curriculum and music education approaches, conducting interviews with African traditional and contemporary drumming practitioners in order to hear their views on the idea of teaching traditional based African drumming in a re-contextualized environment such as school, compiling a curriculum for MACD (content and pedagogy) for a pilot examination project and compiling an exemplar MACD curriculum for the FET level.

## **6.2 Conclusions**

This section summarizes my conclusions drawn from this study. These conclusions address the research problems, the main research questions, research sub-questions and the overall experience, knowledge and lessons learnt from the research throughout the study.

### **6.2.1 On the research problem**

A structured curriculum was compiled from the already published material on MACD for the candidates, and the general CAPS PAT requirements were adapted to suit MACD. The results thereof were successful and the feedback comments from the learners and co-examiner were collected and analyzed and now form part of the recommendations for further research on this subject matter.

### **6.2.2 On the main research question**

MACD can be successfully incorporated in the South African FET school Music curriculum if there could be well structured curriculum which will cater for the different playing abilities of the learners on different performance levels. The development of learning methodology, teaching pedagogy and criterion-based evaluation guidelines for MACD will facilitate its successful implementation as an instrumental option for schools.

### **6.2.3 On the research sub-questions**

I conducted two introductory workshops for learners and Music teachers on MACD in the Mpumalanga province. These workshops empowered 12 Music teachers and 19 learners by giving them training on MACD practice (teaching and learning). A case study was also conducted as a pilot project where I trained 9 Grade 12 learners from Moses Mnisi Secondary school and presented them for the national final Music examination (IAM stream) on MACD to test its viability as an examinable Music instrumental option.

### **6.2.4 Overall**

This research has covered the study of African drumming from the perspective of Ethnomusicology and its potential application in Music Education. It has analyzed the challenge(s) that the South African Music curriculum faces and explored possible solutions. I investigated the epistemology of African drumming, its traditional pedagogy and methodology which demonstrates that African instrumental music is and has always been examinable/evaluable in traditional practice. Therefore, it is possible that contemporary African drumming (such as MACD) can be effectively examined/evaluated in the contemporary school Music education system only if sufficient teacher and learner training can be done.

I compiled a structured model curriculum exemplar of MACD which is in line with the school FET PAT requirements for Music instrumental examination, including the teaching pedagogy, evaluation criteria and drumming exercises that teachers can use to develop their drumming skills and techniques. Together with all the abovementioned activities the research problem has been addressed and a possible solution to answer the research questions has been proposed.

### 6.3 Recommendations

This study has suggested and compiled a model curriculum derived from indigenous African instrumental practice. Further research should rigorously evaluate its effectiveness and improve any weaknesses so as to help development of curriculum for Indigenous African Instrumental Music(s). As this curriculum compilation is used as an exemplar, there should be more research on MACD material (in terms of compositions and exercises) in order to develop a variety of repertoire for the FET level that learners can select from. The latter will be more meaningful if teacher training on MACD is also introduced as a subject of specialty in the different university music departments.

I additionally recommend further researches on development of different models of Music curriculum for different indigenous African instrumental practices so that African music can be well represented in school Music curriculum, both in terms of proportion and competence level. Music teachers should also be trained to teach those different IAM instrumental practices through workshops (for those who are teaching in schools already) and the training on those instruments should form part of curriculum content in tertiary Music institutions so that Music student teachers can be ready to implement them as soon as they graduate. Without teacher training, practical implementation of instrumental curriculum will be impossible.

This research has argued that any indigenous African instrumental practice can be assessed and therefore can be incorporated and examined in a school context, with specific alignment with the curriculum policies which govern the Music curriculum. It has been demonstrated that MACD can be successfully incorporated to address the current lack of IAM instrumental curriculum for South Africa. More research on curriculum development of indigenous instrumental practices can be done in order to expand the instrumental choice for learners who select the IAM stream, and also to unearth the potential of incorporating indigenous African instrumental practice into modern school Music education contexts.



## **Appendices**

### **Appendix 1: Workshop Report for MACD teacher training**

#### **General Background**

The workshops were conducted in two different venues in Mpumalanga province: at Chayaza Secondary School (Bushbuckridge) and Gert Sibande Department of Education regional office (Ermelo), over two consecutive weekends. These workshops catered for learners and teachers from four different districts: Bohlabelo, Ehlanzeni, Gert Sibande and Ekangala. The aims of the workshops were to introduce and workshop learners and teachers on MACD practice. All the attendees were from the local government schools which offer music as a subject at the FET level. The majority of the teachers and learners had a limited ability of reading music.

#### **Organization and presentation of the workshops**

The workshops were coordinated and organised by Mr Phillip Mogola, Senior Education Specialist of the Gert Sibande district, Mpumalanga. I conducted the workshops' presentation over two days, Saturdays and Sundays. There were no workshop fees: participants travelled daily and arranged for their own meals.

#### **Logistical preparation for the workshop**

##### **Dates and venues**

Phillip Mogola arranged the workshop dates, venues and the participants.

##### **Workshop content and program**

I prepared the content and the program of the workshops.

##### **Transport and accommodation for the presenter**

There was no sponsorship or research grant for the workshop, so the presenter was personally responsible for all his expenses of travelling, music printing and subsistence and catering.



Phillip Mogola (on the left) and David Nkosi (on the right) driving to the workshop

### **Positive highlights of the presentations**

The participants were very positive, inspired, participating and having a strong will to learn, especially those who were not able to read music. The workshop environment was very relaxed and progressive. The interaction between learners-teachers-presenter was continuously active. The participants showed confidence and there was peer learning and teaching; those who understood quickly helped their colleagues. The presenter was therefore a facilitator more than a teacher and could immediately recognize participants who demonstrated talent as well as passion for MACD practice.



David Nkosi introducing the participants to the MACD notation system

### **General challenges during presentations**

Attendance was generally good at the first presentation in the first venue and was disappointing in the second venue. The possible disadvantage that affected the attendance was

that it was held during a long weekend, so learners and teachers might have travelled for their holidays. The music stands were insufficient and the drums had to be borrowed from the East Rand School of Arts (Johannesburg), to make sure that all the participants had a drum on which to play.

Since accommodation and catering were not provided, the initial allocated time for the workshop was compromised because participants had to travel to the nearby shops during lunch breaks and some had to leave earlier because of the lack of regular public transport. Because of the abovementioned facts, the workshops started late, resumed late and often ended earlier than initially scheduled. Some of the participants could only come for one day due to financial implications (for accommodation and travelling costs).



Four participants sharing a music stand made out of piled-up chairs



Old science laboratory which is now used as a Music centre in Chayaza High School

### **Participants' details for the two workshops**

**Age range** : 10 to 55

**Males** : 21

**Females** : 11  
**Teachers** : 12  
**Learners** : 19  
**Total numbers** : 31



Participants listening to a theoretical lecture on MACD practice

**Music Learners' School Grades**

**Grade 12** : 10

**Grade 11** : 9

**Males** : 10

**Females** : 9

**Years of training:** No prior formal music training, except what they receive in school  
(Music as a subject).



Music learners engaging in group discussion

## **Teachers' (Music) qualifications**

***Teachers qualified in Music*** : 7

***General teaching qualification*** : 5



Music teachers practising MACD drumming exercises

## **Workshop 1**

**Date** : 11 and 12 June 2011

**Venue** : Chayaza High School (Bushbuckridge)

**Districts** : Bohlabela and Ehlanzeni districts 6

**Participants** : 25



Chayaza High School (Bushbuckridge, Mkhuhlu)

## **Workshop 2**

**Date** : 18 and 19 June 2011

**Venue** : Gert Sibande regional office (Department of Education Ermelo)



**Districts** : Gert Sibande and Ekangala districts

**Participants** : 6



Phillip Mogola addressing the participants in the boardroom at Gert Sibande District (Ermelo)

### **Comments for workshop 1 and 2**

The workshops started late and finished a bit earlier than planned due to travelling logistics. Nevertheless, the content was covered fully and the program was adapted in terms of time. The workshop was generally successful and the delegates participated fully and showed interest. An assignment/project (3 drumming exercises, 1 solo piece, 1 ensemble piece) for the next workshop was given and a video (DVD recording) demonstration by the presenter was also provided as a reference for all the participants for the completion of the assignment/project. A feedback as well as survey form (which included personal details, music training background and signature of consent) were filled in by the participants.

### **Feedback Forms Analysis for both workshops**

The form had four broad questions which were open-ended; this was done simply to allow the learners to express themselves beyond the main question. The questions were investigating the general feeling of the participants about the workshop, from administration to content delivery and understanding. Only 8 of the 31 participants felt that the workshop was a bit advanced for them, mainly because of the first encounter of reading music. Although they were accommodated, they felt that they should have been given more time to become comfortable with reading music.

Generally the participants indicated that they needed more time and that the transport and catering challenges negatively affected the full maximization of the workshop time schedule. All participants felt that the workshop was developmental, and needed more time as well as regular follow-up sessions. The challenges that the majority expressed were the availability of personal drums and music stands that they could use to practise on their own. Music teachers mostly mentioned the need for well structured material which deals with the comprehensive pedagogy of MACD as well as an extensive repertoire of material that the learners could choose their examination pieces from.

### **Workshop's programme**

#### **Modern African Classical Drumming (MACD) Teacher Training**

Presenter and content planner: **A.David Nkosi** (PhD student, University of Pretoria)

Venue: **Gert Sibande Region Music teachers**, Mpumalanga Province

Organizer: **Phillip Mogola** (Chief Education Specialist, Gert Sibande Region, Mpumalanga)

Dates: 7<sup>th</sup> – 8<sup>th</sup> May 2011 (White River) and 21<sup>st</sup> - 22<sup>nd</sup> May 2011 (Nelspruit)

### **Workshop and Practice training content**

#### **1. African Drumming Practice Epistemology**

- Different types of African Drums
- Drumming practice and technique (for example Kiba drumming, Rumpilezz, Sangoma drumming, other drumming ensembles)
- Functional usage of African drumming.

#### **2. Theory and Philosophy of Musical Arts Practice**

- Nature of the Indigenous African Musical Arts
- Indigenous Performance Practice: aesthetics, mood capturing and integration of the arts.

#### **3. Introduction to Modern African Classical Drumming**

- Historical background
- MACD Philosophy, Theory and Practice (including practical performance for demonstration)

- Introduction to the reference material available and teaching pedagogy for MACD and school Music curriculum.

#### ***4. African Drumming Workshop and Practice Training on Modern African Classical Drumming***

##### *Oral approach*

- Basic drum tones (bass/deep tone, high tone, slap, open and closed tones)
- Oral drumming workshop (pulse, space, variation of melorhythmic patterns, communality, individuality, rhythmic precision, body movement, body percussion, mnemonics/mouth drumming)
- Drumming ensemble instruments: functions and ensemble thematic structuring.

##### *Literacy approach*

- Drumming exercises in simple and compound time
- Ensemble piece performance
- Solo piece performance.



**Appendix 2:** Feedback form for participants on MACD training workshop



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Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

Explain how did you generally find the workshop? (Useful?/Too simple?/Too advanced?, etc.)

---

---

---

What concepts have you learnt about MACD (e.g. technique, practice and evaluation)?

---

---

---

Do you feel that this workshop gave you enough basic skill to start practising MACD on your own? Whether yes or no, explain how.

---

---

---

What other support do you think you still need from the workshop presenter towards learning MACD?

---

---

---

**Appendix 3:** Survey form for participants (teachers and learners) on MACD training workshop

Department of Music

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Fax: 012-420-2248



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***Personal details (teachers and learners)***

Surname \_\_\_\_\_

Name \_\_\_\_\_

Gender \_\_\_\_\_

Age (10-20, 20-30, 30-40, 40-50, 50-60) \_\_\_\_\_

Contact number \_\_\_\_\_

***Music training background (teachers and learners)***

Qualification/Grade \_\_\_\_\_

Years of studying/Music as subject \_\_\_\_\_

Institution/school \_\_\_\_\_

Any training/experience in drumming? \_\_\_\_\_

***Institution represented (teachers only)***

Name of the school represented \_\_\_\_\_

Subject teaching \_\_\_\_\_

Years of teaching the subject \_\_\_\_\_

***Signature of the participant*** \_\_\_\_\_

***Signature of the presenter*** \_\_\_\_\_

***Date and place*** \_\_\_\_\_

**Appendix 4:** Letter of consent and declaration for the interviewees on Traditional and Contemporary African drumming



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Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

Date

Dear Interviewee

I am currently registered for a doctoral study in the Department of Music, University of Pretoria, under the supervision of Professors Caroline van Niekerk and Meki Nzewi. The title of my research is *Modern African Classical Drumming: a potential instrumental option for South African school Music curriculum*. This research will be investigating the possible integration of Modern African Classical Drumming practice (MACD) into the South African Further Education and Training (FET) Music curriculum as an examinable African instrument. MACD is defined as a contemporary notated African drumming music practice which is derived from African traditional drumming practice, informed by African Indigenous Knowledge Systems of musical arts practice.

I would like to request your permission to include in my thesis the information that you will be providing me through electronic means (via email) and verbal interview(s) about traditional/modern African drumming. You will be acknowledged as a significant expert for your contribution and you will be used as a reference in this study. Your responses to the interview schedule will form part of the thesis and you will get full credit for them. However, should you wish your information and views to remain anonymous, this will be ensured. All information provided by you will remain the property of the University of Pretoria and will be archived for 15 years at the Department of Music. The interview will not be of a personal nature and will not embarrass you in any form. There will be no costs or risks to you, or obligation to disclose any information that you do not wish to. Multicultural music education

also entails teaching of African music practices. It is therefore imperative that there should be research focusing on promoting literacy in indigenous African instrumental practices, so that they can still be relevant in the contemporary music classroom setting, without neglecting the essential elements that constitute African drumming.

Your participation will be highly valued and is critical in the promotion of the African Indigenous Knowledge Systems of music practices in this contemporary era. It will thus be sincerely appreciated if you can answer all, or as many as possible of, the questions.

Yours in African Musical Arts Education

A.D. Nkosi



**Declaration by the interviewee**

I fully understand the conditions as well as the intentions of this research study. I am willingly participating in this research with no financial expectation. I contribute my knowledge on African drumming to the development of the Modern African Classical Drumming curriculum which is the main aim of this research study. I furthermore give the researcher the right to use me as a reference for this research study.

***Interviewee's full names and surname*** \_\_\_\_\_

***Date*** \_\_\_\_\_

***Place*** \_\_\_\_\_

***Signature*** \_\_\_\_\_

## Appendix 5: Interview schedule for African Traditional and Contemporary Drummers



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Department of Music

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Fax: 012-420-2248

### **The purpose**

The purpose of this interview schedule is to acquire more information about different African drumming practices, to capture essential philosophies, theories and humanizing aspects which inform their practice and pedagogy. This is so that I can consider and incorporate them in the development of Modern African Classical Drumming curriculum as it is an offshoot of African traditional drumming.

### **Interviewee Personal Background**

Surname : \_\_\_\_\_

Name : \_\_\_\_\_

Date of birth : \_\_\_\_\_

Gender : \_\_\_\_\_

Country of birth : \_\_\_\_\_

Ethnic group : \_\_\_\_\_

### **Drumming practice background**

1. What is/are the name(s) of the drum(s) you play?

\_\_\_\_\_

2. How many years have you been playing them?

\_\_\_\_\_

3. Do you play a pair/set or single drum(s) at a time?

\_\_\_\_\_

4. What context are these drums traditionally played in?

---

5. Are there any spiritual/religious rituals which are performed before playing this drum? If yes, explain the rituals and the underlying reasons.

---

6. Do your drums form part of an ensemble? If yes, what is that ensemble called and what role do the drums play within the ensemble performance?

---

7. Are these drums played by a specific family group e.g. griot family? If yes, explain which family lineage and why?

---

8. Is there any gender restriction for the players? If yes, explain what and why?

---

9. Do these drum(s) play solo or accompaniment role(s) or both within an ensemble performance? Explain why.

---

10. Can these drums be played in any other general contexts? If no, explain why?

---

11. What is the playing technique for these drums (hands/stick or both)?

---

12. How is/are the drum(s) placed/mounted and explain the posture of the drummer.

---

### **Drum technology**

Describe how the drum(s) is/are made, shaped, skinned (type of membrane used) and tuned according to tradition.

---

---

---

---

---

**Acquiring drumming skills and assessment of competence**

1. Who taught you to play these drums?

\_\_\_\_\_

2. How old was your teacher by then?

\_\_\_\_\_

3. Was/is your teacher an authority of this drum practice? Explain how/why.

\_\_\_\_\_

4. What is the traditional name that is given to that expert/authority/drumming teacher?

\_\_\_\_\_

5. How long did you get training for?

\_\_\_\_\_

6. How many hours did you work with your teacher daily or weekly or monthly (approximately)?

\_\_\_\_\_

7. How many hours did you practise each day privately (approximately)?

\_\_\_\_\_

8. Where and how were you trained (method of training)?

\_\_\_\_\_

9. How did your teacher assess/test/examine your skills and knowledge of drumming?

\_\_\_\_\_

10. What were the requirements for you to graduate or to be considered competent as a drummer?

\_\_\_\_\_

**Context, philosophy and theory of practice**

Explain in detail the context, theory and philosophy of your drumming practice according to tradition, including musical expertise expected (rhythmically, general musicality, tone qualities used, melorhythmic lines created or how the drums should talk or sound, phrasing, improvisation, drumming terminology used, etc.).

\_\_\_\_\_

**Your personal views on African drumming**

1. What are the important aspects or elements, identifying traditional African drumming, which should be taught?

---

2. If drumming is taught in a modern school context, what traditional elements should be maintained and considered the most important during training and evaluation?

---

3. What is your successful method of teaching African drumming?

---

4. What do you make sure that your learners successfully learn in African drumming (teaching methodology)?

---

5. What are common problems you come across when teaching African drumming and how do you solve them?

---

6. What is the best method of evaluating/measuring level of competence in African drumming?

---

7. Explain how drumming promotes and facilitates spiritual development?

---

8. Explain how drumming promotes physical health?

---

9. Explain how drumming promotes psychological health/balance?

---

10. How do you teach and evaluate improvisation?

---

11. Explain what and how you learn or teach good morals, social values and humane principles through African drumming?

---



**Appendix 6:** Invitation letter from Moses Mnisi High School for training and invitation as an external examiner in Indigenous African Music in Mpumalanga province

ENQ: MOYO H

CELL: 082 714 6734

TELL: 013 795 1336

FAX: 013 795 1336



MOSES MNISI HIGH

PRIVATE BAG X 457

ACORNHOEK

1360

EMIS NO: 800034921

PAY POINT: 500422

STAND NO 171

OKKERNOOITBOOM

COTTONDALE

---

*STRIVE FOR ACADEMIC EXCELLENCE*

ATT: PROFESSOR KARENDRA DEVROOP

NORTH WEST UNIVERSITY

SCHOOL OF MUSIC CONSERVATORIUM

K 1 BUILDING

POTCHEFSTROOM CAMPUS

REQUEST FOR ASSISTANCE OF MR. NKOSI DAVID IN AFRICAN DRUMMING.

The above-mentioned school is doing music as a learning area in its curriculum at grade 12 for a first time. We were not aware that there are practicals that the learners in this learning area must go through. We also discovered that it is difficult to locate the person who can assist us locally i.e. Mpumalanga.

After a long and thorough search it emerged that only your institution can help us. We found that there is a gentleman in the name of David Nkosi who is well conversant with the area we want (African drumming) to address we communicated with him, he confessed that he has a knowhow.

The school will be responsible for accommodation, catering and transport fee for Mr. Nkosi David.

We therefore request your support as an institution in this regard, for him to come to the school and train our learners; it can be for two days only, the 18<sup>th</sup> and 19<sup>th</sup> of August 2012.

Thanking you in anticipation

Yours faithfully

Moyo H. (principal)

Date: 2012/08/13

**Appendix 7:** Invitation letter from the Gauteng Department of Education for Indigenous African Music presentation

**Email invitation**

**From:**InnocentNgwaneGPEDU)

**Sent:**Thursday,June07,20123:08PM

**To:** '[damafiso@gmail.com](mailto:damafiso@gmail.com)'; '[12938971@nw.ac.za](mailto:12938971@nw.ac.za)'

**Subject:** Invitation to CAPS ORIENTATION 2012

Dear Mr. Nkosi

I wish to extend an invitation to you to join us for the CAPS Grade11 orientation on the 26<sup>th</sup> - 28<sup>th</sup> June 2012. Kindly see the attached document from the Head of Department to all stakeholders. I request that you do a presentation on Indigenous African Music for our teachers. I feel strongly that you are the relevant person to assist us. We miss you in the department and hope that all is well at the university.

I refer you to page 25 of the CAPS IAM section letter A (Solo Performance). This could be part that you can focus on.

Regards

Innocent Ngwane

Gauteng Department of Education

Johannesburg East District

Senior Education Specialist - Music & Dramatic Arts

Tel: 011 666 9123

Fax : [086 54 70502](tel:0865470502)

## **Appendix 8:** Practical Assessment Task document for Music

## Appendix 9: MACD drumming notation symbols

## Appendix 10: MACD Practical Assessment Task exemplar for Grade 12

### **MARK ALLOCATION EXAMPLAR FOR GRADE 12 MACD EXAMINATIONS**

#### **THE INDIVIDUAL PRACTICAL EXAMINATION**

##### **MUSIC**

##### **Title, Composer and Comments**

##### **Piece 1:**

\_\_\_\_\_

25

##### **Piece 2:**

\_\_\_\_\_

25

##### **Piece 3:**

\_\_\_\_\_

25

##### **Piece 4 (Ensemble work):**

\_\_\_\_\_

25

Technical work/drum exercises	10
Improvisation (using different MACD tones and drumming technique	10
Sight-reading	10
Aural: Sight-singing (4), Clapping (2), rhythm/drum tones dictation (4)	10

#### **T O T A L 142**

Candidate \_\_\_\_\_ Exam number \_\_\_\_\_

School \_\_\_\_\_

Date \_\_\_\_\_ Instrument \_\_\_\_\_

#### **ASSESSMENT CRITERIA FOR PIECES**

Examiners:

1. \_\_\_\_\_

2. \_\_\_\_\_

General comment: \_\_\_\_\_

Fluency 10

Accuracy 10

Stylistic sense 30

Musical understanding 20

General: Tone production/touch

Intonation

Technical competence

Appropriate tempo 30

Total:  $100 \div 4$

## **Appendix 11:** Final Music Exam schedule for Grade 12 (IAM) MACD candidates



## Appendix 12: Questionnaire on MACD examination: Candidates



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Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

**Surname and name of the Candidate** : \_\_\_\_\_  
**Date of birth** : \_\_\_\_\_  
**Name of school** : \_\_\_\_\_  
**Duration of training in MACD** : \_\_\_\_\_  
**Date** : \_\_\_\_\_  
**Signature** : \_\_\_\_\_

1. What was your general experience with the MACD evaluation?  
\_\_\_\_\_
2. Did you understand the requirements and procedures of the evaluation process?  
\_\_\_\_\_
3. Which part of the evaluation was your favourite, and state your reasons thereof e.g. sight reading, ensemble, etc.  
\_\_\_\_\_
4. Which part of the evaluation was your least favourite, and state your reasons thereof e.g. sight reading, ensemble, etc.  
\_\_\_\_\_
5. Were you or were you not well prepared for the exam, and state your reasons thereof e.g. sight reading, ensemble, etc.  
\_\_\_\_\_
6. What do you think should be reconsidered/improved/added/subtracted in the evaluation of MACD, and state your reasons thereof.  
\_\_\_\_\_

7. What have you learnt about Indigenous African Music through MACD practice and evaluation?

---

8. What do you think about MACD as an instrumental option for evaluation in subject Music?

**Appendix 13:** Questionnaire on MACD examination: Co-examiner



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Department of Music

Tel: 012-420-3747

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**Surname and name of the co-examiner :** .....

**Name of school :** .....

**Experience as a Music examiner :** .....

**Music qualification and instrument**

**Specialization(s) :** .....

**Date :** .....

**Signature :** .....

1. What was your general experience of MACD evaluation?

.....  
.....  
.....

2. Did you understand the requirements and procedures of the evaluation process?

.....  
.....  
.....

3. Which part/s or aspect/s of the evaluation was your favourite? Please state your reasons.

.....  
.....  
.....

4. Which part/s or aspect/s of the evaluation was/were your least favourite? Please state your reasons.

.....  
.....  
.....

5. Were you or were you not comfortable examining MACD? Please state your reasons.

.....  
.....  
.....

6. What do you think should be reconsidered/improved/added/subtracted in the evaluation of MACD? Please state your reasons.

.....  
.....  
.....

7. What have you learnt about Indigenous African Music through MACD practice and evaluation?

.....  
.....  
.....

8. What do you think about MACD as instrumental option for evaluation in subject Music?

.....  
.....  
.....

## Appendix 14: Student feedback form on MACD introduction module



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YUNIBESITHI YA PRETORIA

Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

### **Details of the student**

**Name** :

**Age** :

**Course** :

**Year** :

**Module code:**

1. Explain how you found the MACD practical module generally.

---

---

---

2. What Indigenous African Music concepts have you learnt in MACD?

---

---

---

3. Do you feel that this introduction module gave you enough basic skill to start practising MACD on your own? Whether yes or no, explain your answer.

---

---

---

4. Do you think MACD can be an instrument of specialty at the tertiary level? Whether yes or no, explain your answer.

---

---

---

5. Did you learn about traditional African drumming concepts through MACD? Whether yes or no, explain your answer.

---

---

---

6. Do you think that MACD should be taught from a school level? Whether yes or no, explain your answer.

---

---

---

7. Do you think that MACD promotes indigenous African instrumental practice in the modern world? Whether yes or no, explain your answer.

---

---

---

8. What are your views and recommendations on further development of MACD as an instrumental of specialization at school and tertiary levels?

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