Introducing marimba music as part of the school curriculum in Zimbabwe

By

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DEDICATION

To my wife and children with whom I share my lifeworld. Never lose focus in the face of adversities and social injustices.

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To whom it may concern

This is to certify that I proofread and edited the PhD thesis, "Introducing marimba music as part of the school curriculum in Zimbabwe", prepared by **Charles Nota** in lieu of his submitting it to the University of Pretoria for examination purposes.

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I wish the candidate every success with his final submission and trust that the curriculum model for music education which he developed for Zimbabwean primary schools will serve as basis for the kind of innovation he recommends in the very near future.

Beverley M. Malan (Dr)

(Electronically signed)

ABSTRACT

This thesis is the documentation of an investigation to explore the applicability and use of indigenous African instruments in the development of primary school music curriculum for Zimbabwe. Although music is regarded as one of the compulsory subjects of the Zimbabwean primary school curriculum, it is noted with concern that western musical arts ideas are prominent in the school syllabus hence, they underline the whole essence of music teaching in the post-independence Zimbabwean education system. This is done at the expense of indigenous African musical arts practices that learners can easily identify with in their respective local communities. The purpose of my study therefore, is to determine critical elements of a curriculum development framework for facilitating the inclusion of indigenous African instrumental performance practices as substantive music resource stuff in the westernised Zimbabwean primary school music curriculum provisions.

Zimbabwe has a variety of indigenous African instruments that include *mbira, mazambi*, *magagada, chipendani* and *chigufe*. For the purpose of carrying out this research, three indigenous African instruments are identified as instruments of focus. These are *marimba* (African xylophone), *ngoma* (African drum) and *hosho* (African percussion shakers). Thus, the term indigenous African instruments is consistently used collectively to mean the identified instruments. The study also samples songs from a selected Ndau cultural arts functions such as *zvipunha* and *zvimworoni* that could be utilised as education activities for classroom music teaching and learning initiatives in Zimbabwe.

The idea of including culture-inclined resource materials for music teaching in the westernised post-independence Zimbabwean primary school music education initiatives implies curriculum change and innovation. Thus, curriculum change in Zimbabwe could be viewed as a reputable way to fulfil complete socio-cultural, educational and political sovereignty towards diluting the impact of colonial repression and neo-colonialism in Zimbabwe. It is notable, however that, colonial repression in Africa has caused and is still causing a permanent dislocation between indigenous black Africans and their cultural arts practices and heritages.

My study doesn't aim to achieve piece-meal changes in the primary school curriculum. Neither does it aim to suggest a complete overhaul of the current westernised primary school music curriculum. With this study, I aim to achieve a reasonable inclusivity and fusion of divergent cultural arts opinions towards musical hybridism in the Zimbabwean musical arts education milieu. This, I believe, shall help to establish an alliance of traditional African and

western arts elements to attract both domestic and international appreciation of contemporary musical arts education initiatives in the post-independence Zimbabwean society.

Relevant information has been gathered through documentary analysis, interviews, participant observation and focussed discussions. The findings reveal that the majority of primary school teachers and learners need considerable cultural arts rehabilitation because colonial repression had conditioned their perceptions to see no sensible value in indigenous African instrumental performance practices as part of the school education curriculum. The study also reveals that even the training of primary school music educators in Zimbabwe is grossly inadequate. Hence, the majority of these primary school teachers are pedagogically restricted to facilitate the teaching of skills-based subjects like music at any level of the Zimbabwean education system. Therefore, it is sensible to conclude that generalist primary school teachers are unreliable education practitioners who need further education and training in order to acquire relevant competences to teach music effectively in schools. Finally, lack of human and physical resources such as music instruments and textbooks has also been viewed as another impediment factor crippling teacher performance in the teaching of music in the majority of primary schools in Zimbabwe.

Key terms

Competence, curriculum, curriculum development model, evaluation, indigenous African instruments, music education, Zimbabwe.

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LIST OF ACRONYMS

ABRSM	Associated Board of the Royal School of Music
AU	African Union
AU	Africa University
ANAF	*Aardklop* National Arts Festival
ATR	African Traditional Religion
AB	American Board
AIDS	Acquired Immuno Deficiency Syndrome
CIET	Commission of Inquiry into the Education and Training
CAP	Common African Position
CDU	Curriculum Development Unit
CADE	Convention against Discrimination in Education
COP	Community of Practice
DA	District Administrator
DTE	Department of Teacher Education
Dip. Ed	Diploma in Education
DTZ	Dance Trust of Zimbabwe
DED	District Education Director
ECD	Early Childhood Development
GCEO	General Certificate of Education Ordinary level
GMK	General Music Knowledge
HIV	Human Immune Virus
PED	Provincial Education Director
IAE	Indigenous African Education
ICRC	Interactive Culture-Responsive Curriculum
ICT	Information and Communication Technology
IKS	Indigenous Knowledge Systems
IMK	Indigenous Musical Knowledge
IK	Indigenous Knowledge
IP	Indigenous Peoples
ICESCR	International Covenant for Economic, Social and Cultural Rights
ICCPR	International Convention for Civil and Political Rights
JyU	University of Jyvaskyla
LIC	Lecturer in Charge

MKO	More Knowledgeable Other
MURETA	Music Resource Teachers Association
MSU	Midlands State University
MHTE	Ministry of Higher and Tertiary Education
MECI	Music Education and Cultural Identity
NAG	National Arts Gallery
NIAE	National Institute of Arts Education
NWU	North-West University
PCK	Pedagogical Content Knowledge
Ph. D	Doctor of Philosophy
PE	Physical Education
PSC	Public Service Commission
RBC	Rhodesia Broadcasting Corporation
RME	Religious and Moral Education
SPFA	Social Policy Framework for Africa
SOM	Source of Material
TD	Traditional Dance
TP	Teaching Practice
UZ	University of Zimbabwe
USA	United States of America
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNISA	University of South Africa
UDHR	Universal Declaration of Human Rights
UBC	United Baptist Church
ZATCYP	Zimbabwe Association of Theatre for Children and Young People
ZIFFT	Zimbabwe International Film and Festival Trust
ZINATHA	Zimbabwe National Traditional Healers Association
ZPSMS	Zimbabwe Primary School Music Syllabus
ZCM	Zimbabwe College of Music
ZINTEC	Zimbabwe Integrated National Teacher Education Course
ZimCHE	Zimbabwe Council of Higher Education
ZOU	Zimbabwe Open University

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CHAPTER ONE
INTRODUCTION AND BACKGROUND TO THE STUDY

Just as education cannot be conceptualized apart from justice, there is no schooling apart from social justice, (Allsup & Shieh 2012:48).

1.1 INTRODUCTION

The purpose of this study is to identify critical elements for the development of a curriculum framework that will enable the inclusion of indigenous African instruments into the existing westernised music education programme of Zimbabwean primary schools. To this purpose, I explore the use of indigenous African instruments in the development of curriculum content materials and pedagogies for the senior primary school phase (Grades 5–7) of the Zimbabwean education system. I also sample songs that could be utilized as activities for classroom music teaching and learning initiatives in Zimbabwe.

Zimbabwe has several indigenous African instruments, that is, instruments associated with different ethnic groups. Chief among these are *mbira, marimba*, *chipendani, chigufe, magagada, chimazambi, hosho*, and *ngoma*. For the purpose of this study, the term, 'indigenous instruments', is used to refer to the three instruments chosen for the purpose of this study, namely; the *marimba* (African xylophone), *ngoma* (African drum) and *hosho* (African percussion shakers).

To the extent possible, my study investigates and addresses the limited value ascribed to indigenous African instrumental musicology as part of an examinable primary school music curriculum in Zimbabwe. References from literature reflecting global perspectives on curriculum development frameworks are used in this study as basis for suggestions on ways in which music education in Zimbabwean schools could be changed from predominantly western approaches to music appreciation and practice to an approach which reflects a more context-based African perspective.

The use of culture-related resources associated with specific local communities as teaching materials has become one of the topical issues in the contemporary study of music worldwide (Wang and Humphrey, 2009; Van Aswegen and Potgieter, 2010; Nettl, 2013). On the one hand, Hopton-Jones (1995) opines that exposure to various types of traditional music associated with different ethnicities promote greater understanding of universal music rudiments such as melody, form and tone format. On the other hand, Hewitt (2009) posits

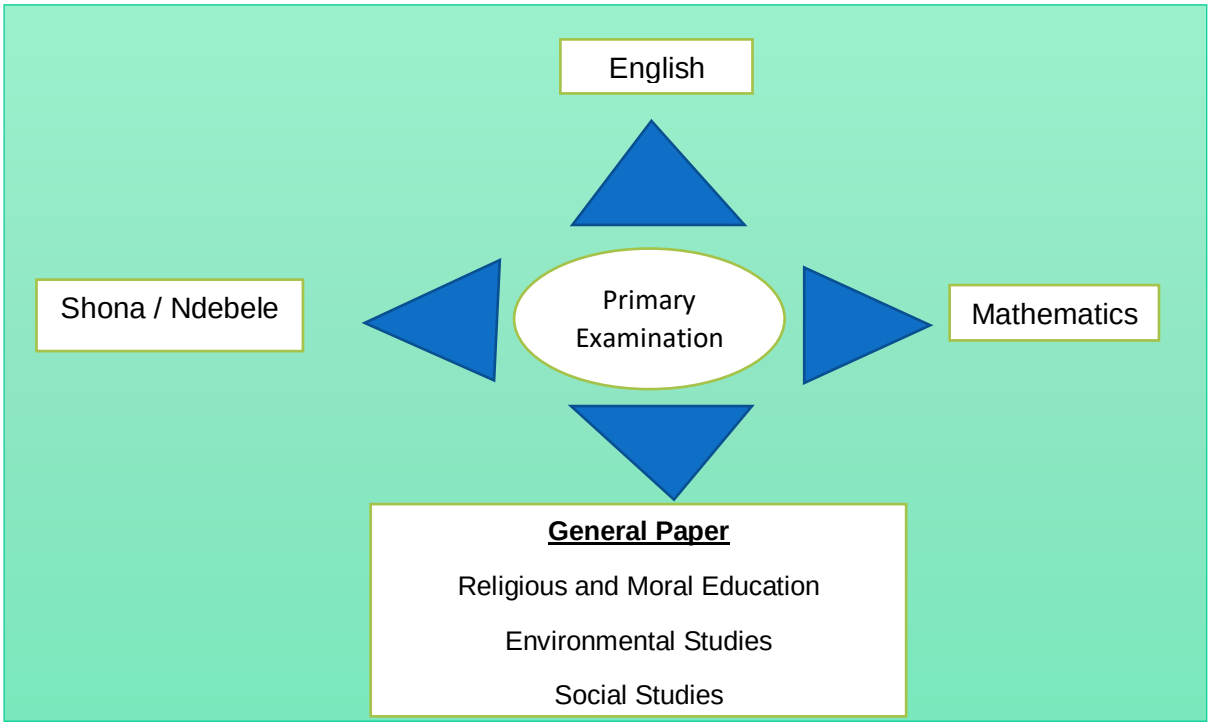
that, regardless of cultural ethnicity, religiosity and philosophical alignments, the study of musical performances should strive to fulfill three main objectives: pedagogical practices, performance practices and practices of transmission.

From a philosophical point of view, then, this study could be seen as an important post-independence education activity, one which could not only initiate a cultural arts education renaissance but also contribute to the achievement of Zimbabwe's positive interdependence. The revitalisation of indigenous African core values (such as cooperation, tolerance and integration) through cultural arts performance practices would therefore become the fundamental referral points of contemporary music education scholarship in Zimbabwe.

1.2 BACKGROUND TO THE STUDY

Although music is regarded as one of the compulsory primary school curriculum subjects in Zimbabwe, indications from even a casual observation are that several primary schools in the country do not adhere to this requirement (Palmberg, 2004; Delport and Mufute, 2010). Instead, primary level learners are required to offer a total of eleven subjects that are unequally valued in the curriculum. English, Mathematics, Shona and Ndebele are regarded as core subjects and, therefore, independently examined. The rest of the subjects, including Environmental Science, Home Economics, Guidance and Counselling, Religious and Moral Education, Social Studies and AIDS Education are written under one umbrella examination, generally referred to as the General Paper (Kanyongo, 2005:67). The diagramme which follows (Figure 1.1) illustrates the Zimbabwe Primary School examination set-up.

Figure 1.1: The Zimbabwe primary school examination set-up



Upon completing the eight-year primary school education course (Grade 0 – Grade 7), learners proceed to the secondary phase (Form 1 – Form 4) and then finally, to the high school phase (Forms 5 and 6). Secondary school subjects are categorised as Arts, Sciences, Commercial and Practical subjects. Learners are encouraged to identify subject areas which they think will guide them towards their future careers, thus creating opportunities for them to specialize (Kanyongo, 2005: 67-68) in preparation for a career. Subjects like Maths, Science, English and History at secondary level are compulsory from Form 1 to Form 4. Learners are, however, also required to choose at least one practical subject from a list that include Music, Art and Design, Food and Nutrition, Fashion and Fabrics, Brickwork, Metalwork, Woodwork and Agriculture.

The subjects chosen by learners during the secondary phase have a strong bearing on their Advanced Level studies in Forms 5 and 6. Moreover, eligibility to enrol for the Advanced Level is determined by the individual learner' academic proficiency as reflected in the General Certificate of Education – Ordinary Level (GCE-O) examinations (Kanyongo, 2005). I wish to declare right away that my study does not focus on the structure of the Zimbabwean education system *per se.* Neither does it concentrate on the curriculum provisions of secondary nor high school learning experiences in Zimbabwe. Instead, it focuses on the position and value of music in the Zimbabwean primary school curriculum strata, hence my intention to describe its worth as a 'compulsory' but non-examinable subject in Zimbabwean primary school curriculum provisions.

As indicated in **Figure 1.1**, music seems to be regarded as unworthy of inclusion even as part of the primary school general paper examination. By implication, music teaching in Zimbabwean primary schools is actually regarded as an extracurricular activity of no academic importance. Moreover, the absence of indigenous African musical arts practices in the non-examined primary school music curriculum have the effect of propagating western arts civilisation at the expense of local musical arts development and philosophical traditions in what is supposed to be a democratic Zimbabwean education system (Mavhunga, 2006). This approach to music teaching in Zimbabwean primary schools stretches far back - to the inception of westernised 'formal' education in Zimbabwe [formerly known as Rhodesia] through the enactment of discriminatory pieces of legislature.

One of these pieces of discriminatory legislature is the African Education Act of 1959. In terms of this Act, Christian religious instruction was "mandatory" for indigenous African learners but "optional" for their European counterparts (Richards and Govere, 2003:144). According to Mavhunga (2006:440), the continuation of the academic scenario created by

this stipulation in the democratic Zimbabwe alienated and, is still alienating learners “from mainstream African ways of life”. By implicitly forcing them to abandon their indigenous arts cultures through the assimilation of foreign practices that are discordant with the dictates of the African philosophy of human existence, the Zimbabwean education system is producing human beings who are neither African nor European. Instead, they become contemporary human products with no authentic identity. As such, they are very good at parroting the goodness of western art music and the magnificence of foreign value systems, cultures and practices while denouncing the beauty of their own, local musical arts practices and belief systems under the pretext that indigenous African cultural arts value systems are primitive (Mungazi, 1991).

Also, instead of aligning the primary school music curriculum to the nationalist philosophy of equity growth (Richards and Govere, 2003), the government of Zimbabwe prioritized computer education (at the expense of arts and culture), entrepreneurial skills and the development of science-related programmes to respond to the expanding industrial demands typifying the world of commerce (Kanyongo, 2005). The adoption of this position was a response to the Nziramasanga Presidential Commission of Inquiry into Education and Training (CIET) (1999), which recommended the vocationalization of the Zimbabwean school curriculum. Informing this recommendation was a thrust towards the acquisition of practice-based skills and techniques which were regarded as critical to a self-initiated industrialised national economy (Zimbabwe, 1999). As regards the instructional approach most appropriate to the acquisition of these competencies, the CIET proposed a shift from approaches that were primarily used to prepare learners for an academic examination to a more practically-oriented approach which lent itself to the development of practical and entrepreneurial skills through experiential learning.

As is the case in other historically colonised African countries, Ghana and South Africa, for example, music has never been recognised as a useful skills-based subject in the Zimbabwe primary school education curriculum, hence its exclusion as an examinable subject (Flolu and Amuah, 2003; Fredricks, 2008). In this regard, I agree with Zvobgo (1986, 1998, 1994), Mungazi (1991) and Mavhunga (2006) that the colonial education system was a well-crafted instrument for instilling severe mental subjugation. Inherited at Zimbabwe’s independence in 1980, this ‘instrument’ further developed, and is still developing, a perennial sense of cultural inferiority among indigenous Zimbabweans, convincing them of the superior quality and worth of western cultural arts practices. By implication, the inclusion of these cultural arts is still prioritised at the expense of indigenous cultural arts, in the post-colonial school

curriculum in Zimbabwe, thus tilting the matrix of socio-cultural music importance in Zimbabwe's educational arena against indigenous varieties.

From my close to twenty years of music teaching experience in several African school settings (both in South Africa and Zimbabwe), I have observed that there is still considerable silence regarding the inclusion of indigenous African instrumental performance as curriculum content materials for learners at primary and secondary school levels. This personal observation of mine confirms findings by Vandeyar and Amin (2014) that indigenous African arts as a culture-rich resource material bedrock have not been regarded as worthwhile examinable music content for inclusion in post-independence African schools' education systems. Notwithstanding DeLorenzo's (2012) recommendation that music performances outside the school curriculum should not be regarded as complementary to but as the substantive basis of curriculum innovation and development in democratic societies, this has still not happened. African musical performance practices are still used as extramural entertainment activities in most primary and secondary schools and are, therefore, not regarded as 'examinable'. In Zimbabwe, these 'entertaining' performances are choreographed in preparation for the visit of important government officials and/or other visitors of repute - officials from donor communities.

In well-resourced public learning institutions, such as Kutama Boys High and Marist High schools in the Mashonaland West and Manicaland provinces, 'western' musical instruments are freely available. Music lessons (for those learners who wish to pursue music-related careers) are conducted in preparation for external examinations conducted by international schools of music - such as the *Associated Board of the Royal School of Music* (ABRSM) of the United Kingdom and University of South Africa (UNISA) piano performance examinations – music being a compulsory but not an examinable school subject.

The absence of indigenous African musical instruments in the school curriculum is, thus, a testimony that performance ability in instrumental musicology in Zimbabwean primary schools is only available in western instruments such as the piano, cello and the violin. By implication, African learners' instrumental musical aptitude is recognized via the western music intellectual microscope (Mapoma, 2001). Like Drummond (2010), I would argue that the school should be expected to reflect and protect the community's cultural philosophy, identity and compositional design through the practice of local arts activities within its boundaries (Drummond, 2010). Hence, I agree with Agawu (2003) that the current examination and evaluation of indigenous African music, based as it is on foreign philosophical educational standards and perspectives, distances learners from their indigenous cultures.

Using the results of my study as basis, I want to propagate the inclusion of indigenous African instruments as part of an examinable music education curriculum for primary school learning in Zimbabwe. I want to do this because I believe there is immeasurable human rights value in the resuscitation of degraded indigenous African cultural arts practices that are heading towards total extinction (Bauer, 2009). Based on this assumption, as well as on the assumption that the current scenario of music education in the country technically avoids the kind of culture-inclined resource materials that reflect the pluralistic nature of the Zimbabwean societal composition, my research puts to rigorous test the requirement to derive music resource materials for teaching purposes from "socio-political and cultural contexts" (CDU 1989:1), rather than from Western contexts. Should my research yield the expected results, the current primary school music curriculum in Zimbabwe can therefore not remain unchanged: innovation will be imperative.

I agree with Nzewi (2007:6) that the epistemology of African musicology anchors around the need to negotiate the scholarship advancement of indigenous African instrumental performances. Accepting this, he claims, could mandate "a written repertory" that rationalises the application of music notation for widened arts appreciation in the global market. It is my understanding therefore, that the restriction of indigenous African arts to traditional socio-cultural and religious circumstantial confinements relegates them to the periphery of global cultural arts significance. It is to counteract this outcome that I move for the according of equal status to indigenous African instruments in the primary school music education curriculum in Zimbabwe.

The pedagogy of teaching indigenous African instruments also requires careful consideration. Nzewi (2007:7) has already identified a number of Afro-based instrumental performance theories that could be utilised as pedagogical foundation for further research on their applicability and use in contemporary African school settings. Because the current crop of music educators in Zimbabwe seems to be pedagogically inept at music teaching (Delport and Mufute, 2010) and since reading and writing abilities are not used as measuring standards for indigenous African instrumental performance aptitudes and expertise development, Sowande (1967) proposes that semi- or non-literate indigenous African cultural arts exponents from surrounding communities of practice should be given the opportunity to give public lectures and workshops on African musical pedagogy to these teachers. Following these 'teaching events' attending music educators should then prepare a written repertory of new pedagogical approaches to contemporary musical arts learning in post-independence Africa which is worth sharing with other teachers.

With regard to the existence and functions of music curricula, Flolu (2005) posits that every indigenous African cultural system already has a set of curriculum systems in place. Because these 'curricula' focus on musical knowledge transmission, performance practices and pedagogical preferences, not on musical theory, it would be difficult to incorporate them into western teacher education programmes and/or to out-maneuvour them through the application of computer technology. Since education systems all over the world are, however, moving towards the computerisation of learning systems, I would suggest that computer technology be used to at least create indigenous African music education data bases as this would (a) give researchers, educators and composers access to information which they might not have had, and (b) enable them to compare and evaluate various performance strategies for possible application in their specific educational contexts (Bertin-Mahieux *et al*., 2008).

1.3 INSTRUMENTS OF FOCUS

As previously mentioned in the introduction, three indigenous African instruments were selected as instruments of focus in this study. These are *marimba* (African xylophone), *ngoma* (African drum) and *hosho* (Africa percussion shakers), illustrated in **Figure 1.2**. Since indigenous African instrumental performance practices are inseparable from body movement and voice accompaniment, I also discuss the relevance of dance and voice accompaniment, as 'supplementary instruments', in my study.

Figure 1.2: Showing instruments of focus

The subsections which follow are devoted to the description of each of the instruments of focus (*marimba*, *ngoma, hosho*) in my study as well as of related auxiliary, but inseparable, musical instruments (dance, voice).

1.3.1 Marimba

Functional indigenous African marimba music is provided not as a solo but as an ensemble performance. Four members (each marimba piece is also referred to as a member of the ensemble) constitute a core African marimba ensemble package. Each member is assigned specific roles: the treble (soprano), tenor, baritone and bass. Should financial resources permit, more marimba pieces could be purchased to take care of the polyrhythmic, improvisational and harmonic requirements of the marimba music genre. The responsibilities of each member during performances are described in the following subsection.

1.3.1.1 Treble

The treble is usually the smallest in structure and highest in pitch. It is made up of two octaves hence, the lower octave is a C major range. The first note of the treble or the key marked C, which is the root note of the tonic chord of key C major, is pitched to the piano's middle C. Its upper octave is built on the lower octave to give a higher-pitched range of the main soprano melody. The treble / soprano provides melody leadership of all songs because of the sharp tone quality from its highest notes in the upper octave. The lower octave provides variations, harmony and, to a greater extent, sub-melodic lines, should there be two or more trebles. Interestingly, the lower octave of the treble marimba picks some of the notes of the upper octave of the tenor marimba. The Zimbabwean version of treble marimba is performed in a sitting position because of its size.

1.3.1.2 Tenor

The upper octave of the tenor marimba is built on the lower octave of the treble. The tenor is usually assigned accompaniment roles, hence the need to maintain the tonic, subdominant and dominant zones of songs. Since the treble gives call lines (*kushaura*), tenor marimba is supposed to give the response lines (*kudaira*). In the event of more than one tenor performing in an ensemble, the additional tenor(s) must create additional lines responding to the first tenor, with the lower octave of the tenor marimba picking some of the baritone notes.

1.3.1.3 Baritone

The baritone carries nearly the same pitch range as the lower octave of the tenor marimba. Missing in the baritone is the F sharp and B notes, two notes below the tenor (clearly, these notes are G and A). From the baritone, there should come a lot of broken and detectable sounds, the execution of which should naturally respond to the leading melody of the soprano and, inevitably, to the tenor. Baritone lines therefore cut across the entire ensemble and irresistibly hold the whole response package together.

1.3.1.4 Bass

The bass is the lowest member of the ensemble. The upper bass register is the same in pitch as the lower baritone register, but four notes lower than the baritone. The bass line should be strictly reserved for accompaniment, with the bass player executing singular but firm notes. While the baritone holds the whole response package together, the bass holds the entire ensemble together, distinctively informing the players of the tonic, sub-dominant and dominant zones of songs, and setting audible sounds to detect the song tempo.

1.3.2 Ngoma

Ngoma is a Shona term referring to the African drum. Bebey (1975) and Njoku (1993) point out that the drum is the most common instrument that has been visible in several African ethnicities whose cultural significance is unquestionable. The research designates the drum as one of the complementary instruments to accompany marimba which is the primary instrument of this study (Anku 1999, Chukwu 2011).

The teaching of drums as accompaniment to marimba requires Afrocentric pedagogical approaches and theories. In this regard Yao Younge (2011:10) then, advises that learners and teachers are expected to go in villages to receive culture-informed *ngoma* playing techniques that they can transfer to and propagate into the westernised primary school music education curriculum in contemporary school organisations, thus promoting the acknowledgement of Afrocentric musical arts philosophies as valuable education parameters in Africa.

Because African drums have distinguished social functions - political, ritual, recreational and spiritual / religious (Levine, 2005) - I posit that the transplanting of *ngoma* performance techniques into school curricular activities from culturally unsanctioned resources and/or

persons in cities and ghettos is self-defeating because they do not have any traceable cultural mandate. What is important is to identify indigenous African music practitioners from communities of practice with traceable cultural references as support staff for specific education districts and departments. Coupling their expertise with those of experienced primary school music educators will, I would argue, ensure that learners are drawn as close to their indigenous musical arts cultural practices as much as possible.

While marimba performances encourage social interdependence, the drum, in addition to its other attributes, instills discipline and order in societies. Philosophically, I therefore posit that, social interdependence plus discipline and order equal national stability, tolerance and respect for human uniqueness. Likewise, playing different instruments in a single performance would, according to me, give rise to and intensify cultural inclusivity through arts performance while participants are, at the same time, celebrating the ethnic exclusivities of their social identities. My emphasis on the celebration of ethnic exclusivity is not intended to pursue frivolous 'secessionist' desires from the African musical philosophical purview and performance aptitude expressivity. Neither do I suggest an antagonistic expressive reproach against diverse cultural and ethnic groupings. My intention with this study is simply to promote the preservation of cultural arts uniqueness in an all-encompassing music education curriculum for the contemporary primary school learning education system in Zimbabwe and beyond.

1.3.3 Hosho

The use of *hosho* instrumental performance among the Shona, Karanga and Ndebele people of Zimbabwe stretches far back, from the earliest of times. Since then, its role has never been transformed beyond auxiliary attachment to mainstream instruments such as *mbira* and *ngoma,* both of which have spiritual connotations (Chivaura, 2006; Matiure, 2011). Community music-making of several ethnic traditions in Zimbabwe assign *hosho* percussive accompaniment roles which augment larger instrumental ensemble performances. However, some kind of *mahon'era / mazembera* (phonesthetics) distinguishes indigenous Zimbabwean musical traditions from the musical cultures of the rest of world. Conversely, *hosho* in the Ndau ethnic community is not regarded as a back-up to any other instrument, neither African nor western. Instead, *hosho* performances have been central to Ndau healing processes, ancestral worship, courtship and thanksgiving ceremonies. My decision to include *hosho* as one of the three instruments of focus in this study is intended to establish, to some extent, its worth as an 'independent' instrument critical to the execution of specific cultural ceremonies amongst the Ndau people of Zimbabwe.

1.3.4 Body Movement

Indigenous African instrumental performances demand high level motor performance skills, particularly with regard to the impact of body movement as a means of conveying and interpreting meaning (Broughton and Stevens, 2009). Given the wide-spread use of CDs and MP3s for audio-communication it is not only acceptable but critical to find answers to the question, *"How does body movement enhance the conveyance of meaning and articulate expertise in indigenous African instrumental performance events?"* In an attempt to answer the question above, Camurri, Lagerlof and Volpe (2003) highlight the role that non-verbal behaviours and gestures play in augmenting musical texts. According to Schutz and Kubovy (2006), gestures not only communicate emotions but also enhance the conveyance of meaning as well as musicality and expressivity in several indigenous African musical performances.

Because movement of body occurs spontaneously in speech communication, it follows that choreographed movements in the form of dance keep viewers' attention focused on the unfolding episodes of a performance (Juslin, 2003). As is the case in live performances of other genres such as jazz, visual perceptions that develop from non-verbal body movements are critical to interpersonal communication, not only in establishing a performer-audience relationship but also within the performing group (Schutz, 2008). Notably, the intentions of a performance are usually more realisable through watching than through mere listening. Consequently, according to Broughton and Stevens (2009), limited movement undermines the transfer of meaning from performer-musician to the audience.

Stage management - in terms of attire and attractiveness - also has an effect on audience interest. The better these are managed the more likely it is that no musical ideas will be lost in the viewing of an episode. Thus, the visual quality of a musical performance, the level of the group's collective presentation as well as stage sensitivity and expressivity increase or decrease the effectiveness of meaning conveyance (Broughton and Stevens, 2009). I agree with McCaren (1988) that a performer's instigation of aural, visual and body movement towards aesthetical provocation acts as a stimulus to the development of multi-modal perceptions in the minds of the audience.

Although culturally specific to some extent, Juslin *et al*. (2008) are of the opinion that live musical performances impact positively on the emotional development of all listeners. Because music cuts across cultures (Kruger, 2005), it is the ways in which instrumental performers use their manipulative skills that form the basis for the substantive interpretation of meaning by the audience, thus intensifying emotional satisfaction. Therefore, and while on stage, performers need to be highly sensitive to the desires and expectations of their

listeners, regarding it as of utmost importance in all musical arts performances (Dahl and Friberg, 2004).

1.3.4 Voice

Voice is another common musical 'instrument' utilized by all ethnicities across the world (Zimbabwe, 2005). Unlike other instruments associated with spiritual connotations, voice is a musical performance instrument that transcends cultural barriers and diversities. This makes it applicable to all musical performances regardless of socio-cultural and/or contextual demarcations. Even from birth "the human voice is one of the most attractive stimuli to human beings", a fundamental music instrument that can be found and utilised as an educational tool at no cost whatsoever (Marcus, 2012).

My decision to include voice as one of the complementary instruments in this study is premised on the understanding that the ultimate meaning of *marimba, ngoma* and *hosho* performances usually includes a voice complement. Recognizing the stimulus provided by voice accompaniment in a musical performance strengthens my intention to recommend the inclusion of instrumental performance practices as valuable culture-informed musical arts activities in the westernised music education programme in Zimbabwe. Like Schubert and Wolfe (2016) I am convinced that voice enhances the communication of ideas in any instrumental performance regardless of the cultural, religious and socio-ecological diversities of either the performers or the audience.

1.4 JUSTIFICATION FOR CHOOSING MARIMBA AS THE MAIN INSTRUMENT

While Ndau music genres such as *zvipunha, zvimworoni, zvidzimba* and *nyamusoro* are the main sources of my song categorisation, I have, as indicated earlier, chosen the marimba as my main instrument of focus (with *ngoma* and *hosho* included as secondary / complementary instruments) in this study. I had three reasons for doing so.

In the first instance, the marimba is not tribally, regionally or continentally exclusive. In fact, marimba music has become the *lingua franca* of African music in many countries of the world. Its lyrical content is derived from the majority of cultural ethnicities and languages found in different parts of the world. Unlike other, culture-specific instruments (such as *mbira, chigufe, magagada, mazambi / chimazambi, nyere*), marimba music has become a meeting point for several African genres. For this reason, marimba music is prevalent not only in Africa, but also on continents in other parts of the world, such as the United States of America (USA), Asia and Europe. I therefore have reason to think that the evidence

presented and the ideas expressed in my study shall strike a chord in the majority of post-independence primary schools all over the world.

In the second instance, as elaborated in sub-section **1.5** of this chapter (Locating myself within the study), my apprenticeship encounter under the mentorship of my grandfather *Sekuru* Chinyangana Magezausoni Notah (more than 30 years ago) was primarily focused on marimba instrumental musicology. Thus, for the greater part of my childhood and through adolescence, I was exposed to a variety of Ndau marimba music and other related stylistic genres such as *zvipunha, zvimworoni, zvidzimba, chinyambera* and *nyamusoro*. As a result, I managed to acquire competent marimba compositional and improvisational skills which, later in life, influenced my choice to specialise in indigenous African music during my initial and continued professional teacher development initiatives in Southern African institutions of higher learning.

In the third instance, based on the diatonic disambiguation of the marimba design, it is possible to make academic and artistic references to musical elements derived from modes and transposition of the 'piano-related white note scale' namely; {C-D-E-F-G-A-B-C}. These scales form the basis for marimba musical performance practices. Rudiments of music theory such as intervals, chords, melody, harmony, major and minor scales make it possible for marimba to be juxtaposed as an African 'music theory instrument' in the same way piano is to western music.

As to the inclusion of *ngoma* and *hosho* as complementary instruments to the marimba, I was motivated by the fact that they are visible in the majority of indigenous African cultural arts performance communities, unlike other local instruments such as *mbira*, *chigufe* and *magagada,* which are not. Their high visibility suggests that their inclusion in post-independence school curricula in Zimbabwe would be a sensible move since most learners will be able to easily identify and manipulate them for academic advancement purposes. Also, marimba, *ngoma* and *hosho* instruments are not only interdependent and cordial, but are also inter-dependent and, therefore, inseparable during musical arts presentations. Used together, they have the potential to create what could best be described as 'ultimate sound magnificence'.

1.5 LOCATING MYSELF WITHIN THE STUDY

Since my early childhood, I have been a passionate singer and dedicated marimba music enthusiast. My voice could be heard in the village rehearsing different songs, ranging from

our Ndau cultural repertory to contemporary *sungura*[1], reggae, jazz and gospel hit songs. I could choose my day's repertoire from memory with such ease that several of my peers would request me to 'change the album' from traditional to modern hit songs (and vice versa) as they ululated and chanted supporting Ndau idioms in appreciation. Music became such an intrinsic part of my life that, without singing, instrumental performance and watching other people's performances, I felt almost 'empty'.

My love of music started with my grandfather *Sekuru*[2] Chinyangana Magezausoni Notah. One of the oldest and finest pre-independence Ndau marimba performers, he had gained great respect from people of all ages in his (Ndau) ethnic group. His prowess in indigenous African music and the creative manipulation of the marimba instrument, which he played by ear, earned him the nickname '*Nzevemugaba'* (literally meaning ear into the calabash). According to other cultural arts exponents in our ethnic community - *Sekuru* Zharara Zhazhu and *Mbuya*[3] Makoto Chitukutuku, *Mbuya* Chemusina Mwadzereka and *Mbuya* Kiase Zhonje – my grandfather, *Sekuru* Magezausoni, had the ability to translate the chirping of birds, various animal noises and even the sounds made by a newly born baby, into marimba song tunes.

As my father was always away, working in the mines at Wenela (Republic of South Africa), my brothers and I spent most afternoons with our grandfather, admiring both his *mudhombo*[4] snuff sniffing ritual and the setting up of his marimba set. The marimba set, consisting of nine pieces - three trebles, two tenors, two baritones, and two bass marimba pieces - was firmly fixed to the ground under one of his biggest mango trees. My grandfather could therefore not change the venue of his rehearsals. It was here where my brothers and I listened to and watched in awe as my grandfather rehearsed an amazingly wide range of marimba performance styles and presentations. Sometimes my brothers and I were even invited for private and individualised coaching, a rare privilege for all of us.

Later, because of our enthusiasm and the polygamous nature of our family structure, *Sekuru* Magezausoni suggested that we set up a family marimba band. Considering the stylistic expressive skills my brothers and I acquired as my grandfather's 'apprentices', we unanimously endorsed this idea. We named it **Bandura Matanda Marimba Band,** which,

[1] *Sungura* is Shona musical term referring to the post-independence Zimbabwean music genre that was pioneered by Ephraim Joe and the band called *Sungura* Boys. Notable members of the original *Sungura* Boys band include the late John Chibadura, Simon Chimbetu, Michael Jambo, and System Tazvida. Late in the early 1990s, most of these band members forged their own bands that proved very successful mainly because of the apprenticeship program they went through under the *Sungura* founder, Ephraim Joe.
[2] *Sekuru* is a Shona term to mean grandfather.
[3] Mbuya is a Shona term to mean grandmother.
[4] *Mudhombo* is a Shona tern referring to Zimbabwean snuff that is prepared from tobacco.

translated into English, means the 'Splitting Logs Marimba Band'. I distinctly remember our last album, *'Kokoriko Jongwe rarira'* (the cock has crowed), which was released in 1988, at a Ndau Arts Festival celebrating the new yam harvest because a few days later, *Sekuru* Magezausoni died peacefully in his sleep. At his funeral, community elders requested the Bandura Matanda Marimba band group to bid farewell to their mentor in a stylistic indigenous Ndau cultural arts fashion, thus initiating him into the ancestral world.

What I distinctly remember from my marimba 'lessons' under the tutelage of my grandfather, is the emotional satisfaction I derived from a day's well-chosen repertoire. This feeling strengthened my motivation to create unique lyrics of my own and inspired me to become an accomplished contemporary music educator of outstanding performance quality. To me, indigenous African instrumental performance is a passion, an art, and an aesthetic cultural endeavour that can be expressed in hundreds of different ways. My motivation then, to embark on this study emanates from my view of indigenous instrumental musicology as an integral part of my identity and my relationship with others in my neighbourhood.

Much like political affiliation, my marimba musical preference, while primarily personal, presents me with numerous opportunities to share my performance ideas with others, also in the context of curriculum development. My personal experiences in marimba performances taught me that music unifies people and, therefore, has the potential to serve as a foundation for national solidarity and stability. It also helped me to understand how culture, as a way of life (Kruger, 2005), could become a medium of communication between strangers (Ebeli, 2015). Viewed from this perspective, marimba performances helped me to maintain and regulate my behaviour in different societies.

I admit that my early childhood exposure to marimba music was the impetus towards the career and curriculum paths I have followed in my life thus far. As a teacher (for close to twenty years), on my travels across Europe and the Scandinavian countries (2011/2012), and as a researcher (at present) I learnt that music is a two-way communication channel: it not only creates opportunities for the 'sender' (the musical performer in this case) to express him/herself but also to respond to the expressions of his/her co-performers and audience. It was during my tour of Finland in 2011 and 2012 where this lesson really hit home. More specifically, my three-month stay at the University of Jyvaskyla (JyU), taught me much about relating to people of diverse cultural backgrounds, ethnicity and their different philosophical understandings of music.

The marimba band I started at JyU was made up of participants from selected countries of the world. Almost instinctively, marimba music helped band members to befriend one another. None of us were able to, or attempted to, use one another's mother tongues but as

we got to know one another we started conversing through marimba. It was then that I came to realise that marimba music, in helping us to non-verbally communicate our emotional attachment to each other, had the power to transcend cultural barriers.

The marimba knowledge, skills and attitudes I acquired from *Sekuru* Magezausoni Notah (my grandfather), supports the argument put forward by Le Bomin *et al.* (2016) that cultural arts traits are easily transferrable from family legendary genealogies to younger generations, provided that appropriate cultural transmission strategies are applied. His marimba performance legacy is still 'flowing in my blood'. It is this legacy, coupled with lessons learnt from my teaching studies and international travel, which spurred me on to embark on a research venture which could lead to the elevation of indigenous music to its rightful place in Zimbabwean schools. More specifically, I felt that I should convince Zimbabwean music educators that the most reliable avenue of doing so is through the exposure of their learners to the kind of apprenticeship encounter my brothers and I had with my grandfather.

1.6 PROBLEM STATEMENT

Regardless of the educational level concerned, music education in Zimbabwe includes more western than indigenous African music content. This is the case notwithstanding the availability of a wide range of African instruments that could be used as the resource base for curriculum development in Zimbabwe (Andang'o, 2009). The skewed nature of the current music education curriculum programme technically avoids the inclusion of indigenous African musical resources as part of in-class music education teaching and learning in Zimbabwean schools. By implication, similar to the situation in Zambia (Mwesa, 2005), African learners' music education in Zimbabwe is informed by western musical arts perspectives.

Added to this, which is a matter of concern, very few schools in the country can afford to purchase western instruments like pianos, violins and cellos. Neither, in most cases, can the average African learner afford to purchase musical instruments for regular practice. Consequently, sufficient music resource materials in schools is unavailable, thus constituting a notable music education setback in Zimbabwe. What is required is a music education curriculum that is derived from indigenous African musical arts practices, practices with which learners can easily identify as part of what could be called 'a significant element towards the decolonisation of the Zimbabwean curriculum'.

As mentioned previously, three indigenous African instruments – the *marimba* (African xylophone), *ngoma* (African drum) and *hosho* (African shakers) - were selected as instruments of focus in this study, primarily because of the inseparability of their cultural

proximity. Because their use is common in all the ethnic groups in the country the ideas propagated in my study should be easily accepted by teachers and learners in the majority of primary schools in Zimbabwe. As indicated in the introduction to this chapter, the *mbira*[5]*, chipendani*[6]*, marimba, chigufe*[7] and *hosho*[8] are readily available to all Zimbabweans. Informing the choice of the marimba as principal instrument in this study is the assumption that its performance would teach learners to collaborate with one another. The inclusion of voice and body movement on the other hand would maximise learner participation because every child who is able to speak and move will be included in the learning process, thus promoting the positive interdependence of all in academic activities (Skipper *et al*., 2008).

In this regard, two forms of interdependence, highlighted by Taggar and Hainnes (2006:212) as integral to success in collaborative learning situations are 'task' and 'outcome'. While task interdependence focuses on structural features that include the existing relations between members in a group, outcome interdependence is concerned with how committed individual members within a group are towards achieving the goals of the entire group (Van der Vert and Van de Vliert, 2001:51). Technically, task and outcome interdependence are independent of each other: each can therefore exist without the other but can also overlap towards a common end (Skipper *et al.,* 2008:41-42).

The main question guiding my study is, '*How can the indigenous musical arts knowledge of local African communities be incorporated in the contemporary primary school music education curriculum for Zimbabwe?'*

Arising from the main question are three sub questions, namely:

- What is the nature of the current school curriculum in relation to the cultural significance of indigenous African musical performances in the Zimbabwean education system?
- What are the educational implications of using culture-inclined resource materials in the Zimbabwean music education curriculum?
- Which pedagogical competencies (skills and knowledge) are required of music educators to facilitate the teaching and assessment of African instrumental performance as part of a music education curriculum in Zimbabwe?

[5] *Mbira* is an indigenous Zimbabwean instrument that is sometimes referred to as the thumb piano. It is a ceremonial traditional instrument played to communicate with the Shona ancestral world.
[6] *Chipendani* is a Zimbabwean musical mouth bow that is played as a person walks alone or is herding cattle.
[7] *Chigufe* is a flute-like Zimbabwean indigenous instrument.
[8] *Hosho* is a Zimbabwean musical instrument consisting of a pair of maranka (*mapudzi* in Shona) gourds with seeds inside. Hosho (both singular and plural) are used to accompany other instruments such as marimba, mbira and voice.

1.7 RESEARCH AIM AND OBJECTIVES

The main aim of this research is to establish the value of incorporating indigenous African musical arts performances in the development of primary school music education curriculum for Zimbabwe. To this purpose I have set myself three objectives, namely:

- To examine the nature of a music education curriculum, with particular reference to the importance of indigenous African instruments as part of the primary school curriculum in Zimbabwe;
- To identify the educational implications of using culture-related resource stuff for the teaching of music at primary level in Zimbabwe, and
- To identify the requisite pedagogical competencies that music educators should demonstrate in order to facilitate the teaching and assessment of African instrumental mastery in Zimbabwean primary schools.

1.8 RATIONALE FOR THE STUDY

My study argues for the use of indigenous African musical instruments in classroom music education in Zimbabwean primary schools. Since school teaching and learning content as well as the pedagogies regarded as most appropriate to these are typically spelt out in a curriculum, international perspectives on the development and design of curricula in general as well as on the need to link education and indigenous cultures for contemporary schooling in Africa (African Union [AU] *Social Policy Framework for Africa* [SPFA], 2008) form part of my study. Informing the latter emphasis is the assumption that curriculum development for music in African educational contexts should, amongst others, have the preservation of indigenous music as purpose since it could, like musical arts everywhere, facilitate social integration, thus contribution to greater respect for the human rights of all people.

The protection of cultural rights as a critical feature of educational development was highlighted in the *Common African Position (CAP)* document of the African Union as part of the post-2015 Development Agenda programme. The same document emphasises the need to include indigenous cultural arts performances in the formal school curricula for African learners. In this regard, the content of an African musical arts education curriculum has to be informed by indigenous philosophical conceptions and pedagogical underpinnings. Only when the value of indigenous knowledge systems is reflected in the content of the school curricula in formerly colonised countries (Freire, 1970), will decolonisation of the mind be possible. Only when cultural arts education activities in post-independence African States

are no longer aligned to the philosophical perceptions of their former colonisers will the school curriculum resonate with the community's cultural needs and expectations (Ndlovu and Masuku, 2004).

According to Ndlovu and Masuku (ibid), school curricula in Zimbabwe still expose learners to western rather than home-grown cultural arts knowledge and performance practices. Even the curriculum blueprints for a new, post-colonial, Zimbabwe Primary School Music syllabus (ZPSMS), according to Chipendo (2014), are still heavily tilted in favour of western musical arts education. Such exposure at the expense of traditional African knowledge not only distances learners from their indigenous cultures but also threatens the sanctity of African cultural arts philosophical authority (Yao Younge, 2011). Not only does the imposition of foreign arts educational ideologies constitute mental injury and technique enslavement among African learners (Nzewi *et al.,* 2008), but it undermines and even prevents the move towards the equality of all human species the world over (Freire, 1974). It follows, therefore, that the decolonisation of the subjugated African mind through appropriate knowledge identification, purification and transmission in the contemporary Zimbabwean education system is a necessary preliminary undertaking towards the recognition of indigenous peoples as 'equal' human.

Informed by these arguments, I concur with Graham's (1989: 289) views on the need for reasonable inclusivity and a fusion of divergent musical opinions and content manipulations towards musical hybridism in the Zimbabwean musical arts education milieu. In doing so, traditional African and western musical elements would be aligned in ways that should attract "both domestic and international audiences". By implication, those tasked with the design of musical arts curricula for Zimbabwean primary schools should "vacate the traditional European institutional museum and enter the real dynamic world of cross-fertilisation" (Skeef, 1999:331).

It is my understanding then, that, incorporating African instrumental musicology as part of the school curriculum in Zimbabwe could be viewed as a reputable way to claim cultural sovereignty against the mind-crippling effects of neo-colonialism which presents western musical arts performances as the only examples of perfect, worthwhile music education initiatives for contemporary schooling in Africa. I would further argue that the current situation in Zimbabwe is therefore helping to propagate the superiority and comprehensiveness of western musical arts civilisation.

1.9 SIGINIFICANCE OF THE STUDY

My study on the value of indigenous African instrumental performance practices as part of the school curriculum for music education in Zimbabwe could have significance for the Zimbabwean education system in several ways. Firstly, it could equip pre-service music educators with pedagogical competencies that will enhance their capacity to design music and movement activities for primary school music education in Zimbabwe. Secondly, these learning activities will provide a strong foundation for the appreciation of 'music of the other', thus minimising prejudicial distinctions against particular ethnic groups in a racially diversified Zimbabwean society.

Thirdly, the study aims to correct the view that indigenous musical performances are appropriate only for amusement and relaxation. This view, I would argue, is not only inconsistent with African value systems but also devaluing (Nzewi *et al.,* 2008). By unveiling the cultural value of *marimba, ngoma* and *hosho* music, creating an awareness of existing literature on music teaching and learning, and describing pedagogical approaches appropriate to the teaching of indigenous and other types of music, my study could fill a void in the Zimbabwean education system that has been there since independence in April 1980.

The repertoire of literature on music education covered in my study, as well as my research findings and recommendations should enable music educators at schools to merge my performance ideas with those informing the current 'westernised' curriculum. In this respect, Eze (2014) indicates that the existence of various music genres of African traditional descent indicates the availability of a variety of teaching resource materials and approaches which could be realigned to match the dynamic nature of contemporary cultures in Africa. In fact, I would suggest that IKS could be regarded as a framework that is going through an intellectual evolution that will result in its declaration as a culturally defined theoretical framework which could be used in the study of social sciences in future.

My study can thus be placed within the broader framework of Indigenous Knowledge Systems (IKS) in general and Indigenous Musical Knowledge (IMK) in particular as respectively defined by Masoga (2005) and Kruger (2005). To the extent possible, this study could be regarded as a valuable contribution to the generation of new knowledge on creative music teaching and learning methods. Its emphasis on *marimba, ngoma* and *hosho* ensemble performances could, moreover, contribute to the preservation and extension of Africa's rich wealth of indigenous knowledge bases and their alignment to African philosophical ensemble performance guidelines.

1.10 CONCEPT CLARIFICATION

To ensure that the meanings readers of my research report attach to the key concepts in my study are the same as those I attach to them, I have briefly defined them in this section. A more detailed discussion of these concepts can be found in Chapter 2, the Literature Review.

1.10.1 Afrocentricity

Afrocentricity refers to the intellectual discourse where the phenomenon under study is viewed, analysed and understood from perspectives of the African person. Asante (1988, 1991, 1998) is of the opinion that perceiving the world through Afrocentric lenses aim towards reconstructing African classical and intellectual legacy with the intention to build a body of contemporary human social sciences and revived African cultural arts traditions. However, Asante further argues that, Africans should refuse being subjected as subjugated peoples but rather should aim to consolidate African philosophical purviews through distinguishable intellectual reasoning in knowledge construction. Afrocentric scholars, curriculum developers and researchers are, therefore, expected to design frameworks for the reconstruction of authentic African philosophical arts cosmoses that are centred on acceptable values, moral, virtues and practices for possible application in contemporary African education systems (Williams, 1974).

1.10.2 Assessment

Taras (2005), citing Parkes (2010:98) equates assessment with the judgment of students' work at two levels - assessment *for* learning (formative), and assessment *of* learning (summative). Assessment for learning normally occurs in the course of teaching, with teachers using it to scaffold learning to facilitate progressive conceptual understanding. Assessment of learning, on the other hand is used to categorise learners in terms of their demonstrated levels of proficiency (Rust 2002). Since reliable assessments increase learners' desire to achieve (Shephard 2000), assessment of learning has to be valid and reliable (Tummons, 2010).

1.10.3 Competence

According to McClelland (1973), competence is the accumulated ability to efficiently execute particular activities. Moreover, according to Harter (1982) learners' self-esteem increases as they become more competent in the execution of specific educational tasks. Linked to the study of music, this could mean that musicians and/or music teachers could increase both learners' competence and their self-esteem in music composition and performances by

allowing learners to participate in these activities. It could therefore be assumed that modelling their 'music mentors' competence in music performances implies that the acquisition of music skills that are culture specific rather than universal, contrary to the general assumption that music transcends cultural barriers and boundaries (Cross and Road, 2001).

1.10.4 Curriculum

Because the term, "curriculum", represents the essence of the study it is extensively used. According to Nelson (1994), the term refers to all the planned teaching and learning activities in schools that have the realisation of defined educational goals, visions and societal aspirations as purpose. Posner and Rudnitsky (1997) therefore regard the curriculum as those learning experiences that define worthwhile ideas enshrined in teaching and learning course outlines. In my study, the focus is on the development of a curriculum framework which incorporates indigenous African instruments as part of the education initiatives in Zimbabwe.

1.10.5 Curriculum development

Oliva (1992) views curriculum development as a continuous process involving the planning, implementation and evaluation of learning programmes with the intention to improve learner competence. Development usually starts with the acknowledgement of educational limitations reflected in an existing curriculum document. Involving assessment of the founding objectives, learning experiences, teaching procedures and evaluation, curriculum development is therefore not a learning episode but a long-term process aimed at educational improvement (Wolf, 2007).

1.10.6 Curriculum development model

Harden *et al.* (1984) define a model as a practice-based simplified version of a concept, phenomenon, relationship, structure, system or an aspect of the real world. A curriculum development model could, therefore, be described as a process which involves the planning, implementation and evaluation of academic instruction. In this regard, according to Walker (1971), Monk and Osborne (1997), curriculum development is a continuous process. Therefore, the model should start by acknowledging the existence of educational limitations in the current curriculum document prior to offering prescriptions as to how the identified challenges could be transformed into observable benefits in the teaching and learning process.

1.10.7 Evaluation

Evaluation is a methodological activity aimed at categorizing the relevance of learning experiences basing on specified set standards and goals. Hale and Green (2009:30) emphasize that evaluation of performance and measurement of achievement form the basic foundation of educational initiatives and processes. By implication, effective learning depends on the knowledge or results of previous tasks with sample answers being availed to learners (Yorke 2003).

1.10.8 Indigenous African Education (IAE)

Indigenous African Education (IAE) could be described as what Africans in pre-colonial societies believed were worthwhile ideas that separated knowledge from non-knowledge. According to Bah-Diallo (1997), Nwanosike and Onyije (2011), the major purpose of indigenous African education is the forming of a 'complete' human being, one who is selfless, cultured and sensitive to the needs of others in the neighbourhood. It follows that, since the community is the "principal educator", cultural identity plays a significant role in the development of an indigenous African education curriculum (Semali, 1999:15). In other words, traditional African education is inseparable from the people who practice it because it is a way of life (Kruger, 2005). By implication, participation in cultural arts performances is an educational activity.

1.10.9 Indigenous Knowledge systems (IKS)

Masoga (2006), Sithole (2007) and Breidlid (2009) describe IKS as a set of beliefs, customs, values and practices passed on from generation to generation, in specific communities, located in specified geographies and environments that are usually distanced from modern technological sophistications. The idea of indigenous knowledge is not necessarily about instrumental performance, dance exhibitions or singing songs of local religions alone: it is a particular reference to the origins of specific attributes, characteristics of knowledge transmission and the philosophical thoughts behind the community's socio-cultural and political identity (Odunuga and Ogunrinade, 2015).

1.10.10 Indigenous Musical Knowledge (IMK)

According to Kruger (2005), IMK is another culture-specific conceptual make-up that is going through intellectual evolution towards theoretical independence. Its ideology is related to IKS. However, while IKS encompasses several fields of study (agriculture, health, mining, geography etc.), IMK focuses specifically on music and related culture-specific performance items such as dance and drama.

1.11 OVERVIEW OF RESEARCH METHODOLOGY

Table 1.1, which follows**,** provides a visual representation of the research process. This process is further discussed in Chapter 3. As illustrated in the Table, interpretivism serves as the epistemological framework for my study (Guba and Lincoln, 1994; Usher, 1996; Nieuwenhuis, 2013; Creswell, 2014). As regards my research approach I opted for a qualitative rather than a quantitative one (Creswell, 2007; McMillan and Schumacher, 2014), using a multiple case study design (Cohen *et al*., 2011, Adams *et al*., 2014) because it gave me the opportunity to answer both 'how' and 'why' questions concerning the specific phenomenon under study (Creswell, 2014).

My data collection methods (documentary analysis, interviews, participant observation, and focused discussions) reflect both the interpretive epistemological tradition and the qualitative enquiry research approach. I documented my research data using audio-visual tapes, transcriptions, and field notes collected mainly from my observation of performance practices and focused discussions I analysed collected data by applying an inductive thematic analysis strategy (Johnson and Christensen, 2012) to the in-depth interviews and field notes, a technique which facilitated regular reflection on what I saw, heard and learnt throughout the research process.

1.12 CHAPTER OUTLINE

Chapter 1: Background of the Study

Chapter 1 serves as a general orientation to and background of the study. In it I describe the contextual alignment of the study, present the problem statement and state the rationale for and purpose of the study. I also give a brief description of the ethical aspects considered prior to and during the course of the study.

Chapter 2: Literature Review

In Chapter 2 of my study I describe the frameworks informing my study. My primary aim with this chapter is to highlight elements regarded as critical to curriculum development as well as the value that the inclusion of culture-inclined resource materials could add to contemporary schooling in Zimbabwe. Having identified sources that would help me to answer my research questions, I used them to also identify contextual and theoretical frameworks which could serve as intellectual and philosophical grounding points for the study.

Table 1.1: Paradigmatic approaches and research methodology

Paradigmatic Approach	I used the interpretive paradigm to ensure that participants (indigenous African cultural arts exponents and instrumentalists, experienced primary school music educators and music education students) who were regarded as co-researchers, shared their individualised perceptions, experiences and beliefs regarding the value of incorporating indigenous African musical arts into the existing westernised music education programme for primary school learning in Zimbabwe with me (Fossey *et al*. 2002).
Research Design	I chose a descriptive and interpretive case study design for my study because the flexibility of case study designs allows participants share their individual perceptions in their construction of knowledge bases according to set, culture-specific standards (Sanjari *et al*. 2014).
Selection of Participants	I used purposive sampling to select indigenous African cultural arts exponents, experienced primary school music educators and music education students at a particular associate college of the University of Zimbabwe to participate in this study (Teddlie and Tashakkori 2009, Nieuwenhuis 2013). Since I come from the same district and am also a Ndau person, I easily identified appropriate participants who I believed possessed the required information and expertise I needed for the development of primary school music curriculum for Zimbabwe.
Data Collection Methods	Data was generated using appropriate qualitative approaches (Papadopoulos *et al*. 2002:271). These include (a) documentary analysis of; course outlines, study modules, the music education schemes of work used by lecturers at this particular teacher training college in Zimbabwe, the Zimbabwe primary school music syllabus, information gathered from music 'journals' and student portfolios from participants, class activities and audio-video recordings (b) in-depth individual interviews (c) participant observation and; (d) focus group discussions.
Data Documentation	I used field notes, audio-visual recordings as well as transcriptions for data documentation process.
Data Analysis	I undertook inductive thematic analysis through coding, axial coding. I also generated subthemes and themes in order to understand the phenomenon under study (Creswell 2007).
Ethical considerations	I respected the following ethical considerations: • Informed consent and voluntary participation; • Anonymity of participants and protection from harm; and • Establishing professional relations with participants built on mutual understanding and trust;

Chapter 3: Research Design and Methodology

In this chapter I outline in detail the research design, methodology and paradigmatic position used in the study. I also describe the research sample and sampling strategies, methods used in the collection and analysis of data, steps taken to ensure the quality and ethical

nature of the research process in its entirety. Finally, I made a point of explicitly justifying my selection of the methods and procedures I used in conducting my study.

Chapter 4: Data Analysis and Interpretation

In Chapter 4, I present and discuss my research findings in the form of themes and sub-themes which provide a more holistic and deeper understanding of the phenomenon investigated.

Chapter 5: Towards a new curriculum development model

In Chapter 5 the focus is on the contribution which my study could make to the field of education. More specifically, I propose a new curriculum model (The Interactive Culture-Responsive Curriculum (ICRC) model) which, so I would argue, could help me fulfil my desire to include indigenous African instruments as substantive music education resource materials in the current westernised primary school curriculum in Zimbabwe.

Chapter 6: Summary, Conclusion and Recommendations

Chapter 6 concludes my research report. It starts with a general overview of the study and ends with a list of recommendations on the implementation of future implementation in the Zimbabwean education system**.**

CHAPTER TWO
REVIEW OF RELATED LITERATURE

It is argued that any education philosophy that fails to recognise locally developed repositories of knowledge is malnourished and runs the risk of being irrelevant. Hence, if ... education systems in Zimbabwe are to justify their existence, they need to be sensitive to the cultural uniqueness of the local population (Ndlovu & Masuku 2004:281-282).

2.1 INTRODUCTION

In Chapter 1, I provided background information relevant to my thesis in the form of a general overview of the study. The background included a discussion of the research scope, rationale and significance of the study and indicated by which research questions the study would be directed. I clarified key concepts used in the study and briefly indicated what my research design and methodological preferences were. Finally, I gave an indication of my ethical considerations and the steps I took to ensure the trustworthiness of the study as a whole.

In Chapter 2, I present the results of my literature review. Included in the selected sources are studies respectively focusing on the evolution of music education in pre-and post-independence Zimbabwe, the conceptual framework - Indigenous Knowledge Systems (IKS) - within which I located my study, Wolf's (2007) curriculum development model, Shulman's (1987) Pedagogical Content Knowledge (PCK) model, Swanwick's theory of music development, the contextualisation of African musical identities, the significance of culture in the development of music curricula and the educational implications of using culture-inclined music resource materials as in-class activities in today's primary school learning in Zimbabwe. Emerging from the literature review is a conceptualisation of global perspectives on curriculum development frameworks in the wake of a shift in focus from indigenous African to modern trends of schooling.

Challenges facing curriculum developers, implementers and learners with regard to the infusion of indigenous African instrumental performance practices into the current westernised Zimbabwean primary school education system are also identified in this chapter. Finally, the challenges associated with the assessment of learner competence in instrumental musicology in the diversified Zimbabwean school education community are highlighted. Informing the discussion of all these aspects is a critical awareness of the

current and historic absence of indigenous African instrumental music teaching and assessment in Zimbabwe's school curricula.

2.2 HISTORY OF MUSIC EDUCATION IN ZIMBABWE

Although the study of musical arts education in sub-Saharan Africa stretches as far back as the earliest of time (Kwami, 1994; Onuchukwu, 1994), an overview of the pre-colonial, colonial and the post-colonial periods is given in relation to the development of music education curricula in the contemporary Zimbabwean education system. My intention is to illustrate the possibility of fusing western and indigenous African musical arts perspectives in the development of a hybridised primary school music curriculum for Zimbabwe. In doing so, I argue that my suggestion to include indigenous African music instruments as substantive curriculum provisions for primary school learning in Zimbabwe is justified by the evolution of musical arts during these periods as well as by the findings of more than one researcher that the preservation of musical arts practices is critical to sustainable curriculum change and development in the Zimbabwean education system.

2.2.1 Music in the pre-colonial period

During the pre-colonial era (1400 BC – 1889), African music was embedded in socio-cultural and religious activities ranging from birth through death. More specifically, according to Berliner (1978) and Merriam (1982), music-making among several African ethnic traditions was integrated into communal and economic activities, social functions, ritual and sacred religious obligations. None of these could be successfully carried out in the absence of some or other instrumental performance. More specifically, indigenous instruments such as the *marimba*, *mbira, ngoma* and *hosho* were used in performances at cultural arts functions in an effort to promote the development of worthwhile human ideals in societies (Makwenda, 1990). Accordingly, the training of artists was achieved mainly through apprenticeship. Learners were attached to skilled musicians who, in terms of the professional standards of the indigenous African education system of that time, also had to be descendants of expert craftsmen in specific cultural arts domains - *chinyambera, chidzimba* and *muchongoyo* musical performances, for example (Onuchukwu, 1994).

In this regard, I disagree with Agawu's (1992) claim that indigenous African musicians of the precolonial period were non-specialists. According to me, Mudenge's (1988) claim that pre-colonial artists were specialists in their respective indigenous African musical arts domains is much closer to the truth than Agawu's. Mudenge justifies his claim with reference to the fact that King Mutapa of the Rozvi Empire of Zimbabwe had a number of competent professional musicians, dramatists and music instrumentalists who not only played various instruments in

his courtyard to amuse and relax those present but also provided music during 'State' functions. Similarly, *ngoma* and *hosho* players, as well as praise singers in the neighbouring Sachiteve kingdom regularly entertained the King's guests. Moreover, in the Shona Kingdoms in Zimbabwe, perceived as key examples of a highly developed African civilisation, the professionalisation of musical arts was the most highly respected of the cultural arts. It is not surprising, therefore, that musical performances were regularly used as interludes to court proceedings (Barber, 1987).

It is against this background that I am appealing to current music educators in Zimbabwe to visit indigenous African villages with a view to negotiating instrumental performance apprenticeship encounters for novice musicians and singers. This would equip them with the relevant indigenous African instrumental performance competencies they need to replace the current western pedagogical underpinnings in the music curriculum of schools with context-based ones. These culture-informed performance competences would, I believe, be critical to the development of an indigenous music education curriculum for primary school learning in Zimbabwe.

2.2.2 Musical practices of the colonial era

The performance of musical arts activities during the colonial era (1890-1979) were characterised by severe antagonistic positionalities. While awareness of and attempts to address the effect that colonial repression had on culture in post-colonial Africa is currently a topical issue, very little attention has been paid to the effect that colonialism had on the development of cultural arts education in African schools and surrounding communities (Pwiti and Ndoro, 1999).

It is my contention that one of the most harmful legacies of colonial repression in Africa is the permanent dislocation of indigenous peoples from their cultural arts practices and heritages. According to Nketia (1975:14-15), the performance of traditional cultural arts activities by the local people was not only forbidden at missionaries in Africa but was also punishable. This gruesome cultural assault was perfected by repressive legislation, of which the notorious Land Apportionment Act of 1930 (Dube, 1996) is a good example. In terms of this Act, indigenous Zimbabweans were forcefully removed from areas in proximity to their religious shrines and heritage, thus alienating them from regular cultural practices.

The cultural arts void created by this policy was eventually, and ironically, filled by European musical arts and belief systems spearheaded as part of 'formal' colonial education initiatives by Christian mission stations in what was then Rhodesia (Dube, 1996). Negative perceptions

regarding indigenous African instrumentation were publicised to justify the imposition of western cultural arts performances on unsuspecting indigenous black Africans. Since African education was under the jurisdiction of the church, hymnal songs and verses were profiled as important vehicles through which western music was to be introduced to indigenous African learners (Manuel, 1988). As a consequence, African learners were trained to play and develop western instrumental performance skills at the expense of acquiring indigenous African musical arts aptitudes. It follows that western instruments such as the piano, guitar and violin became part of examinable music materials for various teacher education qualifications in Zimbabwe. Despite their considerable exposure to western instrumental performance during teacher training, teachers could not apply the skills acquired during their post-qualifying teaching experience in schools because the curriculum didn't allow for it. Instead, teachers were accorded opportunities to play musical instruments as accompaniment to church hymnals during Christian worship services (Flolu and Amuah, 2003).

Local musicians like Dumisani Maraire and Simon Macheka were tasked with the translation of English musical lyrics into local languages (Karanga, Ndau and Zezuru) with a view to facilitating the collective participation of both indigenous African and European congregants. Tonic sol-fa notation was also introduced to maintain western musical harmony and note congruency. This transformation and transplantation of local indigenous music and languages into western musical practices helped to shift some indigenous African musical aspects from local communities into the church. African instruments such as *ngoma* and *hosho* have, even up to now, formed a significant part of instrumental accompaniment for several Pentecostal and Evangelical hymnals in Zimbabwe (Manuel, 1988).

It follows that most of the musicians that 'germinated' during the colonial period were reduced to apologists of western musical arts superiority, possibly in the hope that they would attract international attention and recognition. It was not only their preference for western musical instruments which was new, though. They also assimilated western ways of doing into their way of life, assuming that their becoming more 'civilised' (Anderson, 1981) would open up new opportunities for them to earn a living. At no stage did they consider the fact that African civilization was well established long before the arrival of European settlers (Manuel, 1988). For example, indications from archeological evidence are that Africa had her own urbanisation pathways well before Europeans settled in Africa in general and in Zimbabwe in particular Waterman (1990).

The introduction of the Rhodesian Broadcasting Corporation (RBC), and the subsequent use of gramophones, record tapes and guitars overwhelmed local indigenous music enthusiasts. Many African musicians eventually abandoned indigenous African instruments such as *mbira, ngoma, hosho* and *magagada* in favour of more 'exotic' instruments, like the guitar and violin, convincing themselves that what they were doing was a sign that they were 'moving with the times. By implication, they were saying that indigenous instrumental performances were inferior and/or old-fashioned. According to me, such submissiveness to the whims of colonial propaganda was not only detrimental to the development of indigenous African cultural arts education but it was also culturally malicious to stoop so low in support of their own cultural arts marginalisation. I wish they had stood their ground and presented their musical arts as different from but equal to that of their colonial masters.

Although Quist (2003:415) claims that the colonial curriculum for school music at the time was indistinguishable from church songs, indications are that this is true for church-based school only. In these schools, according to Flolu and Amuah (2003), Oehrle (1991) and Kwami (1998), the inclusion of music education programmes served two purposes: to enable learners, who were also church congregants, to participate in the singing of western religious songs, and to ensure that they (black Africans) would abandon their cultural arts values in favour of exotic western musical arts perspectives. Also, while indigenous instruments such as *ngoma* and *hosho* were used as accompaniment to selected hymns in the church, no African musical instruments were ever used in these schools.

In addition to these 'secret colonial machinations', potential teachers were explicitly trained to eventually teach western music to their learners. According to Okafor (1988:13), their formal music education started in teacher training colleges where they were taught the rudiments of music theory and western instrumental performance. Having acquired these skills, they were expected to assume two major responsibilities, one being to teach learners the western music skills, and two being to act as catechists and instrumentalists for their local churches during Sunday church services (Kwami, 1994; Flolu and Amuah, 2003). These practices, perpetuated by colonial governments, further strengthen my claim that colonial repression in Africa was explicitly aimed at the devaluation of indigenous African instruments as relevant music content and resource materials in education.

The section regarding the development of music during the colonial era would be inconclusive without mentioning the role played by local musicians like Thomas Tafirenyika Mapfumo. Mapfumo named his music genre *Chimurenga,* which literally means struggle. I agree with Pongweni (1982) that war songs provided a sense of a consolidated indigenous

Zimbabwean identity as well as developing solidarity within the context of the struggle for independence. *Chimurenga* songs that were instrumentally accompanied mostly by *mbira, ngoma* and *hosho* instruments provided Zimbabweans with the opportunity to revitalise and rejuvenate the emotions of the oppressed, uniting them against colonial repression. Also, the political messages conveyed through *Chimurenga* music motivated local youths to retrace their historical identities (Kaseke, 1988) and rediscover the authenticity of indigenous music.

It is my contention that, if *Chimurenga* music, which was played in local communities rather than in westernised education settings, could motivate people to retrace their roots through indigenous music, moving musical performance "out of the westernised classroom" and back into the village where it would be a spontaneous and communal activity (Emberly and Davidson, 2017) could result in the renewed acquisition of indigenous music competence. It is this conviction which motivated me to explore the applicability and use of indigenous African instruments as part of a substantive primary school music curriculum. It would, moreover, according to my thinking, help learners to retrace their African identities and motivate them to preserve their cultural roots. In other words, with this study, I would like to express my democratic mandate as a trained music educator and a responsible indigenous African cultural arts exponent, to initiate and/or participate in decision-making on the music content and ideas which should be included in Zimbabwe's primary school curriculum.

The University of Ghana, exploring the possible worth of including indigenous African instruments in the school curricula of African learners, asked its scholars to design music education study programmes which emphasised the importance of indigenous African instrumental performance as part of examinable music education curriculum content. Students not only had to write reports on research projects focusing on African music but they also had to pass practical performance examinations in any two African instruments (Nketia, 1975), one of which was the drum. In order to pass, students had to demonstrate a sound comprehension of background information on the indigenous African instrument chosen as well as knowledge of the performance context, performance techniques and the subsequent rhythmic structure of its sound production systems (Kwami, 1994). I wish the same approach could be applied in the Zimbabwean musical arts education arena to promote identity awareness through the use of traditional instruments as valuable curriculum components at primary school level in Zimbabwe.

2.2.3 Post-colonial music education in Zimbabwe

In support of the international declaration of the elimination of all kinds of discrimination against humanity, education in Zimbabwe was declared one of the fundamental human

rights at independence in April 1980. At the time, the role of the government in this regard was to reverse all the inequalities which were a feature of the pre-independence Zimbabwean education period (Kanyongo, 2005). Several acts, like the Education Act of 1987, were proclaimed to ensure equal access to national education resources and equal employment opportunities for all Zimbabweans, irrespective of their race, gender or political affiliation (Richards and Govere, 2003). The same government is, however, yet to consider incorporating the cultural interests of ethnic groups in the education system to ensure maximum compliance with its pledge to remove all forms of unfairness towards Zimbabwean citizens.

The lack of a clear policy regarding cultural arts education in Zimbabwe, which is, in effect, promoting the unequal development of Zimbabwean citizens, is a case in point (Palmberg, 2004). Instead of aligning the music curriculum to the country's Marxist philosophy of equity growth, the government prioritised computer education and entrepreneurial skills to respond to the expanding industrial demands in trade (Kanyongo, 2005). This, the political leadership argued, was in response to the Nziramasanga Presidential Commission of Inquiry into Education and Training (CIET) (Zimbabwe 1999).

The task team which compiled the report on this inquiry proposed a considerable shift in education, from an academic, examination-oriented approach to teaching and learning to one which was more skills-oriented. Informing this recommendation was the intention to equip learners with the requisite practical and entrepreneurial skills they needed to access the job market. In response to these recommendations, the Education Act of 2006 introduced a Two-Pathway education system. One route open to learners was the vocational and technical one; the other was an academic one, aimed mainly at providing learners who followed it with the kind of university education that would prepare them for 'white collar' jobs (Mandiudza, Chindedza and Makaye, 2013). Educational reforms in some areas, like those aimed at the achievement of gender equity, were a success (Mawere, 2013). Others, like cultural integration, have not. I would argue with Chari (2009) that the inclusion of indigenous musical arts in the school curriculum is one way of achieving such equity.

Regarding the development of a cultural policy in the country, the National Report on the status of Zimbabwean education, presented to delegates at the 48th Session of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) International Conference on Education in Geneva (25-28 November, 2008), stated that Zimbabwe was "...finalising and implementing sport, recreational and cultural policies..." (Zimbabwe, 2008). The report also indicated that efforts were being made towards the strengthening of cultural

agreements and exchange programmes with other countries. Even so, Zimbabwe as yet has no unambiguous policy regarding cultural arts education for either the community or the education sector (Palmberg, 2004). There is, in fact, a document resembling a cultural policy in the country but it lacks authenticity because, although it acknowledges that arts and culture could be used as a tool to defining the national identity of Zimbabweans as a people (Zimbabwe, 2007), and bears the name of the Minister of Education, Sport and Culture, it does not have an appending signature, physical address or contact details.

Considering the presentation of the facts in the document, critical scholars could therefore be forgiven for questioning its authenticity and arguing that Zimbabwe lacks a clear policy on this issue (Palmberg, 2004). Consequently, music teaching in Zimbabwean learning institutions remains fairly haphazard and, to a considerable extent, greatly identifiable within deeply divided and unequally valued socio-cultural education curricula variations at all academic levels. Despite nearly four decades of self-rule, the Zimbabwean cultural society is still defined along racial and class lines (Zimbabwe, 2005). Insights gained from this 'black polity', which does not translate political democracy as aiming towards the closing of gaps between the rich and poor and/or supposedly superior and inferior, raises questions about the possibility of ever achieving equality in Zimbabwe. In this regard, the need to reflect on black consciousness regarding political sovereignty vis-à-vis cultural independence and curriculum choice should be a critical feature of steps taken towards the establishment of sustainable democracy and social cohesion in contemporary Zimbabwean society in general, and education in particular.

Although the goals for education in the post-independence Zimbabwe do not indicate what government priorities in this regard are, they do reflect a considerable paradigm shift regarding the need to realise the value of indigenous cultures in Zimbabwe's schooling system (CDU 1989). According to Kidula (2006:99), incoming black governments in other post-independence African countries which inherited colonial education structures, like Zimbabwe, also failed to acknowledge African cultural arts values. Consequently, calls for the inclusion of indigenous musical knowledge in their school curricula have also been largely ignored.

It is for these reasons that I decided to focus my research on education as a platform for the promotion of indigenous African instrumental performance in Zimbabwe. More specifically, I would argue that such performances should be part and parcel of the examinable primary school curriculum. Only then could the demarginalisation of socio-political and cultural arts in Zimbabwe's indigenous ethnic groups be affected. It is to this purpose that I have reviewed a

range of critical perspectives on the viability of in-school indigenous African instrumental performances in a context where neo-colonialist negativity towards an African cultural arts renaissance is steadily increasing.

As mentioned elsewhere in the study, the teaching of cultural arts in Zimbabwean schools has generally been unimpressive. Reports on the same in other African countries, such as Kenya and South Africa, indicate that this situation is not unique to Zimbabwe (Digolo, 1997; Fredricks, 2008). List (1964), for example, laments the perpetuation of western music at the expense of local musical knowledge while Bauer (2009), focusing on Zimbabwe, warns that indigenous Ndau cultural arts activities, like *Chinyambera,* are fast disappearing. To prevent the extinction of local musical varieties (Woolman, 2001), I would like to emphasise the imperative need to revive traditional African arts philosophies, with particular reference to the implications this might have for education.

2.2.4 Musical arts preservation and appreciation

According to Lie (1995), the presence of non-western musical cultures in contemporary indigenous communities across the globe has solidified an awareness of the need to preserve indigenous musical arts practices for possible inclusion in school curricula in several post-independence African states. Nurse (1999), accentuating the fact that minority groups which occupy the periphery of cultural importance in the global music market influence the operational behaviour of dominant groups in different ways. In as much as dominant ethnic groups may want to control and maintain socio-political and cultural supremacy in the world, negotiation of cultural space is, according to Klinger (1996) indispensable, given the fact that the world has 'dwindled' to a mere global village due to scientific technological travel and the availability of a range of modern communication devices.

Notable in this regard is the point made by Emberly and Davidson (2011:266) that shifting performance practices from indigenous African villages to modern educational contexts helps to preserve traditional African musical varieties much better than shunning away from musical cultural arts inclusivity with western musical arts and pedagogical perspectives does. Although some African musicologists, such as Meki Nzewi, believe that African music should be propounded by Africans and to keep it as close to its relatively ancient African design as possible, this essentialist approach to musical arts preservation is self-defeating. In general, most youths are no longer interested in ancient arts practices. I am, of course, aware of the impact that culture dynamism has on the entire global music education arena. Hence my concern revolves around the need to not only align musical performances to

authentic African musical philosophies but also to juxtapose them to their western counterparts in a horizontal power relational way (Woolman, 2001).

The existence of various music genres in Africa suggests that there is a variety of resource materials available that could be used to promote multicultural learning and musical arts appreciation in contemporary African societies (Eze, 2014). Regular cultural arts performances could contribute to the building of communal social networks, the development of identity and the upholding of positive community norms (respect, tolerance, freedom of expression), thus preserving musical arts identities in local communities (Agawu, 2003, Amegago, 2007). As happened at the Trinidad Carnival festival of the Caribbean people living in the Diaspora, the musical performances of indigenous people. In western countries such as Britain and America, have elicited considerable appreciation from these cultures, primarily because they regard the music as 'exotic'. Ironically, although performances like these are foreign to their own traditions and practices they are, through their appreciation, helping to preserve them as cultural heritages for future generations (Nurse, 1999). Similarly, the popularisation of *mbira* music of Zimbabwe in the USA has promoted the preservation and marketing of Shona cultural arts in the global musical arts arena. Consequently, American perceptions of Shona music is changing gradually: no longer do they regard it as inferior music of a lower quality but as music which, although different, is equal in terms of culturally artistic arts expression (Turino, 1998).

My personal experience with the *Aardklop* National Arts Festival (ANAF) during my studies towards a Master of Music degree in Musicology at the Potchefstroom campus of the North-West University (NWU), made me realize how valuable the preservation of cultural arts identities is to contemporary African communities. This Afrikaans-language arts festival is observed annually in Potchefstroom as a way to *preserve*, "*empower* and *maintain* the cultural heritage of Afrikaans-speaking South Africans in the face of its diminished official status…" (Hauptfleisch, 2001:172). From being one of two 'equal' national languages (Afrikaans and English) it has now been relegated to one of eleven, with English being the most prominent and dominant one. Similarly, the British and American people are vying with one another to promote their indigenous languages and cultures, trying to find means and ways of protecting their cultural arts heritage from extinction. I am surprised, however, that such preservation efforts of relatively 'alien' arts heritages are carried out in full view of indigenous black Africans who in most cases, feel ashamed when asked to identify with their local musical arts practices.

For the benefit of indigenous African music educators, I would like to announce very clearly that it is within their cultural, educational and professional mandate to ensure that traditional

musical arts practices are introduced into school curricula so as to draw learners closer to their indigenous cultures. Failure to do so would inevitably result in the untraceable disappearance of local musical arts traditions, thus severely compromising transmission of the values and methods intrinsic to indigenous African knowledge systems. My vision, therefore, is to see African folklore, dance and religious practices being upheld as authentic philosophical bases for the development and implementation of Zimbabwean school music curricula.

2.3 INDIGENOUS AFRICAN EDUCATION (IAE) IN PERSPECTIVE

Indigenous African Education has since ancient times used music as a means of transmitting cultural knowledge. Some of the transmission methods included oral performance of songs, dance, art, craft, cultural rites, religious observance, and folklore, including myths and proverbs (Nzewi, 1999; Semali, 1999). According to Bah-Diallo (1997) and Nwanosike and Onyije (2011), the primary purpose of indigenous African education is to produce the 'complete' human being, that is, a person who is selfless, cultured and sensitive to the needs of others in the neighbourhood.

Like the Amara ethnic group of Ethiopia, indigenous education systems in Zimbabwe initiate learners into a learning environment aimed at producing useful members of society. Specifically, what the Amara indigenous education seeks to achieve is "*yeteqana nuro yetedaladele nuro, yemola nuro",* translated by Tedla (1992:9) as "fullness of life". According to the African philosophy, humanhood is an earned attribute (Dargie, 1998), only achieved in a group setting, and carrying the 'trademark' of the entire community (Nzewi, 2003). While the words are not the same, the Xhosa people of South Africa have a saying whose message is basically similar - *umuntu ngumuntu ngabantu* - a person is a person because of other people.

Exemplified in the Xhosa expression is the general African belief that mere existence by living people does not automatically endow humanity. Put differently being born out of the biology of nature does not qualify an individual's 'personhood' (Menkiti, 1984:172). Rather, humanity is an earned culture-specific conditionality, with communities determining the curricula, setting standards and certifying individuals as 'qualified' human beings of their respective societies (Dargie, 1998:119). Therefore, 'personhood' is achieved through constant interaction with other members of the society, also during communal functions such as dance, music, funerals, wedding ceremonies and rituals that attract human gatherings (Omolewa, 2007). It is not misplaced, however, to note that almost four decades of political independence, Zimbabwe is still yet to design legal frameworks and policies to delineate the

value of indigenous arts perspectives both in the community and as part of the school curriculum (Palmberg, 2004, Delport & Mufute, 2010).

Indications from the descriptions of humanhood and its acquisition in the preceding paragraph are that graduation into humanhood in the African education system is a holistic, lifelong process (Omolewa, 2007). Essential life orientation skills are acquired in the fields and in the bush as young boys and girls herd cattle, during hunting expeditions and even in the streets. Every member of the group assumes responsibility for his/her own and others' development towards humanhood regardless of age. At some points, one is a teacher; at others, a learner (Tedla, 1992). Individuals and communities alike strive to inculcate in each other societal norms, values, beliefs and traditions in a non-threatening environment as they engage with one another in the course of executing their daily social and other tasks and responsibilities.

I do not intend to completely shift the current Zimbabwean music education focus towards the revitalisation and implementation of ancient indigenous African modes of education as part of my study. Instead, my intention is to seek initiate a fusion of indigenous African and western musical perspectives and approaches, with particular reference to the inclusion of African instrumental performances as substantive curriculum content materials for music learning in Zimbabwean primary schools. By implication, and since the community is the "principal educator" (Semali, 1999:15), I regard cultural identity as critical to the development of indigenous African education. In other words, indigenous African education is, and always has been, inseparable from the people who practice it: it is, in fact, a way of life (Kruger 2005), on in which indigenous African cultural arts performances and education are one and the same thing.

2.3.1 Goals for indigenous education in Africa

All education is, or at least, should be goal-oriented. A truly indigenous African education system is typically underpinned by six goals, namely:

- The shaping of an individual into a complete human being who is sensitive to the needs of both the family and the community;
- The provision of quality education that is holistic in nature and generally recognised by relevant stakeholders in the community;
- The generation of practical solutions to the challenges peculiar to specific local communities;

- The sharing of wisdom and knowledge acquired by individuals through their positive interaction with their society's cultural and religious knowledge sources;
- The exposure of learners to application-oriented curricula that are designed to systematically cater for youths, adolescents and adults alike, and
- The creation of opportunities for specialisation in a wide range of areas, including food processing, crop production, animal husbandry, artisanship, musicianship, choreography and iron-smithing (Omolewa 2007:596-597).

It was in 1961 in Addis Ababa, Ethiopia, that the first conference on African education was conducted under the auspices of the United Nations Educational, Scientific and Cultural Organisation (UNESCO). Aimed at the evaluation of the value of indigenous African scientific and cultural arts intelligences in post-independence African school systems, the key conclusion of the conference was that Africa was in the throes of a knowledge paralysis. This paralysis, so it was claimed, could be ascribed to several post-colonial African governments allowing the continued dominance of exogenous theoretical and methodological frameworks in their education curricula. Noted as a matter of concern was that the curricula for education in most post-independence African States neither cherish the new nationalistic philosophies nor are they aligned to existing indigenous African religious and cultural arts provisions highlighted in contemporary education initiatives. Informed by these findings and concerns, delegates at the UNESCO conference resolved that each African state should align its curricula to values underpinning the indigenous African education system, thereby curbing neo-colonialist tendencies that were threatening the existence of majority rule in several post-independence African states (Yoloye, 1986:150).

2.3.2 The National Institute of Arts Education (NIAE) in Zimbabwe

Despite the call to situate Africa's post-independence education curricula within African philosophical underpinnings, the government of Zimbabwe is yet to acknowledge the value of developing a context-based music education curriculum for primary school learning in the country. Thus, in the absence of an unambiguous policy regarding the development and practice of cultural arts education in Zimbabwe (Palmberg, 2004), several cultural arts organisations merged to form a National Institute of Arts Education (NIAE) in an effort to promote the development of musical arts for possible use in both the school curriculum and as a source for community recreation. Included in the NIAE are the National Arts Gallery (NAG), Imbogi Arts, Zimbabwe College of Music (ZCM), Dance Trust of Zimbabwe (DTZ), Amankosi, Zimbabwe Association of Theatre for Children and Young People (ZATCYP) and the Zimbabwe International Film and Festival Trust (ZIFFT). Having realised that arts

education in Zimbabwe's school organisations is generally small and poorly funded, the NIAE set itself the following aims:

- To consolidate and enhance arts education through active participation in and around Zimbabwe;
- To design frameworks for curriculum development, integrate performance systems, and source funds for the purchase of indigenous African instruments that could be used in the development of context-based school curricula in Zimbabwe;
- To assist in the implementation of cultural arts activities as part of substantive school curricula in the mainstream education system in Zimbabwe, and
- To develop into a professional body that regulates and monitors the professional training of music educators, musicians and record company employees with a view to protecting the intellectual rights of artists and performers (Nota, 2010:17).

In a paper on the development of cultural arts education in Zimbabwe, delivered at a conference in Grahamstown, South Africa (26 June – 1 July 2001), Strumpf (2001:10), who was formerly a lecturer at one of the Zimbabwean universities, indicated that, while music education in Zimbabwean schools was progressing very well, the absence of indigenous African instruments in the school curriculum was notably lacking. Because of this, he argued, initiatives aimed at the realisation of the contribution that cultural arts education could make to learners' emotional development were delayed (Campbell and Scott-Kassner,1995). He indicated, moreover, that Eurocentric music teachers in the country did not have the pedagogical knowledge required to implement the use of indigenous African instruments as part of music curriculum for primary school learning in Zimbabwe. Hence, he concluded, there was an urgent need to immediately redress the situation.

Informed by these perspectives, I decided to devote the section which follows to a discussion of the conceptual bases of indigenous knowledge systems, approaching it as a system undergoing the necessary intellectual evolution needed for it to be declare a competent theoretical framework for the study of social sciences in contemporary schooling in Africa.

2.4 CONCEPTUAL FRAMEWORK

The use of the Indigenous Knowledge Systems (IKS) theoretical framework propagated in my study is based on three conceptual premises, namely; Wolf's curriculum development

model (Wolf 2007), Shulman's pedagogical content knowledge model (Shulman 1987), and Swanwick's theory of music development (Swanwick and Tillman, 1986). The combination of these three conceptual models provided me with criteria suitable for the incorporation of indigenous African instrumental performance in the current, westernised, Zimbabwean music education programme. The theoretical perspectives elucidated in these models not only gave me a sense of the philosophies behind indigenous African performances but also enable me to envision ways in which they may be used as thrust for contemporary Zimbabwean music education initiatives.

At this point I need to confess that the expressive musical aptitudes and instrumental manipulative skills I acquired as an apprentice of my mentor, *Sekuru* Chinyangana Magezausoni Notah, were not my only reasons for embarking on this research. Even so, it is my apprenticeship under him influenced my decision to use IKS as the 'root' Afrocentric theoretical framework (Asante, 1991) within which to realise my curriculum vision. Unlike those currently responsible for the teaching of music in Zimbabwean schools, my grandfather's music instruction was aimed, not at teaching us how to 'read' music but how to 'make' it. His emphasis was not on note values, music notation, timing, and analysis of musical forms but on the memorisation of melodies and rhythms, on the willingness and ability to harmonise, improvise, and spontaneously perform in group contexts.

Instinctively realising that the acquisition of African musical skills depends on novices' willingness and ability to, he used these strategies to transfer his own creative composition skills, his ability to manipulate and infuse sounds made by humans, birds and animals into marimba lyrics, and his illustrious pedagogical reservoir to my brothers and me. That he was able to do so while we were still of primary school going age, convinced me that contemporary music educators could, if they were willing were to draw on his repertoire and follow his example in the design of their own teaching strategies, do the same.

Motivated by this conviction, I remain guided by the Afrocentric epistemological purviews regarding the application of Afrological musical arts pedagogics in the contemporary African education frameworks (Asante 1988, 1991, 1998). Hence, I used my study to investigate the possibility of using Indigenous Knowledge Systems (IKS) as basis for my attempt to address the challenges surrounding the current non-inclusion of traditional musical arts performances in post-independence African schools. Informing my decision to do so was my understanding of IKS as a set of beliefs, customs, values and practices passed from generation to generation in specific communities located in specified geographies and environments usually distanced from modern technological sophistications (Sithole, 2007; Breidlid, 2009).

Within the parameters of this broad conceptualisation of IK, according to Masoga (2005), different people have described it in different ways, often to suit their different socio-cultural and political agendas. In general, though, the term is used to distinguish traditional, local, and cultural knowledge bases from knowledge generated and developed in western education systems - university colleges, secondary and primary schools. Thus, IK could also be defined as a body of knowledge that is co-owned by members of a specific local community, and passed on from generation to generation with the intention to promote sustainable development. Embedded in cultural arts performances and, to a greater extent, reinforcing traditional belief systems, IK by implication promotes a sense of affiliation amongst the members of the community in which knowledge is developed (Masoga, 2006).

Since IK has a marked impact on the achievement of sustainable development in post-colonial states the world over, it is critical that indigenous knowledge systems are given reasonable exposure in the school curriculum. Not only could its inclusion promote learning through culture and across generations, but also the learning of attitudes and values for sustainable development (Masoga, 2006). According to Semali and Kincheloe (1999), the inclusion of IKS in contemporary African school curricula should be seen a challenge to the hegemonic and exclusive nature of westernised African education systems. Rather than excluding African cultural arts from their academic activities, these schools could create opportunities for learners to participate in the reconstruction and *re*branding of their own, indigenous musical arts bases. In doing so, learners would not only develop self-sufficiency but also restore their self-esteem. If the inclusion of IK in the school curriculum could achieve this, would have made a valuable contribution to the decolonisation of the school curriculum and the minds of teachers and learners.

While I agree with most of Masoga's (2006) claims regarding the value of IK, I am not sure of the validity of his assumption that learners always benefit from previous generations. In my opinion, this assertion implies that all adults display culturally acceptable behaviour patterns. Everybody knows that this is not true. There are many adults whose behaviour, if copied by children, would be detrimental to their development. For instance, should adult cultural arts predecessors choose to become prostitutes, thieves or witches, the consequences of young children emulating such behaviour could be disastrous. It is therefore imperative not to uphold all adults as models but rather, to focus on the kind of behaviour required of a 'complete' human being.

My understanding of indigenous knowledge is not limited to instrumental performance, dance exhibitions and/or singing. Rather, like Odunuga and Ogunrinade (2015), it includes

an understanding and appreciation of specific attributes, ways of transmitting knowledge transmission and philosophical principles informing the socio-cultural and political identities of different communities and/or societies. It is this understanding which informs my thesis and the recommendations I make regarding a curriculum model for Zimbabwean primary schools. I therefore anticipate that my research findings and recommendations might be relevant to the teaching and learning of music as a facet of the IK of peoples all over the world.

2.4.1 Wolf's Curriculum Development Model

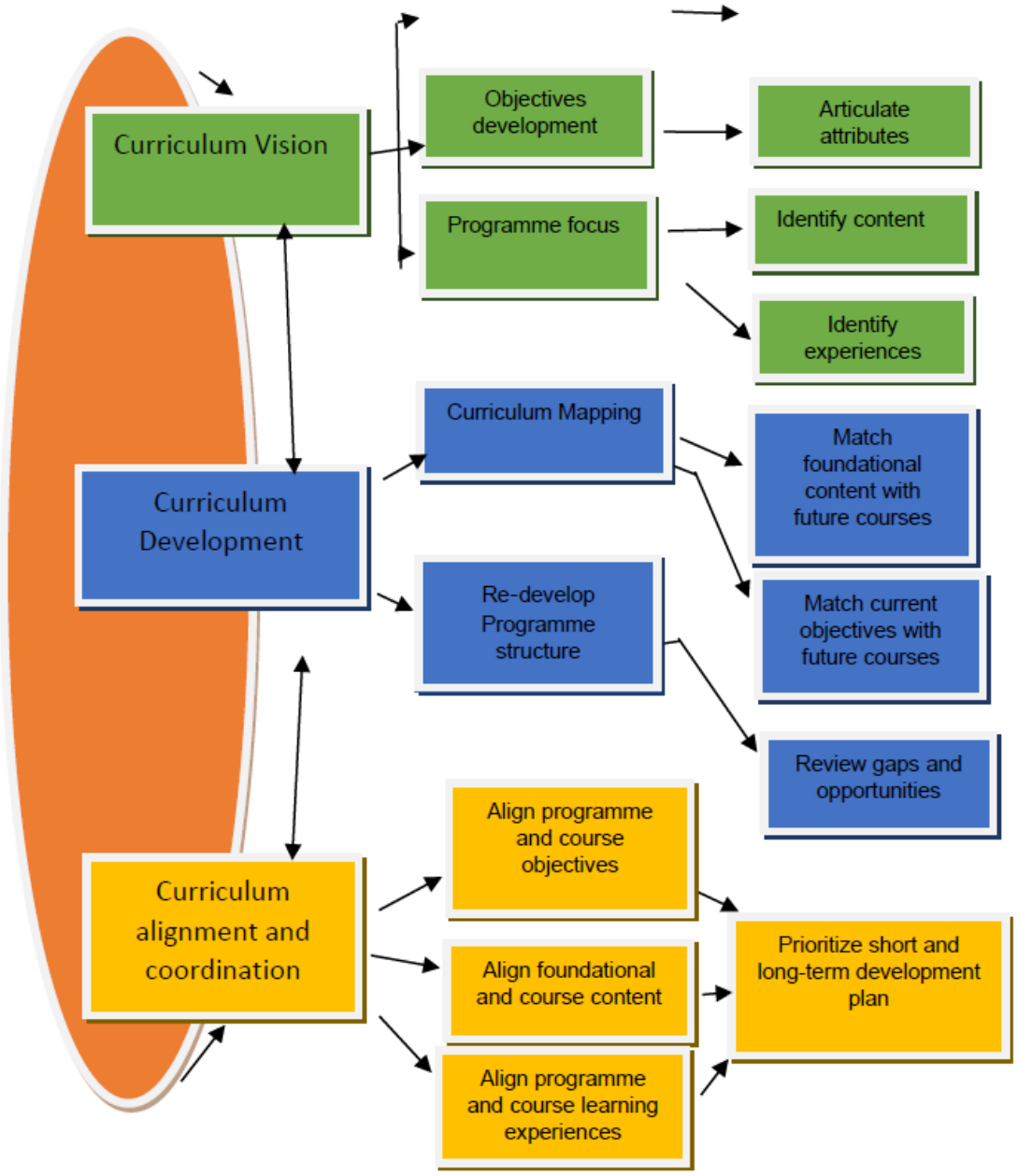
Curriculum development is a continuous process (Monk and Osborne, 1997; Wolf 2007). Usually it starts with an acknowledgment of the existence of educational limitations resembled in the current curriculum document. Because this involves the assessment of founding objectives, learning experiences, teaching procedures and evaluation, curriculum development is not a learning episode but a long-term process aimed at educational improvement (Wolf, 2007)

Like *Sekuru* Chinyangana's apprenticeship programme which was also informed by indigenous knowledge. Also, like *Sekuru*, he believed that learning indigenous African instrumental musicology is not an event but a lifelong process, one in which novice instrumentalists are exposed to regular cultural arts sessions under the mentorship of expert village musicians. I contend, therefore, that fusing *Sekuru's* instrumental performance teaching approach with Wolf's (2007) curriculum development model could help contemporary music educators guide learners in the westernised Zimbabwean primary school education set-up to acquire the requisite musical skills. Thus, borrowing from Wolf's (2007) curriculum development model, my study started with an analysis of the founding objectives and content of the ZPSMS developed by the Curriculum Development Unit (CDU, 1989).

The outcomes of this analysis provided me with a new focus for the curriculum development framework model I wanted to develop as part of my study. Having taken cognisance of Barrett's (2007) views on the connection between music theory and musical practices, as well as of the emphasis that Pinar *et al.* places on context and self-reflection, my model is an attempt to help those involved in the teaching of music understand that musical performances have the potential not only to recognize and revitalize traditional values (Barrrett, 2007) but also to promote self-reflection (Pinar *et al.* 2004). The ideal music curriculum would, therefore, allow learners to share valued cultural arts endeavours, reflect introspectively and contribute to educational realignment efforts in response to the ever-

changing cultural arts dynamics of the world (Pinar, 2004). By implication, the focus on contextual variations in such a curriculum would stimulate music teachers' to introspectively reflect on, and adapt, their own teaching practices and, in so doing, contribute to educational transformation (Barrett, 2007).

Figure 2.1: Wolf's curriculum development model



Adapted from Wolf (2007)

Any attempt to design a new primary school music curriculum for Zimbabwe would have to start with an analysis of the objectives and programme focus of the current Zimbabwe Primary School Music Syllabus (ZPSMS) document. Having analysed these, curriculum developers would have to articulate, in the form of a curriculum road map, the desired attributes, appropriate content, teaching approaches, and evaluation standards to be achieved in the new curriculum. This 'road map' should match the founding content materials with future learner needs through the identification and specification of both a short and a long term developmental plan. In doing so, I would suggest, they follow Wolf's (2007) curriculum development model (illustrated in Figure 2.1), which reflects a contextually relevant approach to curriculum improvement as illustrated by the diagramme below.

Although Walker (1971) and Kelly (1989) believe that, curriculum development models in general have four major components (objectives, subject matter, teaching methods and evaluation) that are linear in progression, Wolf (2007) regards them as components of a cyclical process (as illustrated in the diagramme above). According to Wolf (ibid), the most effective curriculum development models are those which require the continuous revision of programme objectives and outcomes, with the results of each concluded evaluation phase informing the nature and attributes of the next.

Considering that new curriculum development models have improved teaching and learning circumstances in schools as purpose, Harden *et al*. (1984) argue that they should focus primarily on community needs. Shulman (1987, 2004), Babadogan and Olkun (2006), while agreeing with Harden *et al*. (ibid) regarding the need for a communal focus in the development of school curricula, argue that this should not be its only focus. According to them, effective curriculum development models should focus on pedagogical content knowledge, community problems and on the contextual realities of the learning environment. Applied to the Zimbabwean situation, the development of an effective music curriculum for primary schools would, apart from the section of appropriate content, also have to 'marry' traditional (African) as well as modern teaching/learning approaches, determine whether or not the teaching/learning resources that would be needed for curriculum implementation are available, and decide which assessment methods would be most effective in determining the musical competence of learners in Zimbabwean primary schools.

To the extent possible, what I propose in my model is aimed not at the elimination of what is currently the foundational content of the Zimbabwean curriculum but at reviewing and complementing what is already there. Informed as it is by my own apprenticeship experience, coupled with new insights I gained from my literature review, my model

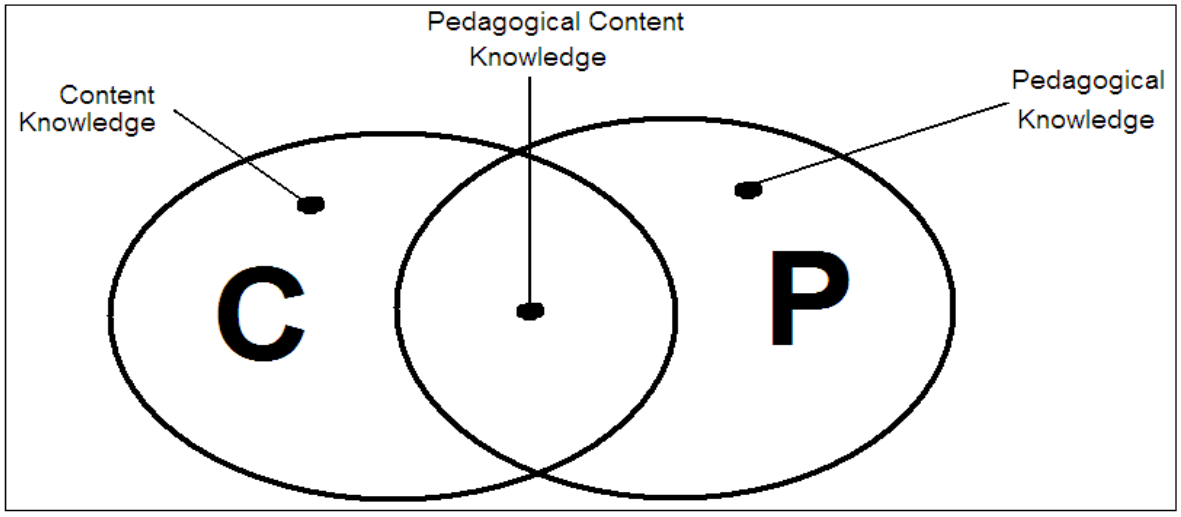
emphasises the way in which indigenous music ought to be taught – not only through academic exercises but also through communal activities, where participation is spontaneous, unwritten and unites people. The adoption of such an approach does not exclude the possibility of assessment, only a change in the way it is done. Because the majority of African cultural arts traditions is unwritten, assessment should not focus on theory but on practice. The real outcome of music learning should not be the regurgitation of musical theorems but the ability to make music. In other words, developing musicians' knowledge of indigenous music as well as their ability to apply such knowledge in the making of music should be practically assessed, in 'live' musical performances where the community is the final 'examiner'.

2.4.2 Shulman's Pedagogical Content Knowledge (PCK) model

According to Shulman (1987), teaching episodes that appraise logical understanding of academic reflections facilitate educational transformation. Demonstrating mastery of the subject matter without corresponding teaching strategies is therefore insufficient. By implication, music educators should have complete mastery of indigenous African instrumental performance skills as well as the ability to facilitate the development such competence in the learners whom they are teaching. From my close to twenty years of experience in teaching music in Zimbabwe, I have realised that several music teachers in the country have not acquired the requisite competence to do so. Since they are unable to play traditional instruments they might face considerable challenges in assisting learners to acquire indigenous African instrumental performance skills. Given that teacher competence is a non-negotiable requirement for any teaching appointment the world over, it is critical that music educators in Africa should acquire the relevant culture-specific African instrumental curriculum knowledge and skills as well as the appropriate teaching strategies to impart such to the learners in their care.

Shulman (1987) argues that it is in the intersection between content and pedagogical knowledge bases that meaningful learning takes place. Hence, it is imperative that music educators also demonstrate reasonable mastery of the historical background of a selected culture-specific traditional African instruments, song examples, performance contexts, regalia as well as appropriate teaching strategies in order to guarantee effective lesson delivery in westernised Zimbabwean primary schools. In this regard, two critical assumptions underpinning pedagogical content knowledge (PCK) are relevant to my thesis. They are (a) that the academic discipline should be the primary source of the curriculum, and (b) that the teaching strategies used should make ideas understandable to the learners concerned (Shulman 1987).

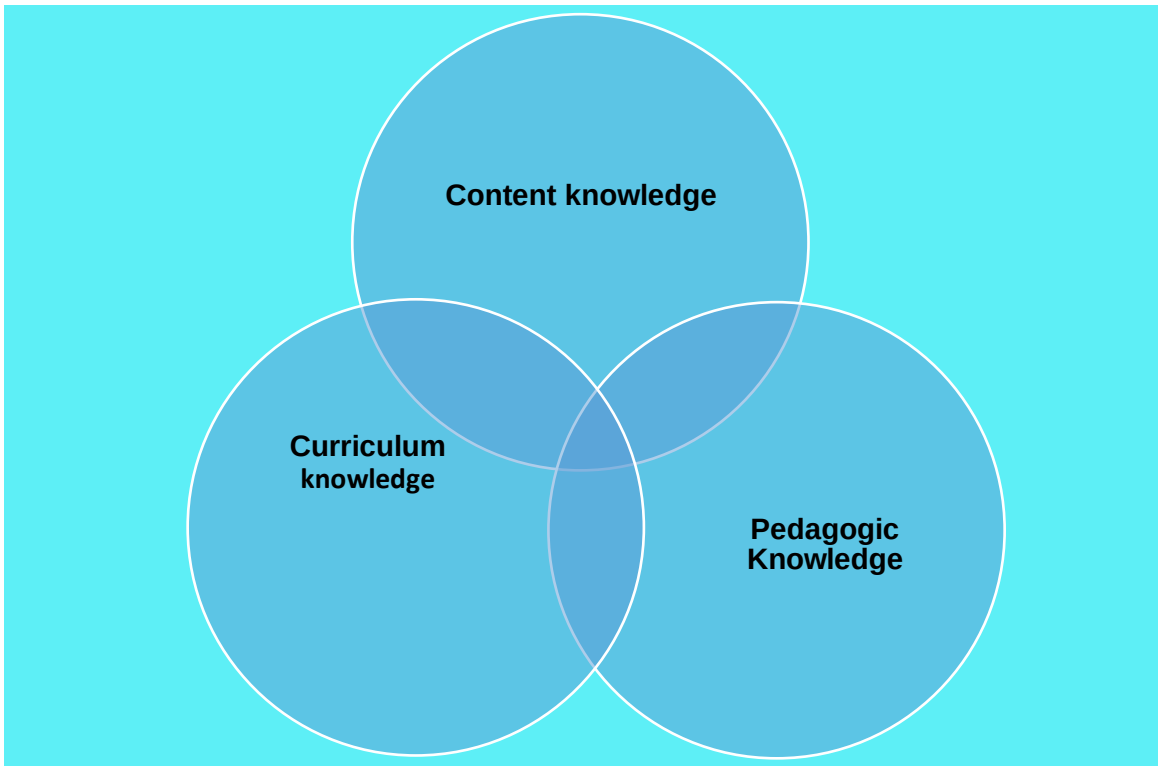
Figure 2.2: Diagramme showing the PCK model



Whereas Shulman (1987) emphasises the intersection between content and pedagogy as the space where meaningful learning takes place, Gess-Newsome (1999) emphasises knowledge of the curriculum as also critical to teaching and learning success in classrooms. In other words, fusing content and teaching strategies without also systematically analysing and implementing the curriculum would be insufficient. When dovetailed to my study, this would mean that music educators should be able to identify relevant curriculum content for various primary school grades before they would be able to prepare their lessons for delivery. Hence, as illustrated in **Figure 2.3**, it is the fusion of content, pedagogy and curriculum knowledge bases that meaningful learning is achieved.

Recent research has shown that there are other facets (classroom organisation, models of instruction, teaching styles and classroom communication and discourse) that also have an impact on curriculum delivery. According to Gess-Newsome (1999), the teacher's personal beliefs and previous experiences, for example, have a considerable effect on the way in which curriculum ideas are presented to the learner. In this regard, Savage (2005), focusing on ways of capturing the interest of learners in ways that will ensure the relevance of the in the 'computer-age' era, recommends the use of information and communication technology (ICT) in the teaching of musical performances and the practicalities of sound production. By implication, teachers would need a sound understanding of PCK in ICT.

Figure 2.3: Fusion of Curriculum, Content and Pedagogical Knowledge



This requirement, which seems unavoidable, coupled with Zimbabwean music educators' already pedagogical limitations (Delport and Mufute, 2010) could negatively impact on the use of the curriculum development model that my study seeks to offer. Overcoming this challenge is, however, possible. Expertise develops through practice, as O' Neill (1999) indicates. What is necessary to develop such expertise is to look for and utilise the available training opportunities and the technical assistance and support available - from cultural arts performance groups in various sections of the Ndau musical arts milieu (Zimmerman, 1986); from ICT specialists (Savage, 2005); from teacher training institutions (Nota, 2010), and through practical demonstrative sessions by cultural arts exponents (Nzewi, 1999).

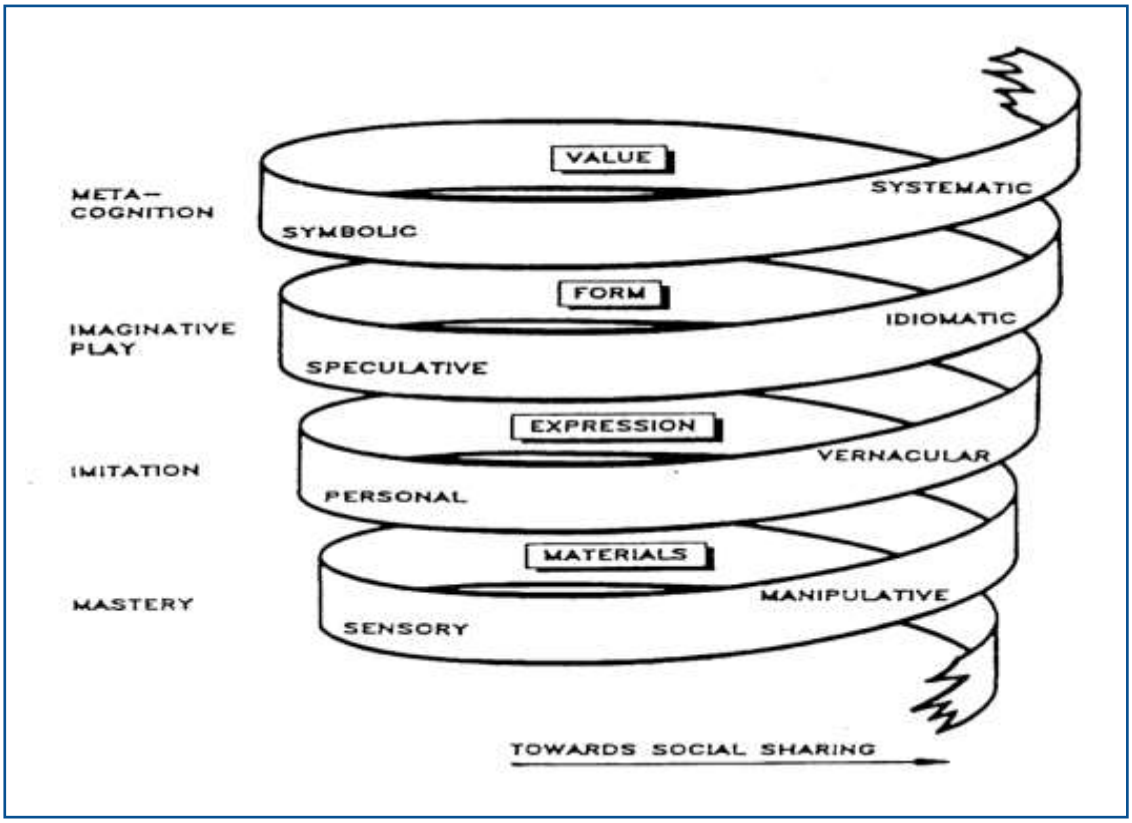
Through music, Akuno argues, "a window opens" into what constitutes the existence of a society (Akuno, 2009:3). What is needed is the unveiling of already existing effective pedagogical practices for the teaching of indigenous African instrumental performance and their inclusion in the design of a music education curriculum for primary schools in Zimbabwe. It is to these aspects that I turn my attention in the section that follows. More specifically, I shift my focus to Swanwick's theory of music development and the ways in which it could be utilised in the design of education curricula that incorporate indigenous African instrumental performance practices as substantive music content for contemporary schooling in Zimbabwe.

2.4.3 Swanwick's Theory of Music Development

According to Swanwick (1988), music education programmes should provide learners with opportunities to experience real music-making activities if they were to acquire the requite knowledge and skills. In other words, music education curricula should create opportunities for learners to physically engage with musical performances rather than to regurgitate facts about music knowledge (Wanyama, 2006). Swanwick's spiral model encompasses vernacular expression, idiomatic expression formats, and the symbolic value of musical arts, thus making it applicable to a range of social and cultural contexts (Hentzchke and Oliveira, 1999).

Brazil, Hentschke and Oliveira (1999), having tested the applicability of Swanwick's theoretical model in different cultural ethnicities and educational settings across the world confirmed that it could indeed be used in the design of music curricula for primary schools in diverse educational circumstances. His theoretical model seems to have transcended cultural barriers and religious diversities. It is the potential applicability of Swanwick's model to varied contexts which, according to me, makes it particularly suitable for the development of a hybridised music education curriculum appropriate to the Zimbabwean primary school context.

Figure 2.4: The spiral of Swanwick's Theory of Music Development



(Adapted from: Swanwick and Tillman, 1986)

Swanwick's theory of music development developed over a period of time (1979, 1983, 1988, 1994, 1997, 2001), culminating in a theoretical curriculum model (**Figure 2.4**). In terms of his theory, an effective music education curriculum should not only make musical sense in terms of content, pedagogy and context, but should also be relevant to diverse musical practices. It should acknowledge the value and contribution of culture in performances, and indicate the sequence of musical ideas in their hierarchical order.

The spiral sketches four layers of music learning, namely materials, expression, form and value. The first layer (**materials**) deals with the learner's understanding and manipulation of the instrument concerned. In my view, the same layer (materials) includes the acquisition of knowledge concerning the instrument's sound producing device, timbre and voice complementary technicalities, improvisation and superimposition.

In the second layer (**expression**) learners have the opportunity to experience music learning through direct participation. In indigenous African musical performances, this would include body movement which, according to Broughton *et al*. (2006) punctuates musical performances regardless of cultural ethnicity, religiosity and/or philosophical persuasions. Also, according to Schutz and Kubovy (2006), body movement augments musical expressivity and the interpretation of meaning, particularly in indigenous African musical arts performances where dance forms an inseparable part of the performance.

The third layer (**form**) focuses on the actual manifestation of musical works vis-à-vis interrelations between and among different instruments incorporated into the performance, including repetition, demarcation of phrases and cadences, intonation, diction as well as balance and blend of every musical presentation. The fourth and final layer (**value**) deals with the realisation that music resembles the cultural values of the people who practice it.

These layers are more realisable through active participation (real and spontaneous) in local communities and music education activities in school classrooms. Combined with Wolf's curriculum development model (Wolf, 2007) and Shulman's Pedagogical Content Knowledge (PCK) model (Shulman, 1987; 2004), this culture-sensitive blueprint of a music education curriculum could be tendered for consideration as a home-grown, Africanised, syllabus for contemporary primary school learning in Zimbabwe (Mavhunga, 2006; Monte *et al.* 2017).

In order to ensure that Swanwick's music development model would be contextually relevant to the Zimbabwe context, I identified different types of cultural arts functions and several songs composed to suit a plethora of Ndau arts functions. My interaction with indigenous African cultural arts exponents, experienced primary school music educators and pre-service teachers exposed me to a multiplicity of teaching pedagogics that could potentially be

applied to the teaching of indigenous Ndau music in Zimbabwean school education contexts. I was convinced, therefore that the opportunity for Zimbabweans to uphold their indigenous cultural arts heritage through school education had to be utilised as a matter of urgency.

2.5 INDIGENOUS KNOWLEDGE IN CURRICULUM DEVELOPMENT: CHALLENGES AND POSSIBILITIES

The focus of this section is, first, on curriculum development as a concept, and thereafter on the spiritual elements and humanising effects of African music, social transformation through curriculum change, the problem of essentialist authenticity, epistemological tyranny against indigenous musical knowledges, and lastly, on tensions between African and western music perspectives.

2.5.1 The concept of curriculum development

The original meaning of curriculum emanates from the Latin word, '*currere',* referring to a "running course" or track to be followed (Hewitt, 2006:24). According to Kelly (1989), the term, has meant different things to different people - school heads, teachers, and politicians - and has, depending on the context in which it was used, been defined in different ways. Regardless of these differences, however, there seems to be unanimous agreement that, wherever used, it refers to one thing only – a plan for learning. Even so people are sometimes confused about what exactly should be included in this plan of learning – content, pedagogy, or both (Hewitt, 2006). Attempting to address this confusion, Marsh and Stafford (1988:4) indicates that the curriculum is an interwoven set of "plans and experiences" that learners go through under the supervision of the school. Therefore, according to Marsh and Stafford (1988), all curricula should include a set of predetermined learning outcomes. Moreover, it should, in addition to content, include approaches to teaching and evaluation, indicating what the aims and objectives of each of these are. In other words, curriculum and instruction should be inseparable.

As to the curriculum development process, Oliva (1992) defines it as planning, implementation and evaluation process aimed at the improvement of a learning programme. Curriculum development is therefore not just a set of academic procedures; rather, it is an iterative learning process aimed at the systematic design and dissemination of worthwhile subject specific ideas appropriate to the teaching of learners with a particular mental or cognitive capacity. Indications are that, as regards the development of school curricula, these processes typically take place under the direction of educators, inspectors of education and subject specialists operating in other sectors of education departments of

ministries of education – the Curriculum Development Unit (CDU), for example. The Zimbabwe CDU is a government department responsible for the development of curricula for all school subjects in Zimbabwe.

For the purpose of my study I have chosen the definition of curriculum used by Marsh and Stafford (1088), namely; that the curriculum is an integrated system of knowledge acquisition where teaching plans and learning experiences form the basis of effective learning in formal schooling adventures. Informed by this definition, I have not only identified context-based content materials, focusing specifically on the origins and cultural significance of the selected African instruments, but also indigenous African music teaching strategies and criteria to be used in the evaluation of learner achievement. All of these should, according to me, form part of a new, or revised, music education curriculum for Zimbabwean primary schools.

2.5.2 Spiritual elements and humanising effects of African music

While it is commendable to merge indigenous African musical arts practices with the existing westernised music education activities in the contemporary Zimbabwean primary school curriculum provisions, one of the greatest challenges facing this initiative is the relationship between African cultural arts performances practices and spiritual possession. Busia (1964), Mbiti (1969) and Matiure (2011) assert that men and women from ethnic groups such as the Shona, Tswana, and Nyanja, who are born to selected African traditions place a high value on their connection to the spirits of their ancestors. Although these spirits are invisible, these groups generally believe that the influence of spirits on living African human beings is observable (Opata, 2000). According to the indigenous African philosophy (Lebaka, 2014), a community is made up of the dead, the unborn as well as the living. The dead become their ancestors and, thus, an integral part of the community, but only if they are accorded the culture-specific funeral rites. In order to communicate with the ancestral world, they use recitations of totemic eulogies, instrumental performance, dance, and function-specific dress codes in “conjunction with the mystical power” believed to accompany these cultural performances (Lebaka, 2014:34). Thereafter, the primary means of communicating with them is through music (Chivaura, 2006; Chukwu, 2011:4). It follows that communal musical performances are, therefore, inseparable from the culture of the Zimbabwean indigenous peoples (Idowu,1973).

The Ndau people, like most other African cultural groups, accept responsibility for the education of the young: preparing, training and transforming them into mature and responsible citizens (Blacking, 1979; Kruger, 2005; Nzewi, 2006). In this regard, spiritual development is one of the most emphasised aspects of the Ndau traditional education process. This cultural strength is realised through *kusosera mhongo* spiritual functions where

initiates are invited to take positions at the centre of the *bira* in preparation for orchestrated spiritual anointment. During this process, there is highly vibrated instrumental performance where singing, *ngoma* and *hosho* performances are the most emphasised musical ingredients hence, according to Le Bomin *et al*. (2016), parent-child music knowledge transfer in some African legendary families is sometimes believed to be highly metaphysical.

It is the responsibility of the most senior elder of the family to educate the young regarding ancestral spirits appeasement, thus, initiating them into transcendental realm to invite super natural powers. These super natural powers are intended to dilute witchcraft, which is another 'secretly' announced cultural repository in several indigenous traditions of the world (Motlana, 1988; Gumede, 1990; Ashforth 2005). Thus, the preservation of spiritual connections makes a well-cultured Ndau family very productive in the sense that successful initiates later turn to herbal divinity and fortune-telling, something which is also viewed as an illustrious trade according to Ndau cultural philosophy, norms and traditional value systems. Family 'productivity' is therefore, measured by the number of family members who are possessed by the *nyamusoro, mandlozi, zvipunha, zvidzimba* and *zvimworoni* spirits which, they believe, will automatically instill *sangoma* traditional healing abilities in them. All these cultural initiation processes take place in high volume instrumental sound magnitudes.

Sangoma graduates go through pass-out parades where the community is the principal 'examiner'. Traditional healers' examinations therefore generally focus on the 'examinee's fortune telling accuracies, healing prowess as well as degree of cultural composure which, together, dignify Ndau ethnic ancestry. It follows that the actual ordainment of healing powers is a highly metaphysical process (Mutwa, 1969) in which the role of the 'living' members of the community (Lebaka, 2014) is to provide appropriate cultural ammunition - in the form of ritual functions, while the role of the ancestors is to unreservedly ordain the initiate with supernatural healing powers.

Upon successful completion of the stipulated 'curriculum' of ritual passages, it is generally believed that graduates and the community alike benefit considerably. *Sangoma* graduates become certified traditional healing practitioners with the authority to claim consultation fees, divination and medical provisions in cash or kind. The community benefits because every successful initiate is counted as an additional 'hospital' to reduce ailments, misfortunes and untimely deaths. At national level, the Zimbabwe Traditional Healers Association (ZINATHA) supervisory board was established as a legal entity with the power to register and oversee the performance practices of traditional healers in Zimbabwe.

Given the central role which these practices fulfil in Ndau culture, I agree with Nzewi (2005:282) that supporting an education system which "prioritizes pure sciences and technology education over education in the human-making and spiritual development…is breeding a society of brilliant psychopaths". He recommends, therefore, that the Zimbabwean music curriculum has to change in order to promote the development of human spirit in education, which forms part of the "rubric as African science".

Nzewi's (2005) views in this regard contrast sharply with those of Ashforth (2005:2011). According to Ashforth (ibid), there is a very slight distinction between witchcraft and indigenous African ways of healing since witches use "supernatural forces supposedly for different ends." One could assume, therefore, that he would be opposed to the changes I would like effected in the Zimbabwean music curriculum for primary schools. Although both the *sangomas'* and witches' healing capabilities fall within IKS conceptual framework, those who oppose my recommendations could argue that (a) indigenous instruments (such as *mbira, ngoma, hosho, magavhu, magagada*) are used to invite ancestral spirits; (b) metaphysical healing processes and powers are difficult to separate from witchcraft because they tend to use similar 'tool boxes' of trade, and (c) the unrealistic admiration of *sangoma* healing abilities should stop as they merely purport to protect unsuspecting clients from torment since they are visible only to the healer and not to the client (Motlana, 1988). Those who might support my recommendations might, on the other hand, argue that the body of knowledge from indigenous African arts traditions is available to certain individuals in the local area whenever the community is faced with challenges because this kind of wisdom is stored in the memories of community elders (Omolewa, 2007). Thus, each time an elderly person dies, the surviving members of the community should strive to retrieve, revise and remember all the teachings, aspirations and philosophical underpinnings the deceased had orally handed down to them. Should they not do so, the deaths of elders would signify the disappearance of the community's knowledge reservoir, intellectual prowess - an indigenous African library compartment of incomparable quality (Omolewa, 2007).

Every functional post-independence African education system is expected to build its moral standing on the reputable cultural, religious and ecological systems of its location. Musical performances help them do so. Nzewi (2007), for one, is adamant that cultural musical performances in indigenous African communities have always been aimed at consolidating the essence of humanity, not at entertainment. Ebeli (2015:2), too, attests that 'music communication' is critical to the development of worthwhile human ideals in societies. In indigenous African communities, for example, the development of particular social attributes which benefit society in its entirety are ascribed to cultural arts performances. One of these

benefits is the development and/or strengthening of social cohesion - the propagation of a humanitarian culture-informed 'personality' in individuals and societies alike (Nzewi *et al*., 2008:7). Sanctions against unwanted human behaviour were, for example, never carried out in the absence of musical performances. Should there be a troublesome person in the village; 'remedial' repertoires were identified and performed at the culprit's homestead without their prior knowledge (Nzewi, 2009:79). Based on the type of performances and messages carried in the musical texts concerning the rehabilitation of offenders was achieved in harmony and with limited force, never resulting in either segregation or punitive incarcerations.

2.5.3 Social transformation through curriculum change

The inclusion of indigenous African instruments in Zimbabwean current primary school music education curriculum would bring about the innovation and change critical to the ever-changing needs of a multicultural Zimbabwe. One of these is the need for black intellectual empowerment. Another is the need to counter the effects of colonialism, something which, according to Frere and Faundez (1989) is possible only through the acknowledgement of indigenous knowledge, which includes musical knowledge, as a culture-rich educational component.

Although changes to education curricula in post-colonial African education societies is a noble idea according to Macdonald (2003), the road to the implementation of sensible curriculum alternatives is sometimes chaotic, long and sinuous (Lingard *et al*., 2000). One of the reasons for this, according to Westbury (1999) is that the hinges holding debates for or against curriculum change together are antithetic philosophical positionalities that could lead to open resistance. As indicated more than once in my thesis, local Zimbabwean musical arts practices has been relegated to the periphery of curriculum (Kane, 2005), probably due to the adoption of mindsets imposed during many years of colonial rule. My argument for the inclusion of indigenous African musical arts philosophies in the contemporary primary school music education practices as a means of enhancing an awareness of their own identity amongst learners therefore requires a change in mind-set – from one dominated by colonial thinking to one which prioritises thinking the African way. Countering the tendency of western cultural arts and sciences to destroy their indigenous counterparts is possible, according to Simonelli (1994), if the relevance of culturally developed knowledge systems in the solution of local problems is clearly spelt out. Even Ashforth (2005) acknowledges that dismissing the value of indigenous knowledge in post-independence music education curricula without evaluating the epistemology of African musical arts traditions as an alternative academic component for contemporary schooling is irrational.

Informed by these claims, I would therefore argue that practising the musical arts activities which were marginalised during colonial times as part of the day to day primary school music education activities could help the indigenous people of Zimbabwe, and other previously colonised countries, to downplay the effects of repressive colonial and neo-colonial machinations. It is, however, important that, in changing the curriculum we should avoid the essentialist tendency to define and explore African music from a singular point of view (Nzewi, 2001; 2003; 2005). Rather, the music unique to the different ethnicities found in Africa - the 'indigenous people' (IP) – should also be acknowledged and included as curriculum content. Even if these IPs represent minority groups they should be treated as equals and given the respect due to them. They, too, are equally entitled to delimit and legitimatise their cultural arts epistemological persuasions without prejudice.

In this reconceptualised indigenous African musical art epistemological pledge, it is important to highlight who indigenous people are and how they are defined according to international law. Stamatopoulou (1994) summarises the United Nation's working definition of Indigenous Peoples as peoples and nations

> "…having a historical continuity with pre-inversion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing on those territories or part of them. They form at present, non-dominant sectors of society and are determined to *preserve*, *develop* and *transmit* to future generations their ethnic identity as the basis of their continued existence as peoples [and] in accordance with their own [musical] cultural patterns, social institutions and legal systems…" (Stamatopoulou, 1994:71).

This definition highlights the fact that indigenous peoples have always striven to triumph over the adversities of colonial repression. Such adversities include the denial of their rights, often through forced cultural and religious assimilation. These rights, according to me, include not only the right to preserve cultural arts but also the right to improve, perform and protect past and present indigenous cultural manifestations through undeterred voluntary participation in schools as well as communities.

Although the concept and definition of the rights of Indigenous Peoples (IP) in other continents of the world such as Asia have been mixed (Kingsbury, 1998), the universal right of human beings to participate in cultural arts practices and preservation in their respective local communities has been a global concern for more than a century (Stamatopoulou,1994). Several international conventions endorsed the protection of cultural rights, having noted the deliberate destruction of belief systems and practices characteristic of indigenous minorities groups. Denying the right of indigenous peoples to define and defend their cultural integrity

has, according to Hadjioannou (2005), become the most effective and persistent form of discrimination ever.

In an effort to combat the rampant cultural assault by dominant cultural groups across the world (Foster 2001), several declarations aimed at the demarcation of indigeneity were signed into international law under the auspices of the United Nation's Universal Declaration of Human Rights (UDHR). These include declaration by the International Covenant of Economic, Social and Cultural Rights (ICESCR), the Convention against Discrimination in Education (CADE), and, the International Convention on Civil and Political Rights (ICCPR) (Hadjioannou, 2005).

In this regard, Foster (2001) articulates the importance of self-determination as an incontestable human rights issue. Thus, despite their geographical occupation, size, political and economic gigantism, language/s, traditional music and/or ethnic practices, minority groups have the same rights as all other groups. Thus, depriving them of their right to cultural choice is equal to cultural ethnocide (Clinton, 1990) or, worse still, cultural genocide (Hadjioannou, 2005). Both of these are implicitly aimed at the deliberate destruction of the culture of distinct ethnic groups by, amongst others, hoodwinking them into believing that cultural ideas within their localities are less valuable than foreign, 'exotic' ones.

In this context, the inclusion of indigenous African instruments in the Zimbabwean primary school education system could therefore be seen as a call for western empathy towards the plight of indigenous peoples who want to stop or reverse the marginalisation of their musical arts knowledge. Since I am aware that it is impossible for western peoples to confer cultural arts sovereignty on underprivileged ethnic groups of the world, indigenous peoples from marginalised communities could, and should, form cultural arts alliances which can speak for them against global efforts to culturally dominate them (Garnham, 2005). Such a coalition could, moreover, revive the uncontaminated cultural past of pre-colonial periods. Informing its efforts should be the realisation that, while music is universal, what characterises it is not.

Musical characteristics are culture-based. Hence, the purported universalisation of music reflected in the current Zimbabwean primary school curriculum – piano-tailed western arts theorisation (CDU 1989) - should be discouraged. The juxtaposition of western music with other culture-specific indigenous African related epistemological particularities found in several cultural arts ethnicities in Zimbabwe bears this out. Also, as mentioned elsewhere in the study, distinct traditional African musical varieties make no claim for pedagogical universality. African cultural differences are not, and never will be, fully represented by a Eurocentric curriculum blueprint, imposed during the colonial period and finally adopted and perfected by the unsuspecting Zimbabwean political leadership only at independence in 1980.

2.5.4 The problem of essentialist authenticity in IMK practices

One of the challenges associated with the study of indigenous peoples' cultural arts practices is the revitalisation of prehistoric musical arts fundamentals without paying attention to the dynamics of culture contamination, culture sharing and culture borrowing in the global musical arts milieu. Freire and Faundez (1989), for example, caution against the tendency to glorify unchanging historical cultural attributes since such glorification could result in learners further distancing themselves from opportunities to learn from their peers in socio-cultural, religious and educational contexts where diversity is the norm. Agrawal (1995), too, argues that the dream to return to a pre-historic cosmos is not only far-fetched but an outright impossibility, primarily because all former colonised indigenous cultural groups are inevitably exposed to the perpetual whims of culture change. It is my understanding therefore, that continuously reminding one another of the ways in which colonialism has destroyed indigenous African musical arts practices could discourage learners from shifting and adapting to the ever-changing cultural conditions of the world. By implication, they might not reap the benefits associated with the "meaningful progression from traditional to modern" schooling trends (Nzewi, 1999:72).

Informed by this perspective, I wish to acknowledge that no culture anywhere in the world can claim to be self-contained anymore. All cultures now form part of an interconnected network of cultural arts, thus enabling them to borrow from each other and thus creating hybrid musical varieties. These 'varieties' could also be included in contemporary primary school education programmes across the world (Jaimes, 1987). Indications are that indigenous musical arts identities are, to a great extent, historically constructed and reconstructed over time, usually as the result of interaction between people of other races, religions, cultural and political persuasions. The emergence of the Zim-Dance Hall music genre in Zimbabwe, for instance, is neither indigenously African nor outstandingly European, Asian or American. Rather, it is a hybrid product of different socio-cultural and musical influences caused by hetero-cultural interaction. Young people who perform music like this in Zimbabwe are therefore often called *'salads'* – "people of no identity" (Mavhunga, 2006:440). Claims that this new music genre is rooted in the indigenous African philosophy emanating from local Zimbabwean musical arts traditions alone would therefore be ill-advised.

Notwithstanding claims that it is impossible to develop a unitary indigenous music education curriculum typifying a particular traditional culture without its being influenced by its neighbours, I am still convinced that the study of indigenous knowledge systems is valid. The proviso is that common musical ideas that run through many indigenous cultural arts knowledges and for which no single cultural group can claim sole ownership, could be used

as basis for the development of such a curriculum. For instance, the call and response system in several indigenous music of the world is not peculiar to any of its isolated cultural groupings such as Ndau (Zimbabwe) Yoruba (Nigeria) and Zulu (South Africa) (Apffel-Marglin, 1995).

In this regard, the point raised by Mosha (2000), namely that, analysing features delineating indigenous knowledge should be discussed at global level with particular reference to the epistemology of context-based cultural arts educational provisions, needs to be noted. Such studies should be aimed at designing curricula that attempt to interpret how local communities came to know what they know and, possibly, ways to transfer such knowledge to other contexts without necessarily holding them up as superior or ideal. This approach, I believe, would encourage intercultural communication and, eventually, promote mutual understanding of and respect for cultural and religious differences.

2.5.5 Epistemological tyranny against indigenous musical knowledges

Notwithstanding global concerns about the absence of indigenous knowledge systems for possible application in contemporary post-independence educational communities, the continued dominance of western intellectual perspectives make it very difficult to ensure that they are treated as equal curriculum partners in post-colonial education systems. Although Ashforth (2005:211), for example, has provided overwhelming evidence that indigenous Africans perform a range of culturally-informed health practices which leads to diseases being cured, according this “African science” with scientific status is almost impossible. Similarly, the socio-cultural, religious, political, educational and economic autonomy of independent states are undermined by the non-recognition of all locally-based knowledge production systems in the school curriculum, including indigenous musical arts. The value and relevance of culture-informed music resource materials emanating from ‘subjugated’ underprivileged local cultural ethnicities are seldom considered for study purposes; instead, they are typically judged inadequate in terms of western musical arts epistemological prescriptions. Regardless of the part of the world where the IK had its origins, it is shunted aside in favour of European cultural arts, according to Stamatopoulou (1994), Kingsbury (1998) and Hadjioannou (2005), in order to ensure the assimilation of western ideals by indigenous peoples. Education, as a colonial tool, is also used in a similar manner to suppress unsuspecting underprivileged local communities.

My research aims, amongst other things, to recover indigenous musical study materials - specific indigenous Ndau instruments, for example, which, I believe, represent cultural ideas embedded in several other indigenous African communities - worthy of inclusion as

examinable resource materials for contemporary schooling in several post-colonial African schools (Sithole, 2007; Masoga, 2005). In doing so, I am attempting to restore the learning of previously ignored musical arts to its rightful place, to help learners reclaim their lost pride in these arts. In the process, so I believe, I will be doing my part towards the promotion of greater equality between individuals and cultural groups regardless of ethnicity, language and other differences.

2.5.6 Tension between African and Western musical perspectives

While it is a fact that Western music was disseminated in written form long before this was the case with indigenous African music (Higgs 2003:7), the latter now relies quite significantly on the former in several areas such as notation, record preservation and marketing (Kofie, 1994). Because of this, the ethnocentric temptation to regard the latter as a junior partner rather than as an equal one in the music industry, often raises its head (Nzewi, 2006). By virtue of being founded on divergent philosophical ground points (Joseph 2011:490) organisations forming part of the music industry tend to keep each other at bay in a metaphorical east-west, tug-of-war contest. Since each side is simply trying to protect the integrity of its founding principles and pedagogical persuasions (Sefa Dei, 2000) such standoff positions should never be antagonistic (Oord and Corn, 2013:23). Instead, according to Joseph (2005), cultural diversity should promote the kind of tolerance that would lead to socio-ideological convergence. Such convergence in the education sector, if aimed at the 'common good', could lead to the entrepreneurial advancement of music at and by primary schools.

Wilson (1974), Saunders and Lo Bamijoko (1985) highlight the fact that melody, rhythm and the intention of a piece of music constitute the major distinctions between African and Western music. They argue, moreover, that African musical compositions, because they are derived from a text, do not correspond to the western diatonic sound of any of the indigenous languages in the Euro-American hemisphere. There is no doubt, of course that what 'text' is to African music is what rhythm is to western music. Therefore, contemporary scholarship in music should not perpetuate such pertinent differences in an attempt to outweigh each other either philosophically or scientifically. Rather, it should concentrate its efforts on the encouragement of collaboration, focusing on possible amalgamations towards musical hybridity (New, 1980:41).

Of all the notable differences between African and Western music, none is as wide apart as the procedures to be followed towards concept mastery and musicianship qualification and certification (Dargie, 1996:30). Whereas the African approach is holistic and flexible,

permeating the daily sociology of its people without following stipulated curriculum content of a written nature (Omolewa, 2007), the Western music learning blueprint is rigidly focused on the linear progression of concepts, sailing from theory and technique satisfaction through written examinations and finally, to certification (Dargie, 1996). Spectacularly and contrarily, participation in African musical performances does not as much require musical performance mastery and recognisable expertise but rather, mere interest and reliable commitment to stipulated rehearsal and public presentational performance outfits (Nzewi, 1997). Thus, once again, African communities, by virtue of their existence (Nzewi, 2003) create music peculiar to their cultural and philosophical belief systems. Learning musical arts in the African traditional way is therefore not only participatory but also explorative. Explorative in the sense that participants are not prescribed specific rhythmic lines that they should follow religiously but are introduced to a plethora of performance gaps where creativity and superimposition are possible manipulates (Nzewi, 2003:14).

Notwithstanding the explanations given of the nature, purpose and function of indigenous music, Jones (1958) refuses to acknowledge that African music is complete on its own. According to him (ibid: 12), no matter how much time and effort that could take, African music should always be transcribed into staff notation. Without notational transcriptions, Jones argues, all video recordings of African traditional music are educationally useless. Thus, the credibility of such a claim is not only subject to tightly contested academic debates but also reflects unrepentant ethnocentrism. Africans create complete and meaningful music which not only entertains but also heals and fulfils religious obligations anchored on the artistic beauty of its varied cultural musical practices. They do this without the assistance of notation or cultural outsiders such as the white community dwellers of the west (Nzewi, 2005).

Undermining the holistic nature of the African musical philosophy even further, Fredricks (2008) presupposes that learning in traditional African societies is largely informal. Informal according to whose perspective? Informal according the Western perspective? I personally find it unacceptable that, for whatever reason, white cultural supremacy be allowed to continue setting the measuring standard for African musical expertise, formalities and technicalities (Gustafson, 2008:267). Because learning musical arts of other cultures is now a global phenomenon (Wang and Humphreys, 2009:20), Hopton-Jones (1995) opines that exposure to various traditional musical genres of different ethnicities promotes greater understanding of other universal musical rudiments such as melody, form and tone quality. Also, according to Nampula (2011:371), learners master musical concepts faster and more

affectionately in their own indigenous socio-linguistic environmental set-up than in alienating learning contexts like the highly techno-computerised contemporary classroom.

Other African scholars, such as Amegago (2007:232), are of the opinion that, although the incorporation of African musical arts activities in the contemporary western education arena has been described as a noble idea and/or an educational challenge, indications are that these utterances might simply be a systematised method to water down the complex techniques of African musical varieties to western piano-tailed pedagogical content methods. Herbst (2003), for example, advocates for a symbiosis of African and Western musical philosophical divides for contemporary schooling in Africa. This educational trick might not only be an academic intimidation strategy intended to stifle musical arts technique consolidation among indigenous black Africans but, I suspect, also a desperate attempt to glorify western arts civilisation as perfect examples for music education programmes in contemporary African schooling. It is further perpetuated by the tempo at which African musical traditions are invented, and further reinvented, by endogenous entrepreneurial economic-seeker African scholars masquerading as master performers of African descent and socio-cultural upbringing (Mundundu, 2005:3) – all of which, according to Mundundu (2005), undermines efforts to preserve authentic Afro-cultural musical performances and presentations.

2.6 CONTEXTUALISATION OF AFRICAN MUSICAL ARTS IDENTITIES AND PRACTICES

The existence of distinct ethnic groups inhabiting the African continent such as Shona (Zimbabwe), Xhosa (South Africa) and Yoruba (Nigeria) is a socio-academic pointer to the effect that cultural and religious variations in education are eminent (Laroche, 1992; Breidlid, 2009). In this regard, (Nzewi, 1999) argues that the qualification of who is more African, who can perform African music better and who is more indigenous than the other is not only out of context but irrelevantly misconstrued. In doing so, it promotes the belief that authentic African identity, the ability to play its music and an authenticated indigeneity could be verified based on the individual's skin pigment and texture. Rather it is commitment to and the ability to conform to the dictates of the African cultural philosophy as well as being reasonably cultured within Africa's value systems, geographical and environmental ecological manipulations (Tedla, 1992). To this end, the question of what constitutes real African music and of how it can be applied in contemporary education initiatives requires stringent intellectual reasoning and what could be referred to as a 'de-racialized' academic preference (Kwami, 1998).

Nketia (1962) affirms that ascribing a particular universal meaning to the practice of music in African geographical specifications is not only 'half-baked' and less 'nourished', but also a fully acclaimed confirmation of the mediocrity of African musicological scholarship. Instead, it should be mentioned that the presence of several cultural varieties and variations in Africa (Merriam, 1959), signifying multiple musical philosophies that could be quantified as music of African traditions (Agawu, 2003). Proponents of an umbrella definition of the term 'African music', like Nzewi, argue that, on the whole, African musical traditions share certain characteristics, like the relationship between music and body movement and repetition that are typically African. Since meaning in African music is culturally perceived (Kruger, 2005), this singular definition should, despite the aforementioned similarities across most of the music traditions of African origin, the influence of Arabic and Islamic cultural traditions in the west and eastern parts of the continent be rejected (Quist 2001).

While Kubik (1994) endorses the pluralistic definition of African music, he argues that it applies only to African musical traditions found in Africa South of the Sahara. Further, he suggests, albeit cautiously, that the prevalence of their triple cultural heritage, musical practices in the remaining parts of Africa are not indigenously African. Rather, they constitute an imported package of exotic musical practices that are not only intellectually detrimental to the development of African traditional educational musical practices in Southern Africa but are also being channelled into the indigenous African musical societal arena in ways that may, directly or indirectly, curtail the desire of musicians to participate in and preserve original African (South of Sahara) musical varieties and perspectives (Aidi, 2004).

Consistent with the above, Tedla (1992) argues that there is need for Africans to remain positive about their traditional past as this is the reservoir of all the musical intelligences that Africa prides herself on. In spite of this, Agawu (1992) and other African scholars maintain that African musicians of previous centuries were non-specialists. I agree with Nzewi's (2006) view that this perception should not only be considered as untrue but also as an undoubted confirmation of how some distinguished African scholars have compromised their intellectual integrity, academic independence and freedom of judgement regarding the musical ability and cultural worth of indigenous black African musicians (Nzewi, 2006).

To remedy what he regards as these contestable scholarly opinions, Nzewi (1997) advocates for an immediate revision of music education curricula not only in Africa but also in the Western countries. Only then would there be an authentic African musical arts scholarship position, one which lends itself to the acknowledgment and appreciation the value of indigenous music from a horizontal intellectual and authoritative academic standpoint. Because African music is as old as Africa and her inhabitants, (Oerhle, 1987)

and Tracey (1961) call on African scholars and performers to admire, emulate and imitate the musical geniuses of their generational predecessors by revising, revitalising and manifesting Indigenous Knowledge Systems (IKS) in African contemporary schooling ventures aimed at intellectual sustainability and prosperity.

It is reasonable to believe, though, that it is possible to "build a common civic culture based on mutual respect for cultural differences" (Woolman, 2001:27) by integrating cultural arts diversities in Zimbabwe. According to Chernoff (1979:154), such integration is possible because, amongst other things, indigenous African musical practices tend to promote the principles of 'cooperation, group consciousness, integration, empathy and tolerance' typical of the philosophies underpinning of all those participating in African traditional musical performances.

2.6.1 Cooperative learning in African music ensemble performances

In several African academic contexts, the traditional focus has been on marimba performances in which *ngoma* and *hosho* instruments play an accompaniment role. In most cases, teachers use an instructional teaching / learning model where the learners are regarded as no more than treated as recipients of knowledge. In direct opposition to this view, cooperative learning allows learners to play active roles throughout the entire learning process, with the teacher playing the role of planner, designer and learning facilitator (Smyth, 2011:114). In this scenario, the learning process is a reciprocal experience (Gillies, 2007:10), with both parties accepting responsibility for the execution of their respective roles. Applied to musical performances, according to Hallam (2011:156), such reciprocity has a greater potential to technically enrich each learner in the group than would be possible in individual performances and/or performances separate from the influence of other learners.

Although processes currently used in the teaching of indigenous African instrumental performance in contemporary Zimbabwean primary schools [usually at club level] have generally been inclined to the traditionalist instructional model – i.e. rehearsals consisting of the more knowledgeable other (MKO) teaching a group of learners via a direct instruction approach – my thesis is that excellent indigenous African instrumental performance skills can best be acquired by encouraging students to work collaboratively towards the attainment of a shared common result (Bruenger, 2009:4). Musical elements such as harmony, pitch, melody and rhythm can be understood and internalized much easier when learners are offered the opportunity to learn from and share ideas with one another during performance experiences.

Slavin (1990:14) agrees that learning experiences tend to be more successful if learners are encouraged to work collaboratively. More importantly, if learners work cooperatively, the opportunities for them to master both compositional and improvisational skills in music making processes increase. The acquisition of core musical skills is unlikely if learners are required to reproduce particular melodies and preplanned rhythms specific to the teacher's musical knowledge and interest because ownership of new concepts are determined by the teacher's pace of instruction rather than by the learner's pace of comprehension (Gillies and Ashman, 2003). In contrast to the limitations of this direct method of instruction, social interdependence teaching / learning approaches - reciprocal teaching, peer collaboration, cognitive apprenticeships, problem-based instruction and other methods that involve learning with others (Gillies, 2007:121-149, Gillies and Ashman, 2003:10) – which consider learner pace, tend to be much more successful. Regardless of the specific interactive teaching/learning approach used, indications are that the majority of cooperative learning models reflect one or more of the following components of what is generally referred to as cooperative learning:

- ***Positive interdependence:*** Each student is responsible for his / her own learning as well as for the learning of others in the group. Individuals depend on each other in order to master specific skills.
- ***Individual accountability:*** Each individual learner is expected to demonstrate mastery of specific assignments or tasks in the group.
- ***Active interaction:*** Individuals support each other's learning by way of identifying solutions to specific learning problems.
- ***Social skills:*** Groups demonstrate effective communication, trust-building and resolve problems amicably.
- ***Group processing:*** Peers assess how individuals within the group master predetermined assignments and tasks (Johnson and Johnson, 2009:366-369).

Because of this, according to Johnson and Johnson (2009), all structured cooperative learning activities provide learners with opportunities to respond simultaneously to questions, to identify learning challenges in the execution of learning tasks, and to suggest solutions to peers.

2.6.2 African ensemble performance didactical dilemmas

Indigenous African instrumental performance is a musical art with which the greater percentage of music educators in the country are not familiar (Zimbabwe, 2005). Even so, Wanyama (2006) contends that functional music education curricula for African learners should have a strong emphasis on the acquisition of practical performance skills. In this respect, pedagogical content knowledge (PCK) (Shulman, 1987) limitations in some contemporary education systems do not necessarily imply a lack of activity with regard to *marimba, ngoma* and *hosho* performances in Africa and/or Zimbabwe. This is evidenced in the vast repertoire of musical and performance knowledge built up from the early twenties up to the present time. Since teachers' inability to teach indigenous instrumental performance in school could partly be attributed to the colonial influence of early missionary enterprises in pre-independence Africa (Semali, 1999), their re-orientation to "Africa-sensitive" pedagogical approaches as a progressive way to decolonize musical arts practices in post-colonial Africa is imperative (Nzewi, 2001:63).

In this regard, it important to take note of the specificity of indigenous African instrumental musical performances to different cultural across the world. Chopi (Mozambique), Ndau (Zimbabwe), Nyanja (Malawi) and Venda (South Africa) (Kirby, 1968) music, for example, display certain unique features not found in the music of any other culture. It is important, therefore, that music teachers should have at least a basic understanding of the relationship between music and culture, as well as of the ways in which these differences affect knowledge transmission processes (Flolu 2005).

It follows, therefore, that knowledge of and competence in the playing of a particular African instrument in a particular context does not necessarily mean that the performer will be regarded as 'competent' in the use of the same instrument in a different African cultural context. The performance techniques required to play the *mutandarikwa* drum, for example, are not the same those required to play the *chimukindenginde* drum of the *va*Danda tribe in Mozambique even though both of these are played by Ndau ethnic groups living on or close to the border between Mozambique and Zimbabwe. In contrast, western piano performance techniques are relatively similar in Europe and America. Hence, piano teachers have the flexibility to cross borders and share their expertise in any education system where these instruments are played.

I agree with Phuthego (2006) that learning musical arts in traditional African contexts emphasises rote and imitation. Tracey (1986) also observes that the acquisition of African performance skills is a lengthy process of absorbing musical ideas, accompanied by limited

explanations. Like Agawu (2003), Nzewi (1999) and Woolman (2001) I accept that this might be because the sources of knowledge and pedagogical approaches in the indigenous African realm are embedded in the socio-cultural and ecological systems of local communities. However, since the loss of indigenous musical practices not only undermines the cultural identity of the custodians alone but also threatens the future of an entire society (Mbabi-Katana, 2001; Settler, 2010; Eze, 2014), in order to avoid the extinction of African cultural arts identities, I would suggest that music educators and researchers find ways to preserve musical arts resource materials for use both in schools and surrounding communities.

Despite the wealth of indigenous African instrumental repertoires, I am concerned that most of the songs available in today's Zimbabwean communities have lost their traditional value as regards music education. Instead of problem-focused content and culturally responsive pedagogical approaches informed by indigenous African education philosophical cosmoses, curricula in general contain superimposed performance styles and exotic cultural versions whose textual integrity is discordant with the dictates of Zimbabwean cultures and philosophical alignments. My concern is supported by Kindall-Smith *et al*. (2011), who point out that culture-linked teaching approaches develop new paradigms and that these, in turn, promote cultural preservation and identity exclusivity. There is, therefore, reason to believe that, through preservation, traditional Zimbabwean musical authenticity could be conscientiously maintained, perfected and transmitted to future generations in ways that impose reasonable limits on the infiltration of exotic musical genres.

2.6.3 Methodological approaches to African musical arts research

Critical to the study of indigenous African musical performances is the notion of 'mother musicianship' (Nzewi *et al*., 2008:33). Predominantly, music in traditional African societies is believed to be framed within the feminist operationalization realm of stereotype responsibilities that in most cases are culture-specific. The feminine concept of music-making is neither gender exclusive nor age specific. The term "mother musician", however, is coined in relation to family management responsibilities that usually anchor around the 'mother figure' of every indigenous African family. Among other motherly responsibilities are the provision of food, health care and preliminary family discipline.

When used in the context of indigenous African musical performances, the term, 'mother musicians' refer to master performers who demonstrate outstanding ability in creative composition, performance technique conversion and a distinguished understanding of the music pedagogy of culture-specific indigenous knowledge systems (IKS). None of these

attributes of mother musicians is, however, greater than the other but limitations in one of them negatively impacts on the rest. similarly, and specifically linked to various cultures in my country, the Shona ethnic groups of Zimbabwe, consider the according of 'mother musicianship' (*Nyanzvi yemangoma)* to a musician in terms of his/her ability to create music (*Kubika musambo),* preserve music *(Kukodzeka musambo),* analyse the nature and content of music (K*uyanika musambo),* to identify pedagogies for the teaching of music (*Kukwenenzvera musambo),* and to transmit music knowledge *(Kupakura musambo).* All mother musicians would therefore be able to *create, analyse* and *transmit* African instrumental musical knowledge in an orderly fashion to novices for emulation and imitation.

Just as no two individuals are absolutely identical in terms of their behaviour patterns, emotional and spiritual development (Nzewi, 2006:52) and in as much as the human palm has five fingers of different lengths and sizes, no indigenous African instrument in an ensemble performance layout are exactly the same in size, stature and sound production magnificence. In case of the main instrument of focus in this study, namely the marimba, different keys have different pitch levels but their simultaneous performance points to a common social consequence, namely positive interdependence towards meaningful musical and cultural entrepreneurial performance output. Without relevant tonal accountability from each member (marimba piece could also be given as a member of an ensemble), the collective sound magnitude of the entire ensemble could be severely compromised. In the same way, individual performers in an ensemble are not always the same, hence the need for positive interdependence towards the achievement of a common goal.

Just as the five fingers of the palm serve a collective function – the grip – so do all the instruments in a performance ensemble. When played together, all the instruments symbolically serve the same function – to promote unity and peace between and among different African cultures and/or societies. Regardless of individual potentialities, ideal societies believe in social equality where human beings depend on, and, provide for each other to survive. In other words, there is a common acceptance in such societies that no human species is better that the other, hence, dominance by one social group over the other is against the essence of humanity irrespective of regional originations, cultural and religious persuasions.

2.7 TEACHER QUALITY: THE FOUNDATION OF QUALITY LEARNING

The focus of this section is on the general training of teachers, teacher identity and self-efficacy and challenges associated with the mentoring of music education specialists for primary school teaching in Zimbabwe.

Education is a fundamental component of human development. The quality of citizens in any country is determined by the quality of its education programme, and, the quality of any education system depends on the quality of its teachers (UNESCO, 2004). Premised on this understanding is Darling-Hammond's (2006) view that the quality of teachers is also determined by the nation's curriculum policies and human capital development programmes the knowledge, skills, values and attitudes of which are reflected in the local socio-cultural, political and philosophical guidelines upon which the nation is found. Politicians, farmers, engineers, entrepreneurs, legal and medical practitioners came to know what they know because of teachers' invaluable contributions. By implication, teachers form the backbone of any nation's workforce (Nziramasanga, 1999).

In Zimbabwe, teachers are trained at teacher training colleges, with universities accepting partial responsibility for the quality of teacher training provided by these. The section which follows focuses on the affiliate status of Zimbabwean teacher training colleges to the University of Zimbabwe (UZ), teacher training models, non-negotiability of competence requirements in the recruitment of teachers, and challenges faced by non-specialist teachers in the mentoring of music education students.

2.7.1 Associate colleges

Despite the existence of several universities in Zimbabwe such as the Africa University (AU), Zimbabwe Open University (ZOU), and Midlands State University (MSU), the initial training of prospective teachers in Zimbabwe is the prerogative of the University of Zimbabwe (UZ). All teacher training colleges (twelve primary and three secondary teacher education colleges) operate as associate colleges of UZ under the direct supervision of the Department of Teacher Education (DTE) in the Faculty of Education. Thus, UZ accredits all qualifications obtained at these associate colleges and assumes a supervisory role of their operations.

It is within the mandate of UZ to monitor the quality and general training of both primary and secondary school teachers in Zimbabwe. As the responsible authority, UZ approves entry requirements, subject specific syllabi, study modules, study durations for each entry category ('O' level entries enrol for three-years while A level entries are admitted in the two-year diploma in education training programmes), prescribes examination standards, moderates students' final grades and finally awards the Diploma in Education (Dip Ed) qualification to qualifying candidates. At national level, the Ministry of Higher and Tertiary Education (MHTE) regulates and coordinates academic activities in all colleges (in fields such as agriculture, mining, forestry), polytechnics, universities, teacher training institutions as well as vocational training colleges.

Regarding appointment and personnel remuneration MHTE, in conjunction with the Public Service Commission (PSC), determines budgetary votes as well as sets standards for these institutions to ensure that they abide to the philosophical grounding of the Republic of Zimbabwe. Recently, the Zimbabwe Council for Higher Education (ZimCHE) was enacted as quality controller of all operations of institutions of higher learning in Zimbabwe.

2.7.2 Training models

Purkey and Smith (1983), Cohn and Rossmiller (1987) highlight that teacher quality is an important variable in learner success regardless of educational level. Pre-service teacher training provides prospective teachers with both the content and pedagogical foundation, skills and techniques which have to be applied during lesson delivery. It is against this background that the training of teachers should be informed by specific philosophical ground bases through the application of training models that suit particular national requirements.

In an effort to fulfil its pledge to improve literacy rates after independence, the government of Zimbabwe embarked on a massive recruitment drive to train primary school teachers through the Zimbabwe Integrated National Teacher Education Course (ZINTEC) (Wadesango, Kurebwa and Nyoni, 2014:176-168). The ZINTEC programme was rooted in the philosophy of *Ujamaa na Kujitegemea* propounded by Julius Nyerere, referring to the need to promote socialism and self-reliance among post-independence Africans (Blommaert 1997:129; Mulenga, 2001).

Even though the ZINTEC programme assisted in the training of a considerable number of primary school teachers within the constraint of a severely limited financial budget, it did not promote the training of the kind of quality primary school teachers needed for post-independence Zimbabwe. Instead, it produced a supply of inadequately trained teachers who attempted to give instruction in primary school subjects such as Maths, English, Environmental Science and Shona, but were completely ‘knocked out’ when it came to music teaching. In a skills-based subject like music, there is no substitute for pedagogical inadequacy. Its either the teacher has or does not have the skill. So, to think of music teaching without necessary pedagogical content knowledge backfired as ZINTEC-groomed teacher products ended up parading learners to rewind *Chimurenga* songs hoping to please the political establishment not knowing that what they were doing was not benefiting learners in anyway.

Despite the availability of physical resources such as textbooks, computers and musical instruments, the absence of expert guidance from competent educators in several Zimbabwean primary schools resulted in poor quality learning experiences, with learners

mostly being assisted to memorise facts instead of to understand them in order to become critical thinkers (Zimbabwe, 2005). Accordingly, Nyagura and Reece (1990:211) assert that teacher variables impact heavily on learner performance hence, the need to ensure quality teacher education in Zimbabwe. Thus, Ibhawoh and Dibua (2003) argue that the actual philosophical legacy of *Ujamaa Kujitegemea* which remained destroyed African economies, education systems and contemporary technological advancement drives. The ZINTEC model was later abandoned in favour of the conventional 3-3-3 primary teacher training model and later the 2-5-2 models respectively (Wadesango *et al*., 2014

Of Zimbabwe's fifteen teacher training colleges, twelve train primary school teachers while the other three train secondary school teachers. Primary teacher training colleges produce Early Childhood Development (ECD) teachers (Grade Zero – Grade 2) as well as general teachers for Grades three to seven using the 2-5-2 training model. Through the 2-5-2 model, student teachers spend two terms (4 months each) at college and five terms on attachment to surrounding primary schools. Finally, they return to the college for the last two terms to reflect on their experiences during Teaching Practice (TP) and to write examinations.

It is a matter of concern that the current 2-5-2 teacher training model is channelling non-specialist teachers – 'Jacks of all trades but masters of none' (Delport and Mufute, 2010) - into primary schools. The study carried out by Delport and Mufute (ibid) indicates that primary school teachers in Zimbabwe were generalist classroom practitioners pedagogically unreliable and, therefore, not to be trusted to assist learners in their acquisition of competent musical skills. To this end, music teaching in the majority of primary schools in Zimbabwe was, and still is, a perennial challenge (Palmberg, 2004).

For secondary teacher training, two models are applied. One is the 3-3-3 and the other the 2-2-2 training model. The 3-3-3 model is meant for prospective teachers whose entry qualification is 'O' level or who want to specialise in practical subjects that are not offered at the Advanced Levels - such as Art and Design, Home Economics, Wood Work, Metal Work, Brick Work, Physical Education and Music. The 2-2-2 model is mainly for student teachers who attempted and passed 'A' level examinations, and who are deemed to be well prepared to specialise in any of the two content subjects they passed at 'A' levels.

Considering the fact that Zimbabwe has only three secondary school teacher training colleges, it was later realised that several secondary schools were operating with unqualified and non-specialist teachers. Moreover, a large number of these graduates were treated as 'permanent temporary' teachers because their non-professional qualifications - such as Bachelor of Arts in Religious Studies and Theology, and/or their Bachelor of Science in

Agriculture - had serious limitations regarding the pedagogical understanding of the subject-specific requirements they were expected to teach in schools (Shulman, 1987; 2004). Upon realising that their university degrees failed to secure them employment in their respective fields of specialisation such as horticulture, political administration and climatological studies, graduates ended up joining the teaching profession in order to earn a living. Such practices contributed to diminishing learner performance in the final, end of course, public examinations.

I agree with Rust (2010) and Martin (1994) that teachers are 'groomed' and not 'born'. This is not the practice in Zimbabwe: here, when one fails to get a job in his/her field of specialisation he/she joins the teaching profession, teaching subjects learnt at high school. As indicated in the conceptual framework of the study, Shulman (1987) indicates that knowledge of subject content alone without pedagogical knowledge is insufficient. Teaching, Shulman (1987) further argues, is a learned profession where teachers' content knowledge is fused with their understanding of teaching strategies that meaningful learning takes place. In addition, Gess-Newsome (1999) indicates that curriculum knowledge is also critical for assisting teachers to perform effectively in class. The fact highlighted by Nyagura and Reece (1990), namely that several teachers in Zimbabwe lack either substantial subject specific content knowledge or pedagogical skills or knowledge of the curriculum, or all of them, remains largely unattended.

To mitigate this challenge, Cohn and Rossmiller (1987) indicate that there is need to recruit competent individuals to train as teachers, equip them with the necessary competence, and provide liveable working conditions and incentives to retain them for longer periods in schools. In the context of the training of specialist music educators in Zimbabwe, I am suggesting that teacher training colleges should identify musicians from the community, assist them to acquire general entry qualifications such as the 'O' level and finally enrol them for their initial teacher training programme. This, I believe, is a long-term plan to improve the quality of music educators in Zimbabwe.

During my tenure as a music education lecturer at Mary Mount teachers' college in Zimbabwe (2005-2008), I participated in the recruitment of students who lacked the required entry requirement of 'O' level and exposed them to extra coaching after working hours as well as during weekends. My analysis of this project revealed that the student teacher establishment at this particular college increased considerably. It was during the hyper-inflation economic phase in Zimbabwe (20005-2009) that many qualifying prospective candidates for teacher training were generally disinterested in joining the teaching profession mainly because of poor remuneration and working conditions. In addition, lecturers who

participated in teaching bridging courses for the prospective teacher trainee candidates received substantial financial benefits that kept their morale high.

Should something similar to this effort be extended towards improving the quality of music educators in the country, similar results may be achieved. I am therefore calling upon talented musicians from various ethnic communities to join teacher training colleges around Zimbabwe. In turn, teachers' colleges should put in place mechanism bridging course and supplementary 'O' level lectures to fast-track the enrolment of competent musicians at their respective training institutions. In doing so, I am convinced, the quality of music educators in Zimbabwe is bound to improve.

2.7.3 Teacher training phases

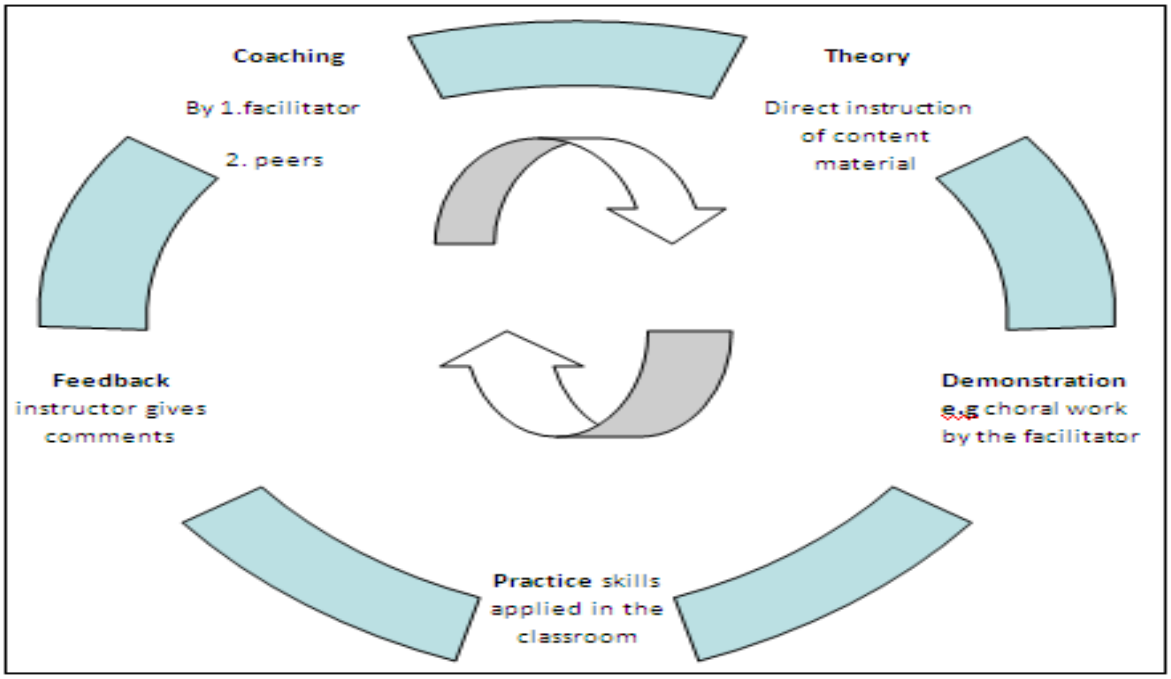
Teacher competency is an academic domain that needs constant professional checking-up. Shava and colleagues (2016:37) indicate that teacher education is a long process, subdivided into three major segments, namely the initial teacher training phase (pre-service), the induction phase, and the in-service training phase. The pre-service phase exposes trainees to educational foundations of the theory and practice of teaching while the induction phase initiates newly-qualified teachers into specific school-based approaches to teaching that may vary from one school to another. For instance, the teaching systems and approaches at a church-related school may not be the same as the work culture at private and public schools. Nota (2010) indicates in-service training as an unavoidable component of teacher development should education systems anywhere in the world are serious about assuring quality learning their respective countries.

In an effort to promote the training of quality teachers the world over, UNESCO released its Teacher Strategy 2012 – 2015 policy document. Aimed at informing the development and implementation of feasible policies for both pre-service and in-service teacher training programmes, it could be adjusted to meet peculiar local conditions. This document provides acceptable international standards for quality teacher education by reviewing curriculum content for educator training intended for contemporary schooling processes in the global village community (UNESCO, 2014).

Considering the impact of economic challenges in Zimbabwe, with teacher training colleges being "faced with diminishing public funds", a commitment to this purpose – the improvement of quality teacher education - in my country is being rigorously tested (Shava *et al.,* 2016:35). Tallerico (2005) has, however, identified a number of in-service training models that could, if applied, help teachers to perfect their performance skills in ways that will improve the quality of teaching in schools. Chief among these are the individually guided

model, the collaborative problem-solving model and the training model. While all in-service training models have the development of teacher competence as purpose, the cyclic training model (illustrated in Figure 2.5) is, according to Joyce and Showers (2002) the one most suitable to staff development in Zimbabwe.

Figure 2.5: Components of the Training model



In the context of my study, the training of teachers in a skills-based subject like music is always incomplete because of a large percentage of teachers are unfamiliar with indigenous African instrumental performance (Zimbabwe, 2005). The training model could be used in mass lectures where the explicit instruction of music content and pedagogy are punctuated by performance demonstrations in areas such as choral work, traditional dance, and instrumental performance. In-service training participants are then instructed to apply the skills learnt at their respective work stations (Joyce and Showers, 2002). In-service training facilitators in this model, like lecturers at teacher training colleges, are obliged to observe their 'trainees' in action and provide guidance and/or follow-up support if and when needed. Regular workshop encounters are organised to evaluate the viability of the programme, and necessary changes are affected based on insights drawn from previous experiences by both facilitators and participants. The cycle continues until there is evidence that the quality of music educators has improved beyond average performance, i.e. until they are judged 'competent' (Delport and Mufute, 2010:4).

I believe the cyclical nature of this model therefore lends itself particularly well to the in-service training of music teachers. I would therefore suggest that it should be used to help experienced music teachers acquire the instrumental performance competences they need to improve the quality of their teaching in schools.

2.7.4 Educator competency: a non-negotiable protocol

As indicated elsewhere in the study, teacher competency is a non-negotiable protocol of any teaching appointment worldwide. Shulman (1987, 2004), Morrow (2007) and Samuel (2008) concur that it is censorious and professionally demeaning as well as academically malicious to allow anyone to stand in front of a class, claiming to be a teacher whilst s/he is no more than an informant from the village. Competent music educators should be able to guide learners from simple to complex musical activities in a systematic and logical manner. They should also, according to Collins (1999), be able to detect learner challenges and prescribe solutions. Judging from the way music has been treated in several Zimbabwean primary schools – that is, regarded as a less important subject in the curriculum and also partly because of primary school teacher training inadequacies resembled in the 2-5-2 teacher training model in the country, it is possible to assume that music educators at all levels of the Zimbabwean education system are everything but competent.

Nzewi, like Elliot (1995) views musicianship as a practically demonstrable musical achievement distanced from mere rhetorical music theory postulations and parroting western musical arts pedagogical purviews. I agree with Flolu (2004:178) that competent African music educators are able to play a variety of traditional African instruments and, to some extent, are able to share their understanding of the steps to follow (simple to complex) with novice learners. It is a matter of concern, though, that the current cohort of music educators in Zimbabwe are western-oriented, hence their competence with regard to the teaching indigenous African music is severely limited.

Another concern in this regard is that the absence of indigenous African instruments in Zimbabwean primary schools could perhaps be ascribed to the teachers' limited pedagogical competence. Consequently, the majority of Zimbabwean primary school learners are guided by "ignorant experts" (Nzewi, 2006), that is, by music teachers who are very good at remembering crotchets, minims, quavers and parroting their relationship to each other but without any clue of how to put such knowledge into practice. Since music is a practice-based subject I would argue that seasoned musicians from indigenous African communities should be invited - as music resource persons - to assist in the development of today's primary school music curriculum for Zimbabwe. Since they are themselves performers, they will be able to assist teachers in the meaningful interpretation of indigenous music performances.

Also, their presence will not only ensure that learners from rural villages, who are regularly exposed to such performances will feel less disconnected from their culture while at school but also that no learner will be exposed to the academic abuse perpetrated by ignorant music educators (Nzewi, 2006).

In view of the need to promote quality education in Zimbabwean primary schools Samkange (2015) evaluated pilot projects aimed at the introduction of subject specialist teaching at primary level in selected districts in the country. Subject specialists were seconded to these pilot schools with the intention to improve the performance of Grade 7 learners who would be completing their primary school education. Although there was evidence of improvement in subjects such as Maths, English and Shona, there were a number of challenges which negatively affected the anticipated outcomes. In the first instance, the majority of primary school learners took a lot of time to adjust to the new arrangements, hence they found it difficult to concentrate on their academic work. In the second instance, there was no specific method for appointing these so-called specialist teachers. I suspect, this gave rise to nepotism and corruption, since only well-resourced school were allowed to embark on this project, thus, attracting teachers from poorly managed schools elsewhere. In the third instance, some of the teachers designated as subject specialists were, in actual fact, generalist educators who lacked basic knowledge and skills in their so-called fields of specialization (Samkange, 2015:852).

Although the results of the study were qualitative in nature and could thus not be generalised (Cohen *et al*., 2000; Leedy and Ormord, 2005; Nieuwenhuis, 2016), there were notable improvements in the learner pass rate. This not only confirms my belief that subject specialists are more pedagogically competent than their generalist counterparts but also the validity of my plea to establish a special programme aimed at training musicians from the local community as specialist music educators in order to improve music teaching at primary schools in my country. I am convinced, moreover, that the presence of such competent music educators would be able to assist in the implementation of a revised curriculum blueprint inclusive of indigenous African musical performance practices.

2.7.5 Teacher professional identity and self-efficacy

Closely related to educator competence is teacher professional identity and self-efficacy (Samuel 2009). Concerns raised by Joseph and Heading (2010) regarding teacher identity vis-à-vis the role of music in schools were accentuated by Palmberg's (2004) finding that music educators in several primary schools were regarded as less valuable than teachers of academic subjects because the teaching of music is less important. These concerns were reiterated by Delport and Mufute (2010), who found that, because the majority of music

teachers in Zimbabwe were less confident about their ability to teach music than those teaching 'compulsory' subjects, they experienced feelings of inferiority. These feelings, in turn, affected their sense of self-efficacy and resulted in poor lesson delivery (Bandura, 1997).

Concerns regarding music educator identity as a critical variable influencing teacher performance in musical activities is not peculiar to Zimbabwe: it is an educational concern affecting several education systems around the world (Gee, 2002; Beauchamp and Thomas, 2009). According to Frierson-Campbell (2004), for example, some music teachers try to hide their 'musical identity' by using music lessons to prepare the lessons they would have to deliver in other, academic subjects at a later stage, thus relegating the position and status of music educators to the periphery of the school system.

According to Joseph and Heading (2010:76), it is in the acquisition of teaching skills, particularly during initial teacher training, that the shaping of teacher identity commences. This 'identity', coupled with a sense of self-efficacy, is, according to Campbell and Brummett (2007) consolidated during teaching practice placements. It is during periods of teaching practice that pre-service teachers have to first apply education theories to real teaching and learning situations in actual schools. Should they succeed in successfully fusing content and pedagogy they would gain confidence in their teaching abilities (Shulman, 1987; 2004). Should they not be able to do so, their sense of self-efficacy would be damaged.

A true sense of self-efficacy is particularly important in the teaching of music – indigenous music in this instance. If educators who were trained in the western music genres are expected to teach indigenous African music they would most probably experience a crisis of self-efficacy. They could then address this crisis in one of two ways: either they could make a plan to receive training in indigenous music performance, or they could simply teach their learners western music theory. Should they do the latter, they might, according to Nzewi (2006), confuse learners who grew up in musical arts by shifting their musical orientation towards alien practices, thus affecting learners' sense of self-efficacy regarding their ability to make music.

I posit therefore, that primary school teachers' failure to perfect the indigenous musical skills of their learners, might be ascribed not only to their lack of training but also their lack of self-efficacy.

2.7.6 Mentoring music students: non-specialist teachers at crossroads

As indicated previously, the training of primary school teachers in Zimbabwe is generalist in nature and purpose. Pre-service trainees are trained to teach all eleven primary school subjects of the Zimbabwean primary school curriculum, music being one of them (Delport and Mufute, 2010). In this regard, the 2-5-2 teacher training model provides for the appointment of mentors to supervise student teachers on a daily basis for the entire five term period that is generally referred to as Teaching Practice (TP). While the quality of citizens of any nation the world over is determined by the quality of its teachers (UNESCO, 2004; Darling-Hammond, 2006). Tshuma and Ndebele (2015:408) are convinced that "poor mentors will result in poor teachers since student teachers spend most of their course time in schools under the tutelage of mentors". Similarly, quality teacher products are realised through quality mentoring (Dube-Bhebhe *et al.,* 2014).

Related to this, Samkange (2015:522) indicates that the current 2-5-2 model is almost similar to the four-year ZINTEC programme. The only difference lies in the emphasis which is placed on the apprenticeship approach, an approach which highlights the importance of mentorship in the acquisition of teacher competencies. According to Byrne and Keefe (2002), as well as Glettler (2011) mentoring is a process where the 'More Knowledgeable Other' (MKO), usually an experienced person, serves as a role model to the one less knowledgeable. Mentors typically lead by example, demonstrating how particular work activities are carried out. They encourage, guide, counsel, protect and support a less skilled candidate in his/her pursuit of the requisite academic and professional attributes of a given learning area to ensure that the standards of the discipline under study are maintained (Wadesango *et al*., 2014).

If well managed, Tomlison (1995) believes that TP mentoring is an exceptional academic endeavour in that it has the potential to nurture and maximise teacher excellence during and after training. I agree with Musingafi and Mafumbate (2014:34) that a successful mentor-mentee relationship culminates into knowledge expansion, creativity, appreciation of individual differences and the development of workmanship. My greatest concern revolves around the quality of the primary school 'mentors' to whom music education students are attached. Currently their mentors are non-specialist teachers who are pedagogically incompetent and technically unreliable, thus they cannot guide music specialist students towards the acquisition of competent musical performance skills.

2.7.6.1 Challenges associated with mentor selection

The mentor selection process in several Zimbabwean primary schools has seriously undermined mentorship viability (Mavhunga, 2004; Chakanyuka, 2006) since it does not consider the potential mentor's expertise, knowledgeability and ability to assist adult learners (Samkange, 2015). Using these as selection criteria are critical, especially critical in practical subjects like music, physical education (PE), Art and Design (Nyaumwe, 2001). Also, studies carried out by Ndamba and Chabaya (2011) and Samkange (2015) indicate that some schools appoint mentors on a rotational basis, or twin student teachers with underperforming generalist classroom practitioners or, in the case of music, to Western-oriented music educators. Either way the essence of attaching student teachers to mentors is compromised.

Since current teacher education systems emphasise the importance of mentoring as a means of assuring the mastery of teaching techniques, mentors might have to be trained regarding their responsibilities and ways of executing them (Dreyer, 1998; Maphosa and Ndamba, 2012; Mapolisa and Tshabalala, 2014). In the event that a music education teacher trainee is attached to an experienced primary school teacher who has no knowledge and interest in music signifies the 'death' of the student's desire to put into practice music theoretical knowledge acquired at college with real practice in the school. Such a scenario could be rectified by ensuring that expert lecturers from the college regularly visit such students as well as increasing staff development sessions in form of workshops to keep disadvantaged teacher trainees on track.

2.7.6.2 Blended supervision

The greatest weakness of the 2-5-2 supervision approach is segmentation. Musingafi and Mafumbate (2014) indicate that there is limited agreement between what student teachers learn at college (theory) and what they do at work stations (practice). Curricula for teacher training is generally based on theories generated by a range of philosophers and psychologists, such as Maslow, Piaget, Bandura and Rogers. In school, student teachers are exposed to context-based conditions and are forced to conform to the dictates of the local mentor / headmaster (school principal) supervision model without questioning. If they do, they risk receiving lower grades and a poor recommendation to the college administration, both having potentially negative repercussions regarding the student teacher's final mark (Nyawumwe, 2001; Maphosa and Ndamba, 2012; Musingafi and Mafumbate, 2014). According to Goldhammer (1969) and Cogan (1973), it is possible to amend the supervision approach to avoid confusing student teachers. Working parameters need to be established to ensure that student teachers do not endure the kind of academic

'oppression' which amounts to psychological torture and or stop student teachers from expressing their unhappiness at assessment disparities (Musingafi and Mafumbate, 2014).

With regard to the mentoring of music education students, I suggest constant interaction with expert musicians and indigenous cultural arts exponents in local communities they are deployed. What is important here is for music students to negotiate an apprenticeship programme with local music experts who could help them to acquire the relevant performance skills for possible application during teaching practice and in post qualifying appointments? This kind of apprenticeship exposure should not end during training. Rather, I would suggest that they identify expert musicians for instance in *ngoma, muchongoyo, chinyambera* and *mazambi* performances, draft an itinerary so that they could visit each expert periodically for individualized coaching. If well managed, such candidates might become multicultural arts music educators of outstanding performance quality for contemporary schooling in Zimbabwe and beyond.

2.8 MULTICULTURAL ARTS EDUCATION: CURRICULUM IMPLICATIONS

The term 'multicultural' implies the coexistence of diverse groups in the same geographical area. These diverse groups have unique values, beliefs, customs, laws and musical traditions that reflect their identities (White, 1949). In this regard, Elliot (1989:11) believes that every culture has its own music – and that this music is a human practice inclusive of aesthetics, practices and philosophical underpinnings that distinguishes them from their socio-ethnic and religious counterparts. Contrary to the general belief that music is a universal language with the power to unify people (Perlovsky, 2014), Nettl (1983) and Elliot (1989) argue that it could also divide people. The existence of 'their' music and 'our' music in contemporary societies has sparked a need to bring these two aesthetical and ethnic-based musical provisions together. Hybridising musical arts performances could benefit learners coming from diverse cultural and religious groups. It could also address the dilemma facing a class comprised of learners coming from different cultural backgrounds, neither of which is hers/his (Delport, 2006).

Zimbabwe, like South Africa, in evolving from a separatist education system typical of the colonial period (Joseph 2011), embraced the philosophy of equal development in all spheres of human existence regardless of cultural orientation, race, religion and / or geographical location (Richards and Govere, 2003). Applied to music teaching in schools, this could be translated to mean that no culture is better than the other, and that, as a matter of principle, cultural arts activities from every corner of Zimbabwe should have equal weight in the curriculum through to final examinations.

A good example of evolving multiculturalism in the Southern African Arts and Culture arena is the ongoing National Marimba Arts Festival (NMAF) annually observed in Boksburg. This project was initiated by a group of music educators in Boksburg whose passion for marimba music could not be ignored. Later, the project was joined by performing groups from neighbouring countries such as Lesotho, Swaziland and Zimbabwe. Like the essence of this study, the group's intention was to find possible ways to promote the preservation and further development of indigenous African instrumental performance skills in Southern African school organisations. Consequently, a resolution was passed in favor of yearly competitions. Competing against each other with limited attention to content, pedagogy and possibly, tips from master musicians, help novices to become master performers themselves, measuring their expertise in terms of their personal indigenous African instrumental performance experiences.

In the year 2011, I was appointed national adjudicator for the 6th National Marimba arts Festival that took place from 22-25 July 2011. Together with Professor Elizabeth Oehrle, we managed to rank competitors according to their levels of marimba performance proficiency in a professionally ordered fashion so that performing groups could come to us separately to make arrangements for us to visit their schools privately for further assistance. Apart from the fact that the number of participating groups had increased by a greater percentage than in previous years, we also noticed that groups which based their presentations on written notations could not match those who did so without these (Dargie, 1998).

2.8.1 Variables impacting multicultural music curriculum implementation

While the promote of standardization in the teaching of various indigenous African instruments in the contemporary Zimbabwean primary schools is commendable, there are several factors that could impede curriculum change and innovation. Chief among them are: (a) the extraordinary emphasis placed on the importance of other subjects of the curriculum; (b) the presence of non-specialist music teachers in charge of music education programmes in several schools in Zimbabwe, and (c) the non-duplicability of older forms of knowledge acquisition strategies of ancient times in the modern education and environmental set-up.

Fredericks (2008:131) points out that the emphasis on the importance of science subjects such as mathematics in several post-independence African states has impacted negatively on the need to promote the development of music education initiatives in a number of African school systems. As a result, and at large, music education in some African countries, such as Kenya, has the "least satisfactory provisions" in the curriculum (Digolo, 1997:23). Because of its auxiliary role in education, African instrumental performance in Zimbabwean

schools has therefore always been found on the “periphery of curriculum importance” (Kane, 2005:1)

Secondly, the presence of non-specialist music teachers in Zimbabwe who are in charge of music education programmes in several primary schools in the majority of post-independence African states lack formal training in music (Delport and Mufute, 2010:1-2). Flolu and Amuah (2003:113-115) argue that providing information and teaching are not the same. In this regard teaching a skills-based subject like music requires proper training in order to be effective. Hence the motivation to research on the applicability and use of indigenous African instruments in the development of primary school music curriculum for contemporary schooling in Zimbabwe.

Finally, the problem with designing and implementing a context-based curriculum blueprint for primary school learning in Zimbabwe partially lies in the context from which today’s indigenous African instrumental musicology is derived. It is derived from the indigenous cultural past of unwritten local musical ideas and literature traditions. As mentioned earlier, African teaching approaches such as oral, observational and apprenticeship strategies are linked to social structures and environments of ancient times such as initiation schools, traditional villages and extended household family systems (Nzewi, 1999:73). Accordingly, these institutions cannot be reproduced in contemporary and formal educational settings. This alone, automatically acts as an academic pointer to signal the urgent need to find research tools and perspectives that help to preserve valuable indigenous African musical knowledge that is at the verge of extinction. Attention to this problem takes precedence over and above the intention of this study.

2.8.2 Evaluating a multicultural music curriculum instruction

Given the background of considerable teacher pedagogical limitations regarding the teaching of indigenous African music in the majority of post-independence Zimbabwean schools (Zimbabwe, 2005), it is unsurprising to realise that teachers struggle understand instrumental performance evaluation procedures. Because measurement and evaluation of instruction occurs in a complex academic domain where only trained professional educators can participate (Saliu, 2005:271), tools to measure individual and group expertise in indigenous African music ensemble performances requires maximum teacher proficiency (Nota, 2010:52).

For the purpose of understanding this concept, it is necessary to clarify the relationship between assessment and evaluation. Taras (2005:467) believes that assessment entails

judgments of students' work while evaluation is a methodological activity aimed at categorizing the relevance of learning experiences, using pre-specified set standards and goals as basis. To a considerable extent, grading learner achievement in performance practices is sometimes a difficult task. Consequently, it is not surprising to realise that teachers struggle to decide which aspects of instruction are to be assessed (Guskey, 2006:670-675). Swanwick's Theory of Music Development led Markea (2003) to select three significant aspects of music education - performance, audition and composition – which, according to him, being the most significant, should carry the "most substantial weight during valuation" (Markea, 2003:41).

In the same way evaluation occurs at two levels namely; formative and summative; assessment of learners' achievement normaly takes place during the course of study as well as at the end of the learning phase (Parkes, 2010:98). Assessment for learning aims at scaffolding learners to greater understanding of concepts while assessment of learning categorizes learners according to levels of performance proficiency (Rust, 2002:147). In this regard, Tummons (2010:849) is cognisant that the assessment process has to be valid and reliable. Noticeably, reliable assessments increase learners' desire to achieve (Shephard, 2000:11).

Similarly, Hale and Green (2009:30) advise us that evaluation of performance and measurement of achievement form the basic foundation of any educational initiatives and processes therefore, should be taken seriously. This is because effective learning depends on knowledge of result of previous tasks where sample answers are prescribed (Yorke, 2003:477). Because assessment is central to both student learning and achievement (Brown and Knight, 1994:1) reliable assessment tools are not only important but also are the key pillars of effective measurement of instructional achievement (Whybrew, 1973:12). In addition, Hewitt (2009:333) further accentuates that assessment should always be viewed as a reliable source of information indicating strengths and weaknesses of both educators and learners.

Because curriculum change and innovation is a prerequisite to national reconstruction, reconciliation and development, particularly for the post-independence period, the opportunity for Zimbabweans to uphold their indigenous musical cultural arts heritage in educational circles has arisen. Hence, this has been the motivation behind my desire to contribute towards the development of a context-based music education curriculum framework for possible application in the post-independence primary school education programme of Zimbabwe.

2.9 CONCLUSION

The main argument of this chapter has been that the Zimbabwean primary school music education curriculum has continued to promote western arts civilisation, values and knowledges at the expense of the development of a context-based school curriculum. In my view, the current primary school curriculum is breeding music education apologists to western cultural arts hegemony who always look for foreign pedagogies to transmit local musical arts knowledges. As a result, African learners are exposed to alien cultural arts ideas and along the process, reducing them to intellectual slaves with no solid culture bases and identity. Consequently, contemporary African music educators, performers and learners alike, lack self-respect, self-confidence and also lack cultural sovereignty to identify musical arts practices worth of inclusion as substantive primary school music curriculum for Zimbabwe. Hence, my desire to find appropriate avenues to substantively accommodate indigenous African instruments in the curriculum towards their declaration as examinable music resource stuff for contemporary primary school learning in Zimbabwe.

CHAPTER THREE
RESEARCH DESIGN AND METHODOLOGY

Words (concepts, terms, symbols) are not only tools we have to communicate meaning. Each word is laden with its own complex set of meanings that are often particular to a specific setting, making it difficult to extract the exact meaning. In addition, the meaning that authors try to convey is clouded by their own sets of assumptions, beliefs and values, which render the definitions they may offer of words always tentative and partial (Nieuwenhuis 2013:47).

3.1 INTRODUCTION

In Chapter 2, I reviewed literature studies focusing on the evolution of music education in pre-and post-independence Zimbabwe as well as on curriculum development, cultural significance and the educational implications of using culture-inclined music resource materials for in-class activities in today's learning in Zimbabwe. I also explored indigenous African pedagogical approaches to music education for possible application in the contemporary Zimbabwean education system.

In Chapter 3, I explain and elaborate the research design and methodological strategies that inform my study. I justify my choice of the interpretive epistemological paradigm and qualitative research as the methodological framework for my study (see Table 3.1). I then discuss the research design (descriptive and interpretive case study), data collection strategies (document analysis, in-depth interviews, participant observation and focused discussions) and data analysis strategies (inductive thematic analysis). The chapter concludes with a discussion of quality criteria and ethical considerations.

The purpose of the research is to establish the applicability and use of indigenous African instruments in the development of primary school music curricula for Zimbabwe. My research methodology and case study design are drawn from interpretivism and qualitative enquiry. The research question was designed on and aligned to the assumption that even though there are technical limitations regarding the teaching of African music in Zimbabwean primary schools, curriculum content materials, pedagogies and assessment criteria which are embedded in several indigenous musical traditions and cultural practices in the country could be exploited for academic advancement purposes.

Table 3.1: Research design and methodology framework

Primary research question	**How can indigenous musical arts knowledge from local African communities be incorporated for use in the westernised contemporary primary school music education curriculum for Zimbabwe?**	
Secondary research questions	• What is the nature of the current school curriculum regarding cultural significance of indigenous African musical performances in the Zimbabwean education system? • What are the educational implications of using culture-inclined resource materials in the Zimbabwean music education curriculum? • Which pedagogical competences (skills and knowledge) are required of music educators to facilitate African instrumental teaching and assessment as part of music education curriculum for Zimbabwe?	
Meta-theoretical paradigm	Interpretivist epistemological paradigm	
Methodological paradigm	Qualitative research approach	
Research design	Descriptive and interpretive case study	
Selection of participants	Purposive sampling	• Five (5) indigenous African cultural arts exponents and instrumentalists; • Five (5) experienced primary school music educators currently teaching at any primary schools in Chimanimani District in Manicaland Province; and • Ten (10) music education students at a particular associate college of the University of Zimbabwe.
Data collection strategies	Documentary analysis, in-depth interviews, participant observation, focused discussions, audio-visual recordings, in-class activities.	
Data analysis	Inductive thematic analysis	
Ethical considerations	• Informed and voluntary consent; • Confidentiality; • Protecting participants from possible harm; • Role of the researcher; • Reflexivity; and • Trust	
Quality criteria	• **Credibility:** Prolonged field work; researcher reflexivity, peer review, data triangulation and crystallisation; • **Transferability:** In-depth descriptions and purposive sampling; • **Dependability:** Data cross check and triangulation; • **Confirmability:** Crystallisation and reflexivity; and • **Authenticity:** Member checking on each other's contributions and audit trial.	

Mouton (2002) contends that all research is based on specific philosophical assumptions that could be used in the determination and direction of study approaches and strategies to ensure that they are appropriate to the development of knowledge related to a particular research effort. In order to conduct and evaluate any research process, it is therefore

important that the researcher understands what these assumptions are. This chapter identifies and discusses particular philosophical assumptions and approaches as well as the design regarded as most appropriate to my investigation regarding the possible inclusion of indigenous African instrumental performance practices in the existing westernised music education programme in Zimbabwe.

I have utilised the interpretive paradigm as the philosophical referral framework for this study. My research design is therefore a descriptive and interpretive case study. Leedy (2005:135) suggests that the application of a case study in qualitative research enables the researcher to collect data from individuals, programmes or events in their natural settings. Primary research information was collected through four data collection strategies namely; document analysis, interviews, participant observation and focused group discussions. Secondary information was collected through the observation of class activities and audio-visual recordings, both of which served as auxiliary data collection strategies. The case study design was chosen mainly for its flexibility and its ability to enable the researcher to conduct an in-depth enquiry of the phenomenon under study. My data analysis was carried out in line with the requirements of qualitative research methods.

To ensure the validity of my research findings, I relied on Krefting's (1991:214-222) and Shenton's (2004: 63-72) summaries of Guba's (1981) model for the assessment of a study's trustworthiness. Guba identifies four criteria which should be used to assess trustworthiness, namely truth value, applicability, consistency and neutrality. These four criteria constitute the cornerstones of reliable research findings in both qualitative and quantitative research enquiries. Because my study is qualitative approach in nature, terminologies appropriate to this approach - credibility, transferability, dependability and confirmability - are consistently used with regard to issues of trustworthiness. Since the role played by the researcher in qualitative studies could have an influence on their trustworthiness, I discuss my role as researcher in the section which follows.

3.2 ROLE OF THE RESEARCHER

As a qualitative researcher approaching this study through the lens of interpretivist paradigmatic assumptions, I describe the cultural significance and educational implications of using culture-inclined music resource materials in the development of a primary school music education curriculum for Zimbabwe. Accordingly, my intention is to observe real and spontaneous indigenous African instrumental performances in their natural settings. Those who participated in my investigation collaborated to explore and interpret the cultural meanings and value systems of their ethnic social functions and activities. Throughout the

study, I observed Ndau cultural arts exponents and instrumentalists, experienced music educators as well as music education teacher trainees, suggesting curriculum content materials, teaching approaches as well as song examples that could be utilised in the development of a culture inclusive curriculum blueprint for the senior phase (Grade 5-7) of primary school learning in Zimbabwe.

During the course of this study I adopted a participant observer role because it enabled me to view the phenomenon being investigated from the perspectives of others, namely; indigenous African cultural arts exponents and instrumentalists, experienced primary school music educators as well as teacher trainees in Zimbabwe. Consequently, and throughout the study, I gained an insider perspective of the value attached to the cultural arts performances of the Ndau people, a perspective which, I believe, could form the substantial base for my broader conceptualisation of the applicability and use of indigenous African musical arts activities as part of a primary school music curriculum for Zimbabwe.

A conceptual understanding like this is critical, particularly in the post-independence period in Zimbabwe, if national unity, cultural sovereignty and economic empowerment through arts education are to be achieved. My choice of the interpretivist research paradigm has influenced the entire research process. Having taken cognisance of the fact that the apprenticeship programme (in indigenous African instrumental musicology) I went through under the tutelage of my grandfather (*Sekuru* Chinyangana Magezausoni Notah), could be viewed as a worthwhile knowledge base for the effective accommodation of indigenous music studies in the contemporary primary school music curriculum for Zimbabwe.

At this point it is necessary for me to admit to my bias with regard to the phenomenon being investigated. According to me, my bias is a direct consequence of political repression and cultural arts marginalisation. Like many other African nations, Ghana being one (Flolu & Amuah, 2003), the performance of indigenous African musical activities during colonial times in Zimbabwe was unacceptable and, therefore, technically disqualified as competent music resource materials worthy of inclusion as examinable primary school education content.

Even after the attainment of political independence almost four decades ago, the Government of Zimbabwe is yet to address ethnic marginalisation by designing and implementing a clear policy regarding cultural arts education in schools and surrounding communities (Palmberg, 2004). Instead of promoting indigenous music through education, the government tries to promote it by censoring the broadcasting of certain types of music. More specifically, it stipulates that the national broadcaster should ensure that 75% of the music it plays is local (Chari 2013). This stipulation is supposedly aimed at promoting the

preservation of local musical arts against exogenous varieties that are infiltrating local musical arts markets with limited control.

In an effort to dilute my biases, adhere to stipulated ethical considerations, and equalise power relations between me and my research participants, I made ample use of reflexivity in the collection, analysis and interpretation of data. I am aware that I may still not be completely unbiased, but being reflexive helped me to identify professional approaches which to demystified my personal academic vendetta against the effects of neo-colonialism and the prolonged cultural arts marginalisation perpetuated by the current 'black' government in Zimbabwe. I regard this perpetuation of non-indigenous cultural arts education as an 'instigation' because of the lackadaisical attitude my government has adopted towards the redress of cultural marginalisation, especially the marginalisation of my Ndau ethnic language and value systems.

In this regard, it is critical to admit that my research helped me to rethink the viability of an imposed western music education curriculum in Zimbabwe, one based on the assumption that Africa does not have any musical knowledge bases which could be considered for academic purposes. Since independence in 1980, Ndau cultural identity has not been regarded as an ethnic variety equal to other ethnic groups in the country despite its being the largest linguistic dialectic of the Manyika people of Zimbabwe. By mere observation, I approximate that the Manyika people occupy nearly a quarter of the entire Zimbabwean geography. Hence, the Ndau language is still considered an 'unofficial' language. Ironically, the less popular Tsonga and Venda languages are accorded greater linguistic recognition nationally, and in the school curriculum, following closely behind Shona and Ndebele.

Worse still, my home district – Chimanimani, has been starved of infrastructural development, hence our connectivity with the rest of the country is minimal. Because of this politically-motivated ethnic hierarchical order, I was not surprised to find that, despite its being the most 'fertile' ground for musical arts research in Zimbabwe so far, there has been hardly any research done on the educative value of our Ndau cultural arts knowledge systems.

Morrow (2005) suggests that reflexivity is an effective strategy for countering bias in qualitative studies, especially when individual perceptions, assumptions and biases could affect the outcome of the research. Reflexivity forces researchers to 'confess' their views, values, beliefs and personal experiences on the phenomenon being investigated, indicating the extent to which these might be the direct result of their socio-economic and political marginalisation in their past (Sanjari *et al.,* 2014). Thus, instead of 'hiding behind my finger'

(Escobedo *et al.,* 2007), declaring unfounded objectivity, I felt morally obliged to declare my socio-cultural and political position.

My reflection as an insider researcher is considerably influenced by the desire to give 'voice' to participants in the research (Knight, 2000; Banister, 2007:1). Insider research takes place when the researcher belongs to the population group in which the study is carried out. In this regard, I consider myself as an insider researcher because I am a Ndau who grew up in Muchadziya village, one of the most neglected villages in the Chimanimani district. Thus, I identify with the participants, particularly with indigenous Ndau cultural arts exponents and instrumentalists.

Most of the research participants have at some point in their lives shared musical ideas with my grandfather, making my association with them almost too personal. According to Malone (2003) and Clough (2004), this is not unusual in qualitative research: beyond stipulating their roles in the signed agreement forms, qualitative researchers in general struggle to clearly specify their roles in relation to those of other research participants. Banister (2007:1), acknowledging that "the researcher's position of dominance can never totally be annihilated," suggests that "qualitative designs [should thus] continue to focus on striking a balance of power between themselves and those participating in their studies". Drisko (1997) and Eisner (1998), focusing on the benefits of insider research, argue that a researcher's status as an insider, gives him/her an in-depth understanding of the culture of the other participants, facilitates free interaction with them in their natural surroundings, and creates relational intimacies that promote the development of trust between the researcher and the research participants.

The personalised relationship I had with my research participants enabled me to conduct my research 'with', rather than 'on', them, as would have been the case if my research had been quantitative. Being a *bona fide* member of the Ndau ethnic community, being one of the first individuals to receive teacher education, being the only one from the Chimanimani district to study music education beyond under-graduate level, being the first one from the same district to be appointed lecturer for African music (Mary Mount Teachers' College (2005-2008) and, finally, being the only one from the same district to teach music education courses at university level (Africa University 2010-2013) I could silently have intimidated participants into thinking that the researcher 'knows it all' and wondering why I wanted to involve them in my research programme. I met this challenge head-on by declaring from the onset that I do not know everything; therefore, I need input from them. I also indicated that the final research product would be presented as a communal achievement, not as an outcome of the researcher's knowledge alone.

Having openly declared my biases and perspectives relating to the phenomenon being investigated, I turn to a discussion of the paradigmatic perspectives underpinning my research in the section that follows.

3.3 PARADIGMATIC PERSPECTIVES

My study follows the qualitative research approach route, hence I decided to use the interpretive paradigm as my epistemological framework. These paradigmatic choices are informed by my understanding of the nature of reality (ontology), my perception regarding how people came to know what they know (epistemology), data collection strategies to be applied in the study (methodology) and the values and beliefs governing my desire to embark on this study (axiology) (Cohen *et al.* 2011).

3.3.1 Meta-theoretical paradigm: Interpretivism

The term, 'paradigm', originated from a Greek word, '*paradeigma',* meaning 'a pattern'. It was first used by Thomas Kuhn (1962) referring to a framework of concepts that was shared by a group of science researchers presenting a model identifying problems and their solutions. Kuhn (1977) mooted that the term, 'paradigm', could also refer to a research culture that is defined and coined along belief systems, norms, values, traditions, assumptions, rules and regulations that all participant members ought to observe in order to satisfy the nature and conducting of research. In addition, Fossey *et al.* (2002:718) describe a paradigm as "a system of ideas or world view, used by a community of researchers to generate knowledge". It is my understanding then that a paradigm is a structural framework of systems that generate new knowledge aimed at the validation of worthwhile new ideas through specified rigorous methodological procedures and practices.

Based on the perspective explained above, it is not misplaced, then, to think of research as a scientific activity undertaken within the parameters of a given philosophical understanding of reality as a form of knowledge. This knowledge, however, cannot be interpreted and understood in a social vacuum. In this regard, Schon (1995) alludes that science is located within, and associates with, groups of people in particular geographical spaces. Likewise, and in support, Usher (1996) adds that even educational research, like other scientific explorations in various fields, such as agriculture and health, occurs in the context of human existence. Underlined in this regard is the fact that meaning might not be universal (Diversi 2007) but, to a great extent, context-based.

It is the ontological, epistemological, methodological and axiological suppositions that help scientists gain reasonable insights regarding the nature of the world and the definition of

reality in relation to distinctions between knowledge and non-knowledge. Because epistemology deals with the ways in which people come to know what they know (Bourgeois, 2011), it is justifiable to assume that claims regarding the validity of knowledge are based on the ways in which research results are generated. In other words, knowledge claims should be based on observable outcomes that are not only demonstrably measurable but also accurately obtainable from systematic and methodological blueprints.

To arrive at prolific conclusions, educational researchers, as social scientists, are guided by three main research referral traditions, namely the positivist / empiricist, hermeneutic / interpretive and critical theoretical epistemological traditions (Usher, 1996; Mason and Boscolo, 2004). Following on the above indication, I wish to declare right away that my research towards the applicability and use of indigenous African instruments in the development of a primary school music curriculum for Zimbabwe is based on the traditions of the interpretive research paradigm. This epistemological tradition was chosen mainly because of its underpinning assumption, namely that knowledge and meaning are acts of interpretation, hence there is no sensible knowledge independent of the thinking and deductive reasoning of human beings who are rightfully believed to be critical actors in the process of knowledge production (Bartomole, 2004).

Since my study sought to establish the value of including indigenous African instruments in the existing westernized music education curriculum for primary school learning in Zimbabwe, I chose the interpretive paradigm to underpin my research purely because it views reality and knowledge as flexible rather than rigid, contextual rather than general, subjective rather than objective, pluralistic rather than singular, and, finally, qualitative rather than quantitative (Creswell, 2007; Nieuwenhuis, 2013).

Among other conclusions, Guba and Lincoln (1994) believe that the interpretivist research paradigm has the following characteristics:

- It aims to explore how individuals (as actors of knowledge creation) interpret and make sense of their lived experiences within specified local environments.
- It strives to establish the influence of contextual factors in the matrix of understanding reality.
- It acknowledges the researcher's subjectivity as critical to the construction of research knowledge.

The interpretive paradigm is predominantly supported by observation and interpretation. In this regard, to observe is to collect data to do with social events, programmes or human

behavior patterns. Similarly, to interpret is to attach meaning through inferences. In other words, the interpretive paradigm seeks to understand social circumstances based on the meanings that people who are directly involved in them assign to them (Denzin and Lincoln 2003).

My choice of the interpretive paradigm is based on my understanding that indigenous African cultural arts exponents, experienced primary school music educators, and university music education students are social actors in the production of new knowledge to do with the applicability of indigenous African musical arts in contemporary Zimbabwean socio-cultural and educational circumstances. I understand this to mean that participants have multiple socially constructed realities that could be studied for education advancement purposes.

Table 3.2: Characteristics of interpretivism

Feature	Description
Purpose of study	Understanding and interpreting participants' (indigenous African cultural arts exponents, experienced primary school music educators and university music education students) understanding of the value of including indigenous African instruments as part of the primary school music curriculum for Zimbabwe.
Ontology	• There are multiple realities; • Reality is constructed through meaningful human interactions; • Discover how participants derive sense from local environments; and • Multiple realities do exist due to different human experiences and individualized interpretation of the world.
Epistemology	• Interaction with social circumstances stimulates mental processes of interpreting events; • Participants construct knowledge through real life experiences; • Researcher and participants form alliances to generate new insights through interactive processes; and • Data collection becomes more of a personalized and friendly adventure.
Methodology	• Human life is observed from its subjective experiences; and • Use of qualitative methods to gain insights into the subjective nature of knowledge construction.
Axiology	• Both researcher and participants have individualized values that cannot be concealed or separated from how they interpret nature and processes applied to generate new insights.

I did not approach this research armed with predetermined study specifications that participants ought to rehearse and regurgitate to me (Ryan *et al.,* 2007). Rather, I am entering into this enquiry with the intention to witness participants constructing and reconstructing new knowledge bases informed by their individualized understanding of the socio-cultural, contextual and environmental circumstances in which they find themselves (Fossey *et al*., 2002). Table 3.2 summarises the characteristics of interpretivism as applied in this study, the purpose of the study, the nature of reality (ontology), the nature of knowledge construction (epistemology), the methods used to gain insights into what constitutes knowledge (methodology), and the values attested to the process of identifying worthwhile ideas and belief systems (axiology) that govern participation in knowledge construction processes (Nieuwenhuis, 2013).

3.3.1.1 Application of interpretivism in this study

With particular reference to theoretical traditions that inform the application of qualitative inquiry, several perspectives, such as ethnomethodology, hermeneutics and phenomenology are not only identifiable but are also distinguishably suited to specific interpretive research approaches (Gay, Mills and Airasian; 2006:401). Notable in this regard is the resonance of the interpretive research paradigm with the applicability and use of indigenous African instruments in the contemporary Zimbabwean primary school music curriculum.

Like other research specialists (Slavin, 1992; LeCompte, 1998; Mannion *et al.,* 2000; Zuber-Skerritt, 2011), I believe that the interpretive paradigm is a systematic way of gathering and analysing data progressively focused towards successive theoretical considerations. Because the ultimate goal of a practical indigenous African instrumental performance pedagogy is to establish new theories and to validate the existing musical knowledge and philosophical underpinnings of local cultural traditions in Zimbabwe, I am convinced that the interpretive paradigm suits this study like the idiomatic ‘hand in glove’.

Interpretivists view human research participants as subjects (not objects) who have the capacity to make sense of their lived personal experiences (Creswell, 1995). It is from this philosophical purview that reality and knowledge are socially constructed from individuals’ interaction with the environment in a given cultural and geographical location. Accordingly, research meanings could be derived from a careful consideration of socio-cultural and contextual variations. In sum total, the end product of interpretive studies therefore, constitutes the researcher’s finer understanding and interpretation of participants’ lived experiences, reflections and individualized interpretations of meaning.

Since my study strives to uncover the profound meaning and cultural significance of indigenous African musical arts performances as part of the primary school music curriculum in Zimbabwe, I chose to include different categories of participants who would represent the multiple realities related to the topic under investigation. Three categories of research participants were identified. The first category consists of a group of five (5) indigenous Ndau cultural arts exponents and instrumentalists, while the second and third categories comprise five (5) experienced primary school music educators and ten (10) university music education teacher trainees respectively.

The interpretivist paradigm is applied in this study through the lenses of its ontological, epistemological, methodological and axiological underpinnings (Creswell, 2013; Nieuwenhuis, 2013; McMillan and Schumacher, 2014).

Ontology

Interpretivists are satisfied that reality is not always singular but exists in multiple forms (Guba and Lincoln, 1994; Ambert *et al.,* 1995; Fossey *et al.,* 2002; Ryan *et al.,* 2007). From this paradigmatic referral position, I wish to acknowledge that each participant's understanding of the value of indigenous African instrument is purely subjective and, to a greater extent, true to their specific socio-cultural and contextual attachments. My understanding of this ontological position is supported by Denzin and Lincoln (2005), who posit that since no two human beings are absolutely identical neither are their lived experiences. I am convinced that the musical performance experiences of cultural arts exponents in typical rural Ndau ethnic communities and those of experienced primary school music educators and university students are ***not*** the same. Therefore, they cannot be explained from a single reality. Interpretive frameworks filter through these individual experiences in an effort to construct new, individualistic, and context-based knowledge.

To the extent possible, I assume that a 'real' understanding of the value of indigenous African musical knowledge in the contemporary music education programme in Zimbabwe does not exist outside the practice of cultural arts activities in surrounding Ndau communities (which sometimes have spiritual connotations) and/or in the class music activities of the primary school curriculum for learners in Zimbabwe. Primarily, my understanding of this ontological purview is that acknowledging the value of each participant's contribution on his/her lived experience would contribute to the identification of curriculum content and pedagogical manipulations of the dynamic Ndau cultural arts tradition. This content could then be packaged as indigenous curriculum knowledge and tendered to the relevant government officials for possible inclusion in its current westernised music education curriculum.

Epistemology

The most characteristic epistemological position of interpretivism is the belief that both the researcher and participants are joint manufacturers of knowledge (Nieuwenhuis, 2013). Having created a personalized professional relationship with research participants, I believe that such closeness, particularly with indigenous cultural arts exponents and instrumentalists from rural Ndau villages, has the potential to assist me in my efforts to accrue valuable knowledge and insights regarding the phenomenon being investigated, thus pedagogically enriching me. Informing the value that I attach to this closeness is my assumption that knowledge is a communal product, and Guba's and Lincoln's (1994) assertion that knowledge production is enhanced by the closeness of relationships between the researcher and participants. Through my interaction with them, I am also constantly reminded of my close relation with my grandfather, *Sekuru* Chinyangana, who guided me through an apprenticeship learning programme in marimba instrumental musicology that has become the founding IKS philosophical framework of this study.

As previously mentioned, I am convinced that the knowledge generated through the participation of different groups (indigenous arts instrumentalists from the village, primary school music educators and in-training music education teachers) was informed by their lifelong interaction and performance of local cultural arts activities within their respective geographical locations. It is reasonable then, to infer that the participants and I, as the researcher clothed with interpretive paradigmatic research persuasions, became partners in the creation and purification of new knowledge regarding the need for a mutual understanding of individual diversities (Ambert *et al*., 1995; Nieuwenhuis, 2013).

Methodology

Human life is observable and comprehensible primarily from its subjective and individualized circumstantial experiences. Thus, from this perceptual interpretive angle, I chose to embrace qualitative enquiry and case study as my research approach and research design respectively (Creswell, 2013; Nieuwenhuis, 2013; McMillan and Schumacher, 2014). I agree with Schon (1995) and Usher (1996), who allude that the interpretivist methodological assumption that research should strive to capture daily constructs of the ways in which participants interpret the world as they endeavour to gain new insights into what constitutes ideas worth sharing. I applied qualitative data collection strategies that included documentary analysis, participant observation and focused discussions (Cohen *et al.,* 2000; Krueger and Casey, 2000; Wragg, 2002; Priest, 2006; Johnson and Christensen, 2012).

The application of data collection strategies cited above came as consequential to the awareness that they allow participants to discuss in-depth experiences regarding the performance of indigenous African instruments both in the village and in terms of their possible use as new pedagogical materials for contemporary in-class application in Zimbabwean primary school music education programmes (Guba and Lincoln, 1994; Ambert *et al.,* 1995; Ryan *et al*., 2007; Creswell, 2013; Nieuwenhuis, 2013).

Axiology

As a qualitative researcher, it is acceptable to hold sets of values and belief systems. In the same way, participants as co-researchers, are also entitled to possess values and beliefs that could be highly individualized. This is of value to my study since these frames form the basis of my choice to employ qualitative research methods in a descriptive and interpretive case study design. Because I know I cannot conceal my individualized values and lived experiences regarding indigenous African instrumental performance in typical rural Ndau villages, I documented my individualized convictions and perceptions in my personal dairy (Clough, 2004). This diary helped me later on - as I sieved through field work through to data analysis, interpretation and presentation - to reflect on my thoughts and feelings regarding what I had observed.

In light of the issues raised above, it is important to remember that the emphasis in this kind of research is on the socially constructed nature of reality, where the learning environment is created to promote the development of mutual relationships between the researcher and participants. Such a study environment enables the researcher to investigate and understand the learning process while participants get sufficient exposure to it in order to share ideas in a non-threatening environment which could be as close to their natural social settings as possible. Notably, through analysing documents, participant observation, face-to-face interviews and focused discussions, social and cultural contextual realities are eminently explored as new pedagogical content knowledge, which can be gathered for future use.

3.3.2 Methodological paradigm: Qualitative approach

Functional study adventures follow systematic research routes. Accordingly, Leedy and Ormord (2014) view research methodology as the planning of procedures for the collection and analysis of data needed to evaluate a particular theoretical framework. Although there are three distinct modes of research specifications, the most popular classification is that between qualitative and quantitative methodologies (Cohen *et al*., 2000). These theorists

further argue that an effective research methodology plan ensures that the research approach is systematically and objectively designed towards the generation of new knowledge. At one level distinctions between qualitative and quantitative research relate to the nature of knowledge; at another level, it refers to the way data are collected, analysed and presented.

Table 3.3: Distinctions between quantitative and qualitative approaches

Orientation	**Quantitative**	**Qualitative**
Assumption regarding worldview	There is a single reality that can be measured	There are multiple realities
Purpose of research	To establish relationships between variables	To understand social conditions basing on participants' view points
Research methodology	• Research map and procedures are established before the study takes place; • A hypothesis is design before study begins; and • The study is deductive in nature.	• The study is flexible to change strategies; • A hypothesis is not required in order to embark study; and • The research is inductive in nature.
Role of the researcher	The researcher is strictly an outside observer who is non-participant.	The researcher participates and contributes immensely in the social setting.
Generalisability of research findings	Results are believed to be universal and free from contextual alignments and attachments	Results are an in-depth context-based description of phenomena

Adapted from Creswell (2003)

Quantitative methods were originally designed to study physical sciences while qualitative approaches were developed in the social sciences to study circumstantial and cultural phenomena. Creswell (2005) indicates that both methods are applicable in the study of problems in education. Neither of these is better than the other because the suitability of each approach is determined by the purpose, nature and context of the research enterprise in question. Some researchers prefer to combine these two approaches for use in a single study, thus using what Creswell (2003) refers to as a 'mixed method'.

Cohen *et al.* (2000) indicate that the differences between qualitative and quantitative methodologies are mostly detectable in their respective data collection, analysis and interpretation procedures. While quantitative research presents results in the form of statistical data, qualitative data are represented in the form of descriptive statements and interpretations of the phenomena as they take place in their natural environmental settings (Denzin and Lincoln, 2000). Table 3.3 summarises the major distinctions between quantitative and qualitative research approaches.

As mentioned above, this study focuses on the applicability and use of indigenous African instruments in the development of a primary school music curriculum for Zimbabwe. As such, it is located in the interpretive research paradigm generally referred to as qualitative research (Sanjari *et al*., 2014; Yin 2016). This research approach strives to explore phenomena in specific situations and natural contexts (Slavin, 1992:65). Because it aims, amongst other things, to explore the characteristics of primitive people situated within isolated social conditions, on cultural peripheries and in contexts with fewer advanced technological sophistications (Best and Kahn, 2006:255), it could serve multiple purposes. Berg (1995) identifies five of these, namely:

- To ascertain the behavior of participants and how they understand each other within the contexts of specific socio-political and cultural events;
- To establish the contextual background and environments surrounding the existence of participants of particular living circumstances;
- To identify unexpected influences on phenomena in order to generate new theories and philosophical underpinnings;
- To verify and derive meaning from processes that lead to the identified circumstantial consequences, and
- To develop general explanations that need little or no further scientific validation.

Johnson and Christensen (2012) as well as Creswell (2013) are convinced that knowledge generated through qualitative research is derived from participants' individualistic perceptions of their social world. In this purview, Merriam (2002:3) highlights that "the key to understanding qualitative research lies in the understanding that meaning is socially constructed". This view is further supported by McMillan and Schumacher (2014), who claim that research participants are reliable sources of knowledge generated in excluded socio-cultural contexts.

My study fits well into the qualitative approach as I intend to gain in-depth insights regarding the possibility to include Ndau arts knowledge as culture-specific curriculum and pedagogical content in the westernised primary school music education curriculum in Zimbabwe. Being the primary research instrument, I experienced the subjective nature of a selected indigenous African instrumental pedagogy as I grappled to identify avenues through which these curriculum content materials and teaching strategies could be fused into the existing westernised music education blueprint for Zimbabwe.

3.3.2.1 Strengths and limitations of qualitative research approach

Despite so strongly recommended for information gathering in cultural peripheries and less advanced technological socio-cultural and religious environments, Johnson and Christensen (2012) believe that qualitative research has its limitations. The use of small samples is one of the notable limitations of qualitative research. Small samples are easy to manipulate and thus could become one of the 'breeding grounds' for researcher bias. This is the reason why Lincoln and Guba (1985:290) caution that the "biases, motivations, interests or perspectives of the inquirer" should be made clear throughout the study. Associated with these potential disadvantages are the following:

- Researcher bias could adversely impact the design of the study;
- Researcher bias could influence the choice of data collection strategies, analysis, interpretation and presentation procedures;
- Data sources (research participants) may not all be equally credible;
- Some participants may have been previously influenced to maintain specific positions that could adversely affect the outcome of the research;
- Participants selected for the study may not be fairly representative of the entire population;

- Short term observational study enquiries are limiting with regard to the building of trust between the researcher and selected participants, and
- The general background knowledge could be severely compromised and contaminated by false suppositions and, by implication, to deformed research outcomes.

Although Mshra (2009:5) shares the perception that results collected through qualitative inquiries are less easy to generalise, he contends that they do at least generate theories. In this regard, Johnson and Christensen (2012:400) are convinced that qualitative enquiries encourage the researcher's constant interaction and regular analysis of data in an effort to establish a reasonable perspective on particular communities in relation to their immediate environmental, socio-cultural and educational circumstances. Thus, conclusions that could be drawn from the interaction could be used to generate more questions that, in turn, would generate more data and finally, more scrutiny. Like Wolf's Curriculum development model (Wolf, 2007) that is cyclic in nature, fruitful qualitative research also occurs in a spiral manner, continuing until theoretical saturation is achieved and reasonable conclusions can be drawn (Glaser and Holton, 2007).

To conclude this section, qualitative research is a systematic approach applicable to the study of social sciences. Aimed at gaining in-depth understanding of complex socio-cultural behaviour pattern, it typically makes use of interpretive and naturalistic research methodologies. Qualitative researchers do not manipulate the views of participants. Neither do they avoid necessary bureaucratic conditions in order to achieve as much objectivity of research findings as possible. Qualitative research enquiry is, therefore, most suitable if the researcher is familiar with the phenomenon under study, wants to secure an in-depth understanding of it, and wants to include, in detail, the interpretations, positions and perspectives of the selected research participants.

This understanding justifies my decision to shun both quantitative and mixed research methodologies because their approaches would undermine my intention to gain deep insights into the value of indigenous Ndau cultural arts activities as part of examinable music education curriculum content.

3.3.2.2 Rationale for a qualitative study

Many scholars (Cohen *et al*., 2000; Creswell, 2003; Johnson and Christensen, 2012; Leedy and Ormond, 2014; McMillan and Schumacher, 2014) argue that human learning is best studied through the use of qualitative data. However, Leedy (2005) believes that it is

important for researchers to choose research approaches that best suit the phenomenon under study and to try and answer the identified research questions as truthfully and concisely as possible. When aiming to describe processes that characterise socio-cultural and contextual variables, qualitative approaches are more suitable than quantitative research designs.

The purpose of my study is to investigate without manipulating the procedures required to establish the value of indigenous African instrumental performance as part of primary school music learning in Zimbabwe. Thus, my intention is to guide participants in the creation and recreation of knowledge bases while simultaneously detecting the unfolding of multiple knowledge realities during cultural arts interactions. In this regard, there is reason to believe that qualitative approaches can better account for complex group behaviour patterns than other approaches given the multifaceted dimensions of group performance dynamics.

The most critical procedural elements in this study are observation, investigation, and the documentation of the noticeable behaviour patterns of participants as they experience indigenous African instrumental performance in their natural settings. The processes influencing these experiences, and the final analysis of data, are carried out by the researcher as a participant observer in the study. It is my understanding that this approach would allow for a 'thick' and in-depth understanding of how instrumental curricula for various indigenous African instruments found in the Ndau cultural arts realm could be developed along their corresponding pedagogical approaches. I also believe that a qualitative description of indigenous instrumental performance experiences and the inductive analysis of collected data are the most appropriate methods to use.

Lastly, assessment of learner competence is most effective through the observation of learners in action. This is typical of indigenous African education practices where learning is equated to actual doing (Nzewi, 1999). It follows that the description of events as well as processes of learning is more valuable than the end products. The use of quantitative methods could have obscured some of valuable insights I hope to gain from participants as I study curriculum materials, pedagogies and sample songs that could be utilized in the development of the primary school music curriculum for the Zimbabwean education system.

3.4 RESEARCH METHODOLOGIES

As previously outlined, the interpretivist paradigm and qualitative research approach involve explorations of phenomena in their natural settings. Accordingly, I opted for a case study design. Another reason for my choice includes the flexibility of case study designs, which would allow participants to share their individual perceptions as they construct knowledge bases according to culture specific set standards (Sanjari *et al*., 2014).

3.4.1 Descriptive and interpretive case study

While the interpretivist research paradigm is the philosophical window through which I perceive views from participants, the actual research was undertaken through the application of a qualitative case study research design. A research design informs everything that the researcher intends to do, how (methodology) and where (location) it is done as well as the specification of who (participants) shall be requested to assist in the generation of research knowledge. This means that all the elements of the specified design should be relevant to the topic under investigation. Nieuwenhuis (2013) is convinced that research participants, data collection and analysis strategies constitute the nucleus of the research design. In support, McMillan and Schumacher (2014) further indicate that functional research designs clearly state data sources, data collection strategies, and data analysis procedures in order to answer stipulated research questions.

Creswell (2014) defines a research design as plans and procedures for research that span decisions ranging from broad assumptions to detailed methods of data collection and analysis. However, the selection of a research design is primarily based on the nature of the problem or issue being addressed in relation to the effect and applicability of the views of the audience of the study. I therefore used a multiple case study research design so as to explore the value of incorporating indigenous musical arts knowledge from local African communities for use in the contemporary westernised primary school music curriculum for Zimbabwe.

According to Cohen *et al*. (2011) and (Yin 2014), case studies are the most flexible of all research designs because they retain the holistic characteristics of real life events while exploring lived experiences and unexplained learning opportunities. In the end, issues are not explored through one lens, but rather through a variety of lenses which allow the revelation and comprehension of multiple facets of phenomena under study. Potential information sources may include, but are not limited to, interviews, focus group discussions and participant observation for data collection.

I used a multiple case study research design mainly because of its strength in answering the how and why questions to do with the specific phenomenon under study (Creswell, 2014; Yin, 2016, 2014, 2003, 1994). Furthermore, the use of a case study encourages close corroboration between the researcher and the participants while enabling the participants to unearth unexplored content in relation to locally-based teaching and learning dynamics. In this study, I extensively involve indigenous Ndau cultural arts exponents and instrumentalists in an effort to gain a deeper insight into culture-informed teaching strategies of *marimba,*

ngoma and *hosho* performances. It is justifiable, then, to think of case studies as reliable designs to guide the construction of meaning in the study of social sciences for educational development. Accordingly, qualitative enquiries in educational research rely on the views of the participants (emic view) where the researcher asks broad and general questions to solicit individual understanding and contribution.

3.4.2 Application of the multiple case study design

Adams *et al*. (2014) argue that case study designs are flexible enough to be applied in multiple contexts in a single research. Since I applied three case studies to gain an in-depth understanding of the value of incorporating indigenous African musical arts knowledge from local African communities in the development of a primary school music education curriculum for Zimbabwe, I also employed a descriptive interpretive case study as the data collection strategy. I am satisfied that the choice of three case studies as a data collection strategy is appropriate since it matches the qualitative methodological paradigm of my research. This view is supported by Creswell (2007:73), who explains that;

> ...case study research is a qualitative approach in which the investigator explains a bounded system (a single case) or a multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (documentary analysis, interviews, observation, focused discussions).

Furthermore, the relevance and applicability of the multiple case study data collection method has been substantiated by Ambert *et al*. (1995:886), who indicates that a

> "...single case [study] can be seen as potentially problematic unless there is a highly-limited number of persons in a particular category and unless it presents several realities or perspectives in the ethnographic tradition..."

This assertion justifies my choice to use three different categories of informants so that multiple realities regarding the value of incorporating indigenous instruments in the primary school curriculum is captured and analysed from diverse philosophical ground points. I therefore, regard the three categories as bounded cases (Stake 2003, 2000) reflecting relevant diverse participant perceptions among who are armed with different first-hand performance experiences of the value of indigenous African instrumental performance knowledge bases. By using three bounded study systems, I secured a comprehensive approach regarding the possible implementation of a hybrid music education programme in the Zimbabwean primary school music curriculum that would cherish musical arts knowledge systems from local musical arts traditions.

In addition, Stake (2008) views the case study research design as more than simply a data collection strategy. He advises researchers to identify case study designs that best represent their research questions and objectives. In this purview, Berg (2001:225) articulates that case study methodologies are not only data collection techniques, but that they should also be viewed as methodological blueprints that incorporate several data gathering dimension for possible application in social science research initiatives. Taking cognisance of this tip, I used document analysis, in-depth interviews, focused discussions, participant observation, audio-visual recordings, and social musical activities for collecting as much data within natural circumstances as possible. The range of data sources and research strategies has enabled me to crystallise information in ways that should ensure the trustworthiness of my study (Nieuwenhuis, 2013).

It needs to be said that the selection of Ndau cultural functions, namely *chidzimba, mandlozi, zvipunha* and *zvimworoni* where the *ngoma* and *hosho* instrumental performances are not only prominent but also critically particularised when seeking audience with the ancestral spiritual realm, is a strategic choice. It is strategic in the sense that authentic Ndau cultural idioms, repertoire versions and instrumental pedagogical demonstrations are unreservedly displayed as participants conscientiously strive to lure and appease ancestral spirits. It is also reasoned [by the majority of Ndau cultural arts exponents and instrumentalists] that these ancestral spirits have mystical powers that are believed to be critical to song compositions, pedagogy clarification as well as the metaphysical transmission of instrumental performance, singing and dancing abilities. The presence of *vadzimu / adzimu*, (ancestors) during cultural functions is thus, widely believed to be the most perennial source of musical knowing of all in the Ndau cultural belief systems.

Authorities in the study of case study methodologies suggest several types of case studies. Chief among them are intrinsic, explanatory, exploratory, collective and descriptive case studies (Stake, 2003; Creswell, 2007). I agree that each is distinguishably suitable for given circumstantial conditions which makes it possible for researchers to single out one or more for the exploitation of fruitful data collection contexts. In this study, I chose to use descriptive and interpretive case studies because, amongst their other qualities, they display the following characteristics:

- They allowed me to select an individual, a group, a community or department in institutions as cases for investigations;
- They are based on specific criteria for data analysis and interpretation, and
- They seek to establish the link between research findings and the chosen theoretical proposition (Yin, 1994).

3.4.3 Limitations of interpretive case study design

Case study research designs have been primarily criticised for their lack of statistical generalisability (Nieuwenhuis, 2013). Considering the richness and complexity of data collection and analysis strategies indications are that qualitative data lends itself to diverse interpretations. In this regard, Merriam (2002) argues that case studies can be generalised, particularly if one considers the use of multiple actors in multiple settings. The inclusion of indigenous Ndau cultural art exponents and instrumentalists, experienced primary school music educators and music education teacher trainees from a particular university in Zimbabwe presented me with the opportunity to use my findings for the purposes of generalization. The inclusion of varied or multiple perceptions regarding the value of indigenous instruments in the westernised music education curriculum for primary school learning in Zimbabwe signifies that the knowledge accrued could potentially be transferred to other similar but related cultural contexts for possible implementation.

This view is supported by Yin (2003), who indicates that case studies are used for generalisations if the researcher's intention is to apply research results to broader socio-cultural and environmental proximities. The views for and against the applicability and use of case study designs in qualitative research indicates that no research methodology is blameless, thus, the desire to use data obtained from multiple methodologies.

3.4.2 Selection of participants

I used purposive sampling to select indigenous African cultural arts exponents, experienced primary school music educators and music education students at a particular associate primary-school teacher training college of the University of Zimbabwe to participate in this study (Tashakkori and Teddlie, 2008; Nieuwenhuis, 2013). Since I belong to the Ndau ethnic group and I grew up in Muchadziya village under Chief Ngorima (where *mandlozi, zvipunha, zvidzimba* and *zvomworoni* cultural functions are still prominently valued), I went through primary school education at Muchadziya primary school (1983-1989). I completed my Ordinary level (1990-1993) at Hlabiso Secondary School, which is located in the neighbouring village and I received my initial teacher education qualification specialising in African music at Mutare Teachers' College (in Manicaland province). Finally, I was appointed District Resource teacher (Music) responsible for staff development in the Chimanimani District (2002-2005). I easily identified Ndaase, Machumwase, Muchomeya, Gwitimbo, Vhukuzo (indigenous Ndau cultural arts exponents), Chris, Jane, Tobias, Mary, Stephen (experienced primary school music educators), and Benson, Langton, Promise, Emilia and Denford (primary school teacher trainees). These names are pseudonyms to protect the

actual identities of the participants, who were selected mainly because of their involvement in music education activities both in the community and in selected westernised learning organisations.

3.4.2.1 Purposive sampling

As indicated above, the main participants in this research initiative were:

- Indigenous African cultural arts exponents and instrumentalists from the Ndau ethnic community;
- Experienced primary school music educators currently teaching in any schools that are located within Ndau ethnic community, and
- Registered music education students at a particular associate college of the University of Zimbabwe.

Notable in this regard is the fact that all participants, identified separately by their institutional specifications, and collectively under the provisions of this study programme, formed a community of practice (COP) in this practical pedagogy, (Ilari, 2010:43). Although in this context COP has largely been viewed as mainly made up of the identified categories, I did not lose of sight of the fact that the first category (indigenous cultural arts exponents and instrumentalist) has other sub-divisions that are contextualized by the major instrument of focus and / or the type of cultural function they specialize in. For example, several Ndau cultural activities, such as *mandlozi*, *chidzimba* and *zvipunha* use different *ngoma* and *hosho* instruments and playing techniques. I scrutinised the ways in which each sub-division could be exploited for further refinement of performance ideas as part of the study.

In light of the above, each COP category was requested to identify song compositions as well as performance and synchronisation techniques with other related cultural activities such as dance and percussion accompaniment. Lecturers in charge of African music modules at this particular associate college were also purposefully selected to assist throughout the study (Fogelman, 2005) on the understanding that:

- As an outsider researcher, it would be unacceptable in some instances for them to engage in prolonged discussions and performance activities with students without involving their teachers. Success of my research depends on bureaucratic support from music lecturers and institutional leadership.

- Their capacity and interest demonstrated in teaching indigenous African instrumental pedagogy has the potential to promote further understanding of the phenomenon under study.
- Their willingness and versatility to explore possible ways to improve the teaching-learning processes of indigenous African instrumental music also alludes to their understanding of the need to promote the development of curriculum materials that recognise the value of indigenous knowledge systems for contemporary learning in Zimbabwean learning institutions.

The identified African music lecturer helped to identify students who were not in graduating classes to ensure that the same group remained intact for more than one academic year. More appropriately, the lecturer, in concurrence with the identified group of students (Irizarry, 2009:195), identified an expert from the local community (Kaplan and Duchon, 1988) who was invited to join them in the capacity of technical advisor. This COP was advised to meet regularly with or without the researcher to discuss the progress and challenges regarding their participation throughout the exercise. From the onset, all participants were encouraged to gather data that could be analysed in order to inform subsequent steps to be taken in the research process (Johnson and Christensen, 2012).

Purposive sampling is also subject to potential limitations. McMillan and Schumacher (2014) cautions that difficulties regarding the generalisation of findings, researcher subjectivity and bias could adversely affect the quality of research findings. However, since I apply the qualitative research approach following the interpretive paradigm and am guided by the understanding that "human behaviour is affected by knowledge of the social world" (Nieuwenhuis, 2013:60), my aim is to witness participants creating and recreating knowledge bases informed by their interpretation of social events within their socio-cultural, religious alignments and contextual proximities. This could also relieve me of the blame that at times purposive sampling could be severely compromised mainly because of researcher subjectivity and bias.

3.4.3 Data collection processes

In line with the interpretive paradigm and qualitative research methodology, data collection and analysis is an on-going process throughout the study. Each set of results and each round of analysis shapes the next. In each of the three COP projects used as case studies (Baxter and Jack, 2008), participants worked cooperatively to reveal, amongst others, musical rudimental capabilities, compositional and improvisational skills of *marimba, ngoma* and *hosho* performances as informed by indigenous African music performance

philosophical guidelines. In a continuous manner, the project went through a spiral of planning, acting, observing and evaluation cycles to collect data in a systematic and interrelated manner. More particularly, the researcher's role remained that of assisting participants to answer the identified research questions in a scientifically and collaboratively orderly fashion in order to ensure informed and guided theoretical conclusions.

Because participants in the practical indigenous African instrumental pedagogy are mostly indigenous Zimbabweans, it is reasonable to assume that they provided rich data regarding cultural heritage songs, teaching strategies as well as culture-rich curriculum content materials for use in the development of a home-grown primary school music education curriculum for Zimbabwe. In turn, the songs provided could be used as basis for composition, performance and improvisation in other ethnicities in Zimbabwe (Karanga, Zezuru, and Ndebele) and beyond (Nyanja (Malawi), Sotho (South Africa) and Kimbundu (Angola).

As previously indicated, data was generated using appropriate qualitative approaches (Papadopoulos *et al*., 2002:271). These are (a) documentary analysis of course outlines, study modules, the music education schemes of work used by lecturers at this particular associate teacher training college, the Zimbabwe primary school music syllabus, information gathered from music 'journals' and student portfolios, class activities and audio-video recordings; (b) in-depth individual interviews; (c) participant observation; and (d) focus group discussions.

3.4.3.1 Documentary analysis

As indicated earlier, documents such as course outlines, study modules and music education schemes of work for the under-graduate music education studies and music syllabi for primary schools were studied. The purpose was to establish the extent to which these documents equipped music students with the necessary instrumental teaching and assessment competences as required by their ultimate clientele, namely; primary school learners in Zimbabwe. As emphasized in the Zimbabwe Primary School Music Syllabus (ZPSMS), the teaching of music in Zimbabwe should consider the socio-political and cultural aspects of the society (CDU 1989:1), thus teacher education music programmes that are not aligned to this philosophical ground point are vulnerable to nullity (Ndlovu and Masuku, 2004:281).

Specifically, the analysis of documents was aimed at, amongst other things, the extent to which current music education practices are responding to the principles, values and expectations of the indigenous Zimbabwean cultural arts philosophy. When limitations were

identified, the purpose of bridging the gap between African musical performance practices and the westernised primary school music curriculum became evident. The researcher then presided over the fusion of information gathered from teacher trainees, together with insights gained from indigenous cultural arts exponents and experienced music educators, to develop a comprehensive teaching guide **(see Table 4.2)** that could be continuously revised to meet emerging challenges and the latest contextual versions and requirements of the contemporary Zimbabwean education system (Georgii-Hemming and Westvall, 2010:353-358).

3.4.3.2 In-depth interviews

Cohen *et al*. (2000:268) advocate that, although conditions where interviews are used as data gathering strategies vary from one context to the other, the most common understanding is that there is considerable information exchange between the researcher and respondents. In this study, the main purpose of interviewing experienced primary school music educators and student teachers was to establish (a) whether participants are aware of the value of cultural arts education as substantive curriculum materials for academic learning in post-independence Zimbabwe; (b) the educational implications of using culture informed music resource materials in the westernised primary school music education initiatives in Zimbabwe and (c) skills and competences required of music educators in order to teach and evaluate learner performance abilities in indigenous African instrumental performance instruction.

By facilitating face-to-face interaction with cultural arts instrumentalists, experienced primary school music educators and student teachers, Wragg (2002:148) argues, more concrete information is likely to be collected. This is particularly true if semi-structured and unstructured questions are used during interviews and discussions. Because semi-structured interview questions often contain initial questions followed by probes, it is possible that interviewees might bring forth important ideas that the researcher might have been reluctant to consider for inclusion in the original question list.

Unstructured interviews can also gather information that might not have been collected if other forms of questioning techniques such the questionnaire had been applied. However, the only challenge with this type of interview is that the researcher needs to be highly skilled in soliciting such information (Wragg, 2002:150). This study to establish the value of incorporating indigenous African arts knowledge as part of contemporary music education drives in Zimbabwe accommodates all three types of interview questions cited above.

3.4.3.3 Participant observation

Moyles (2002:172) indicates that the use of observation as a data collection instrument in methodological studies is not only reliable but also constructively flexible considering the influence of potential socio-cultural and contextual variations. Notable in this regard is the fact that such an ethnographic enquiry leads to a vivid description and construction of context-based meaning regarding behaviour patterns that occur ordinarily, as opposed to preconceived ideas, thoughts and assumptions (Kaplan and Duchon, 1988: 573). Because observation is sensitive to local environments, direct insights into complex social realities are also achievable (Chi, 1997:271). This position strengthens my belief that participant observation helped me to take note of critical nonverbal gestures and body language which I think may not have been realised should quantitative approaches such as questionnaires, surveys and experiments had been used.

Conveniently, observation takes various forms, including systematic, participant, semi-participant and non-participant observation. Each form has distinct characteristics that make it suitable for different research situations. With regard to the study to establish the value of including indigenous African instruments for the development of primary school music curriculum for Zimbabwe, participant observation was chosen as one of the research instruments, mainly because:

- It provides the opportunity to get meanings from non-verbal communicative expressions such as gestures that are always observable in live performance sessions.
- It allows the researcher to observe how learners interrelate throughout the day's performance activities,
- It enables the researcher to clarify concepts used during interviews.
- It helps the researcher to observe situations described by informants during interviews (Marshall and Rossman, 1995:8)

It is acceptable, however, that research subjects as co-participants may not be fully aware of the value of their interaction. What is important is the non-threatening and relaxed learning environment that typifies standard case studies (Mouton, 2002). In spite of the positive attributes of observation cited above, the most threatening challenge is bias (Moyles, 2002:179). As counteraction, Cohen *et al*. (2000) suggest the use of a comprehensive audio-visual recording machine. They argue that comprehensive recordings overcome partiality whereas the researcher records proceedings frequently. I used an audio-visual recording

machine to collect all my data because it is a reliable strategy to reduce bias. Therefore, there is reason to believe that the outcome of this research is a true representation of performance ideas in the indigenous Ndau cultural arts realm that could be tendered for possible application as curriculum alternatives in the contemporary primary school music education initiatives in Zimbabwe.

3.4.3.4 Focused discussions

As a method of more in-depth qualitative research, focus group discussions provide opportunities to gain greater insights into the settings and contexts of secluded communities and socio-cultural practices. In this regard, Priest (2006:47-51) is convinced that open discussions are reliable ways of listening to research subjects regarding their achievements, challenges and possible prescriptive measures to specific local situations. In fact, such active participation in focused discussions regarding intellectual development enables participants to draw on their own, detailed knowledge of local and contextual factors impeding the development of a culture-inclusive primary school music curriculum for Zimbabwe. Thus, when connected to the exploration of *marimba, ngoma* and *hosho* pedagogies, such discussions aim to:

- Unearth the underlying causes of limited indigenous African instrumental performances in Zimbabwean primary school music education curriculum activities.
- Enrich interpretation of data collected in (a) features such as figurative expressions in local languages, cultural and / or symbolic meanings of body movement (Amegago 2007:233-38), and (b) the tools of analysis and (c) other relevant surveys that can promote deeper understanding of selected performance styles and techniques.
- Identify unanticipated issues and challenges affecting the smooth flow of potential skills and competences from the realm of ideas to real performance practices (Bagnoli and Clark, 2010:104.
- List, according to priority areas of indigenous African instrumental study, philosophies which needs urgent attention.
- Explore other workable practical improvements such as the inclusion of systematic drumming patterns like the drumming system of west and central Africa (Amegago, 2007).
- Generate and implement new action plans as guided by interpretive research approach principles (Fossey *et al*., 2002).

With assistance from participants, the researcher combined information collected from different teams in preparation for preliminary data coding procedures (Johnson and Christensen, 2012). In this way, the main issues and possible solutions that arose from previous interactions could be summarized and prioritized. In deciding on the next step of action, answers to the following questions were provided:

- To what extent does the information collected attempt to answer the original research questions of the whole study?
- What more does each group need to do in order to align the practical indigenous African instrumental performances with the general aim of the study?
- Should there be more areas warranting further exploration, what kind of skills do participants need to be acquainted of?
- Do participants have such skills, and if not, where could the group find another technical advisor(s) with the required competences to help the group when it runs out of ideas?

Such questions encouraged the researcher to ensure that each group is given adequate time to discuss issues of central concern to their study in as much a democratic and technical environment as possible. They also helped him out of situations which were unfamiliar to him, such as the peculiar performance techniques associated with drumming, percussion and dance accompaniment, guided and kept him on track throughout the study.

Like the interviews (Wragg, 2002), focus group discussions included open-ended questions and open discussion topics with limited formal and bureaucratic procedures. Krueger and Casey (2000) are convinced that the set of questions prepared for focus group discussions should follow a question route. In other words, this is the specific order in which questions are presented to participants in a logically and naturally ordered manner. Such a questioning process should strive to move from general issues to the more specific ones. Moreover, the set of questions should include five main types of questions - opening, introductory, transitional, key and ending questions (Krueger and Casey, 2000).

- **Opening questions** are meant to get participants to relax and feel comfortable, bridging possible gaps in power hierarchies among members of the group.

  Example: *Tell us your name and how long you have been participating in indigenous African instrumental practices?*

- **Introductory questions** are used to stimulate critical thinking regarding the topic under discussion. The aim is to help the group focus on the conversation more purposefully than before.

  Example: *How was it that you first learned about this **marimba, ngoma** and **hosho** performance group?*

- **Transition questions** link introductory questions to key questions.

  Example: *Think back to when you joined the performance group. What were your first impressions?*

- **Key questions** focus on major areas of the discussion.

  Example: *In what way is your understanding of the value of indigenous African cultural arts practices changed because of your participation in this practical pedagogy?*

- **Ending questions** conclude sessions.

  Example: *Is there anything omitted from this discussion that you think is worthy discussed?* (Krueger and Casey, 2000).

Because focus group discussions aim to promote self-disclosure among participants, Bagnoli and Clark (2010) are convinced that the information gathered through such discussions help participants, among other things, to determine short and long-term needs of the programme, shape the structure and future composition of the group, design policies and organisational rules of the group, and, finally, participate in the entire evaluation process of the project.

The information presented thus far, propels the research from simply an expression of interest into a series of connected issues worthy of investigation (Cohen *et al.,* 2000:76). As in other standard methodological approaches, like the one carried out by Khanlou and Peter (2005), and by Irizarry (2009), the nature of the study was informed by the main research question and the subsequent sub-questions. Berg (2004:199) encourages the use of a variety of data collection strategies in order to secure a socio-scientifically acceptable outcome that is believed to represent newly established learning perspectives about indigenous African instrumental musicology for possible inclusion in the Zimbabwean contemporary music education arena (Lund, 2005:121).

3.5 DATA ANALYSIS AND INTEPRETATION

Analysing data in qualitative research is extremely important because it forms the basis for attaching meaning to the way in which participants view their world. In other words, qualitative data aims to examine and make sense of the symbolic representation of content. Accordingly, Nieuwenhuis (2013:99) indicates that qualitative data analysis:

> ...tries to establish how participants make meaning of specific phenomenon by analysing their perceptions, attitudes, understanding, knowledge, values, feelings and experiences in an attempt to approximate their construction of the phenomenon.

In order to extract accurate meaning from participants' perceptions, knowledge, values and experiences, several modes of qualitative analysis are not only identified but are also linked to specific research design and methodological paradigmatic suppositions. Chief among them are hermeneutics, conversation, narrative and discourse modes of qualitative data analysis (Nieuwenhuis, 2013). From the above list, I wish to declare immediately that my data analysis procedure was informed by discourse analysis. Discourse anaylsis was chosen mainly because of its proximity to my epistemological referral research tradition, namely; interpretivism.

3.5.1 Discourse analysis

During data interpretation, I analysed participant contributions in a manner that avoided the fraudulent analysis of cultural significance and educational implications of the phenomenon under study, misinterpretation of intended ideas or the misstating of uttered statements. To achieve this, I constantly revised the data collected more than once in order to reach insightful conclusions regarding the ways in which participants viewed their social world. Stake (2006) indicates that repetitive reading of data content helps to identify patterns and meanings of utterances.

Based on the research paradigm chosen (interpretivist), research approach (qualitative) and research design (descriptive and interpretive case study), my study was an on-going process towards theoretical saturation (Sinkovics *et al.,* 2008). Data was collected in three stages, namely open coding, axial coding and selective coding. Open coding involves the identification and labelling of crucial keywords and statements in the information transcribed, while axial coding focuses on the categorisation of the coded data into subthemes and themes. Finally, selective coding summarizes both open and axial coding focusing more on central themes and how they should be developed in preparation for further scrutiny

(Johnson and Christensen, 2012). An impression gained from the understanding cited above suggests that, since indigenous African instrumental performance in Zimbabwe is prevalent in under-developed communities, the qualitative methodological standpoints cited above have the potential to yield the desired results.

3.6 ETHICAL CONSIDERATIONS

There are several ethical issues associated with qualitative research. These issues arise primarily from the unpredictable nature of methodological strategies applied. In this regard, qualitative researchers are not always sure of the real outcomes of their study, particularly if one considers the personal relationship that may arise through participant observation and interviewing (Robley, 1995; Orb *et al.,* 2001; Hofman, 2004). In addition, Schwandt (2000) argues that, because ethical conduct in interpretive enquiry is highly subjective, individuals may have divergent opinions regarding what should be considered ethical, therefore regular negotiation with informants is extremely important (Berg, 1995, Holloway and Wheeler 2002).

The Nuremberg Code (Berg, 2002), the Helsinki Declaration (Escobedo *et al.,* 2007) and the Belmont Report (Ryan, 1979) as well as the University of Pretoria's guidelines for educational research provide ethical principles and guidelines for the protection of human subjects of research. These declarations suggest that the consent document should be provided to all participants without fail. They spell out that participation in research studies should be strictly voluntary. Therefore, the informed voluntary consent document should include simplified information to do with testimonials, indicating that:

- Participants received adequate information about the study and its expected value to the learner and the community;
- Participants have been provided with all options illustrating benefits and possible challenges that they may encounter in the due process;
- Participants have duly understood the information provided;
- Participants have freely volunteered to participate in the research process; and
- The researcher shall provide relevant information regarding the development of the project regularly or upon requisition (Gay *et al.,* 2006:408).

In this regard, Zuber-Skerritt (2001:63) maintains that involvement by local participants in knowledge generation processes ends particular undesirable conditions within the local community such as oppression and separate development. This understanding is strongly

reflected in this study, considering the exclusive nature of current music education blue print (CDU, 1989) that does not tolerate adequate provision of African music as part of examinable curriculum content for primary school learning in Zimbabwe.

3.6.1 Informed consent and voluntary participation

The first ethical concern arising in the planning stages is related to the informed and voluntary participation of human subjects of research. Informed consent is an ethical provision to ensure that participants understand what it means to be involved in a particular research and that they are prepared to make informed decisions regarding whether to participate or not. Escobedo *et al*. (2007:1) indicate that, after being fully informed regarding the purpose of the research, benefits, procedures and possible challenges participants are expected to sign the consent form (which is not legally binding) confirming their "full and conscious consent" to participate in the research process. Informed consent is an indication of respect for humanity (Banister 2007). However, Childress (2002:191) views the image of God resembled in human stature as the theological basis for the respect of human beings in conducting research. In this regard, cultural and religious barriers could negatively impact on the autonomy of participants (Escobedo *et al.,* 2007).

This understanding makes a lot of sense in my study because the Ndau ethnic community is full of religious dogmatic belief systems and assumptions that could inhibit the progress of my study. Chief among them is the general belief that a woman, regardless of age, is not allowed to speak to a male stranger in the absence of a male relative for fear that the ***gods*** of the land may inflict illness in the family in order to make the female 'culprit' confess such 'unacceptable' (according to ancient Ndau belief systems) conduct. I overcame this challenge by requesting traditional leadership (Village Heads, community elders, traditionalists, faith healers) for a pre-study conference so that they could assist in the demystification of any religious connotations regarding my interaction with female participants during my study period.

Throughout the study process, I reiterated participants' right to withdraw from the study without giving notice. In this context, the voluntary dimension of individual independence to participate in this study is of greater significance than it is in quantitative research, where it is not always possible to fully inform individuals about the nature of the study from the beginning (Munhall, 1988). In this purview, Walford (2005) indicates possibilities for withdrawal without giving reasons as not only critical in research but also as a way to promote the validity of findings. In this regard, participants in this indigenous African instrumental musicological study were constantly asked whether or not they were still interested in continuing their role. This was part of my regular check-ups on their informed and voluntary agreement to take part in the study.

3.6.2 Confidentiality and anonymity of participants

Maintaining confidentiality and anonymity in interpretive research is an uphill task considering the 'thick' nature of descriptive data that is required to present findings. People have cultures, religious orientations, and privacies that should never be tampered with (Oliver, 2003). Although the use of pseudonyms is helpful in research explorations, the application of case study designs in general and the nature of my indigenous African instrumental performance study in particular made it difficult to conceal participant identities. By nature, instrumental music performance practices produce high volumes of sound that, on its own, invites public attention. Hence, the ethical requirement to conceal participant identities is put to a rigorous test.

Lebaka (2014) indicates that there are indigenous African communities that communicate with the ancestral world through recitations of totemic eulogies, dance and instrumental performances. The Ndau ethnic community is one of them. Due to negative publicity regarding the value of indigenous African cultural arts performances, particularly in the majority of African academic organisations (Nzewi, 1999), it is not surprising that potential competent participants may feel exposed and 'embarrassed' to be associated with activities that are considered to have the potential to invite evil spirits (Nota, 2010:52).

It is my understanding that robust strategies aimed at ensuring that participants realise that belonging to peripheral cultures and ethnicities in the global cultural arts arena is not a weakness but a unique quality that needs publicity through performance and preservation of arts identities for international recognition. By nature of the practical performance of musical instruments, it is not surprising to realise that participants would not be offended by revealing their identities. In this regard, participation in live performances increases musical marketability and employment opportunities for those who wish to take music as future careers. After I encouraged them, participants gained confidence and self-respect as a unique ethnic grouping.

Other methods, such as member checking, were constantly used to enhance the rigour of the study. From an ethical perspective, allowing participants to cross-examine their contributions maximised the trustworthiness of the findings. This was achieved by requesting participants to read their interview scripts and view video shootings to ensure that they altered, amended or added dimensions they thought could be critical regarding their truthful perceptions of the phenomenon under study.

After reading through transcripts, it is possible that participants feel considerably empowered and, in the process, consolidate their communal obligation to cultural arts ownership

(Omolewa, 2007). In the case of this study, immediately after participation in video shoots, the majority of participants asked when they could expect a full recorded album for distribution, thus announcing the re-birth of Ndau musical arts varieties that were at the verge of disappearance (Bauer, 2009). Thus, the issue of identity protection as an undisputable ethical measure to respect human subject in research has finally been put to rest.

3.6.3 Protecting participants from harm

Although researchers are well intentioned not to allow any physical, psychological or social harm to hinder the progress of their research studies, it is possible, although unintentionally that participants could be harmed. This could happen through any of the following;

- **Social harm:** disclosing a person's 'unwanted' mystical power such as witchcraft. From my Ndau ethnic experience, cultural activities sometimes end up as witchhunt events. Singing particular *mermaid* songs such as *Emudziya woye yorira mhere* would invite the spirits of the mermaids that come to exorcise evil spirits and, possibly, shame witchcraft perpetrators. Should there be a witch or wizard at the performance venue, the 'spirit' will name and shame them accordingly. In the process participants, may feel embarrassed.

- **Physical harm:** As the exorcism session comes into effect during performances, powerful ancestral spirits usually would physically confront suspects of anti-social behaviour patterns (such as thievery, promiscuity, adultery and fornication) and attack them should they wish to dispute. This could lead to physical assaults which are outlawed by the Zimbabwean constitution.

- **Psychological harm:** Sometimes after singing specific songs against witchcraft, it is possible that witchcraft perpetrators under the influence *utakati / uroyi* (black power) of spirits take off their clothes in front of the public. It is only after the performance that culprits feel ashamed and embarrassed because of their weird behaviour in front of the entire village.

It was therefore my responsibility as the researcher to urge participants not to sing songs that would invite such spirits because the purpose of these functions is not to cause any harm but to learn specific instrumental performance pedagogies for possible implementation in the primary school music curriculum for Zimbabwe. I restrained the singing of songs that had the potential to invite powerful mermaid spirits to ensure that I:

- Conducted myself according to appropriate ethical stipulations.

- Reflected regularly on ways in which my study might have negative implications on participants.
- Protected myself, my study leaders and my institution of learning from any lawsuits by offended individuals (Oliver, 2003; Hofman, 2004).

3.6.4 Researcher-participant relationship of trust

As indicated earlier in the study, I am Ndau by birth, who has been socialised along Ndau cultural and religious performance persuasions. My emotional attachment to indigenous Ndau instrumental performance culture as well as my role as researcher placed my study into considerable conflict of interests (Ensign, 2003). There was therefore a need to separate my dual roles (Casey 2004). Although Orb *et al.* (2001), like me, suspect that separating roles could be a difficult task, I agree with Smith (1999) that the purpose of research and the role of the researcher need to be clearly defined and understood by participants from the very beginning. This is because they might be tempted to think that, because I am one of them (culturally), there is nothing I may want to learn from them.

Holloway and Wheeler (2002) indicate that separation of responsibilities promotes respect, trust and ethical commitment to the study and upholds research integrity. As an indigenous African instrumental performance enthusiast, Jones and Jack (1999) might ask whether I owe my greater loyalty to the scientific methods or to the interests of participants whom the majority of them are my Ndau compatriots. The answer is simple. I am a well-trained education researcher who is constantly guided by ethical research guidelines. It is my intention to keep focused no matter how much pressure is exerted on me to shift my focus from the dictates of my professional integrity to the cultural ways I enjoyed from birth. I wish to announce that I remained true to the University of Pretoria's ethical guidelines on educational research as well as to the guidelines expounded in the Nuremberg Code (Berg, 2002), the Helsinki Declaration (Escobedo *et al*., 2007) and the Belmont Report (Ryan, 1979).

Table 3.4 serves as a summary of the ethical guidelines to which I adhered during the course of my study.

3.7 QUALITY CRITERIA

Research traditions to ensure credibility of findings – objectivity, reliability and validity (Cohen *et al.,* 2000) - are applied in experimental studies. This is because they are usually based on standardised instruments that can be generally employed to assess the achievement of learners in any learning circumstance. In contrast, qualitative studies are

Table 3.4: Ethical guidelines framework

Steps to follow	Critical elements for ethical consideration
Before research begins	• Compiled and defended research proposal; • Obtained approval from the Research Ethics Committee of the Faculty of Education of the University of Pretoria; • Obtained approval from the Government of Zimbabwe to involve experienced primary school music educators in Chimanimani of Manicaland province; • Obtained permission from a particular associate college of the University of Zimbabwe to identify participants from their student establishment majoring in music to participate in the study; • Obtained approval from Chief Ngorima being the chosen representative of traditional leadership of the Ndau ethnic community.
Beginning the research	• I contacted participants and presented them with the informed voluntary consent form; • Before signing I instructed them to go for at least 48 hours to ensure that they have amble time to decide to participate in the research project; • I informed them of the purpose of the study, benefits and possible challenges that may be encountered; and • I informed them that they are free to withdraw from participation anytime without giving notice and reasons for withdrawal.
Data collection	• I informed participants that the data to be collected through documentary analysis, interviews, observation, focused discussions and audio-visual recorded class activities was going to be used for my PhD research that shall be published at the end of the study; • I consented to all research sites venues suggested by participants; and • I developed and maintained trust of the participants and promised to treat them with respect always.
Data analysis	• I avoided siding with participants and promise to remain focused to the dictates of qualitative enquiry, multiple case study design as well as the interpretivist research epistemological paradigm; • I avoided plagiarism, academic fraud and misrepresenting study findings; and • I constantly referred to my intention to evade bias since I belong to the same group of participants (the Ndau cultural arts exponents and instrumentalists).
Reporting findings	• I remained truthful regarding announcement of final results, shall not falsify evidence regarding any authorship of data findings and conclusions.
Publishing of the study	• I asked if participants would like to receive copies of the final document; • I constantly consulted with my supervisors of the protocols regarding the circulation of the final document to research participants.

Adapted from Creswell (2012)

usually not based on any generalised formulae, hence the use of standardised tests and measurement tools could be viewed as inappropriate. This makes assessing accuracy in qualitative findings a difficult task. As indicated previously, there are several ways to enhance the trustworthiness of qualitative research findings.

In this regard, Kelle (2006:295) argues that the social world is an indispensable characteristic of quality research, while Morrow (2005:253) contends that limited comprehension of the contextual background and terminologies sometimes may result in misspecification of ideas gathered and that this could lead to an unfair omission of important explanatory variables. My research is a qualitative methodological survey aimed at the development of new theories regarding the provision of indigenous African instrumental performance as one of the examinable instructional practical educational activities in Zimbabwean primary schools.

To ensure the validity of the indigenous African instrumental performance pedagogical research findings, I relied on Guba's (1981) model for the assessment of research trustworthiness of the study, as summarised by Krefting, (1991:214-222) and Shenton (2004: 63-72). Guba identifies four criteria namely, truth value, applicability, consistency and neutrality as cornerstones for reliable research findings for both qualitative and quantitative research paradigms. As illustrated in Table 3.5, Guba compares the terms used to describe trustworthiness in different research paradigms, indicating that they essentially meant the same.

Table 3.5: Comparison of criteria by research paradigm

Criterion	**Qualitative paradigm**	**Quantitative paradigm**
Truth value	Credibility	Internal validity
Applicability	Transferability	External validity
Consistency	Dependability	Reliability
Neutrality	Confirmability	Objectivity

Adapted from Krefting 1991:271

Because this study lies in the qualitative paradigm, the appropriate terminologies to use are credibility, transferability, dependability and confirmability shall be used consistently.

3.7.1 Credibility

To fulfil the credibility criterion, the application of the majority of qualitative data collection strategies namely; observation, in-depth interviews and focus group discussions (Krueger and Casey 2000) enhance the chance to gather reliable information that is reasonably acceptable in educational research. Through Communities of Practice (COP), the shared cultural relationship of the researcher and participants, in a different way, promoted greater understanding of the general value systems, principles of performance, and cultural expectations of the Ndau people's musical traditions as embedded in some of their cultural practices.

The triangulation of different data collection instruments, the use of different informants and the specification of three different performance sites reduced researcher bias and, to the extent possible, minimised the impact of each of their weaknesses on others. Individual perceptions and experiences became relatively easy to verify and, as far as possible, rich descriptions of attitudes, needs and behaviour patterns could be constructed in terms of a general overview of the entire COP. To add preventive tactics and in a way, thwarting the submission of unfounded claims, deliberate probing questions were rephrased in such a way that falsehoods could be easily detected (Shenton, 2004). Participants were also encouraged to monitor one another during conference presentations. Through such presentations, the researcher's study horizons expanded as more and more ideas and perceptions were taken on board.

Participants in three performance sites were regularly advised to cross check on the spot and also at the end of the project to verify individual contributions. Each informant was requested to read through the transcripts of conversations and dialogues they contributed in order to certify the congruence of their actual intentions and of what had been recorded. Participants were further requested to verify the worthy of the developed theories and pedagogical approaches before conclusive findings were submitted for examination to the University of Pretoria. In a way, an analysis like this shapes the quality of the final description of events. Comparatively speaking, detailed interpretation of the phenomenon under study promotes credibility to the maximum, as opposed to half-backed deductions of situations.

3.7.2 Transferability

In order to ascertain the extent to which the results collected would be representative of reliable perspectives about *marimba*, *ngoma* and *hosho* pedagogy of Zimbabwean traditions, similar practical projects were requested in other related contextual learning environments. It should be clearly noted, however, that the purpose of transferability as a construct is not

generalisability but an in-depth interpretation of the phenomenon under scrutiny (Krefting, 1991). In this regard, Shenton (2004) argues that it is not the responsibility of the first researcher to ensure transferability of results but that of the one intending to apply the newly established knowledge in another situation. However, such transfer of knowledge invites considerable adjustments in relation to the context and the level of understanding of performers. As long as data is interpreted to allow comparison, the problem of transferability is assuredly solved (Krefting, 1991).

3.7.3 Dependability

Because the key to qualitative research is learning from participants as opposed to controlling them, qualitative studies emphasise uniqueness rather than repetition (Shenton, 2004). Repeating the process, does not necessarily imply that similar results are guaranteed. Rather, different findings should be viewed as indicative of multiple realities. This could therefore also imply the emergence of a range of solutions, provided appropriate methods are applied to tap into new ideas and skills regarding authentic indigenous African instrumental practical performances. Interestingly, in-depth methodological interpretations of findings allow a particular study to be repeated in a similar fashion in a different context (Morrow, 2005:251).

3.7.4 Confirmability

As mentioned earlier, the triangulation of information gathered through the use of different data collection strategies (documentary analysis, in-depth interviews, participant observation and focus group discussions) helps to reduce the impact of researcher bias and, in a way, leads to the confirmation of research findings. In my study, the recruitment and clustering of participants into three different groups provided adequate reasoning for the development of reasonable indigenous African instrumental performance insights that are worth of inclusion in the contemporary primary school music curriculum for Zimbabwe.

Because data were collected and analysed from the onset, participants were encouraged to cross-check each other's contributions. Every detail of their collection was presented as truthful perceptions of collective views regarding the value of indigenous African musical arts as part of primary school curriculum for Zimbabwe. During the quarterly meetings and workshops, the researcher required in-depth descriptions of the results for filing. This I believe, increased the integrity of the results.

3.7.5 Authenticity

Authenticity of research findings is achieved when the researcher demonstrates that different realities have been considered (Smith, 1999; Stake, 2006). My intention was to provide a fair description of participants' view of their social world regarding the relevance of indigenous musical knowledge systems (Kruger, 2005) in the development of curriculum resource materials for primary school music education in post-independence Zimbabwe. Fossey *et al.* (2002:731) indicates, moreover, that the authenticity of research findings is also achieved by the "congruence between the perspective (or paradigm) that informs the research questions and the research methods used". Thus, my choice of interpretivism as the epistemological paradigm coupled with the qualitative approach and case study design methodologies helped me to accurately link and describe my research aim and objectives with existing music curriculum development literature to ensure maximum fulfilment of the authenticity quality criterion.

3.8 CONCLUSION

In this chapter, I identified and discussed the epistemological and methodological paradigms that underpinned my study. I justified my choice to use qualitative methods as well as the descriptive and interpretive case study design. I outlined and reflected on my participant observation role with particular reference to the impact of interpretivism in my evaluation of the importance of indigenous music arts knowledge in the study of music in Zimbabwean contemporary schools. I also discussed the strengths and limitations associated with the use of my pedagogical approaches. The next chapter focuses on data analysis, interpretation and presentation. This is the chapter where data was coded into themes and sub-themes as I prepared to juxtapose emerging knowledge trends with the identified related literature.

CHAPTER FOUR
DATA ANALYSIS, INTERPRETATION AND PRESENTATION

*All data collected be electronic or digital means (such as tape or video recordings) must be transcribed and this is best done by **yourself** as you will most probably include some non-verbal cues in the transcript – silence may communicate embarrassment or emotional distress, or simply a pause for thought (Nieuwenhuis 2013:104).*

4.1 INTRODUCTION

In Chapter 3, I justified the selection of multiple case study design and interpretivist epistemological paradigm methodological strategies by describing in detail why I regard these to be appropriate for addressing the research question and the purpose of my study. In Chapter 4, I report on the results of the study as I provide an overview of the themes that emerged in relation to my interpretation of the existing literature. These themes are discussed and supported by direct quotations from interviews, observations and focussed discussions as well as references to relevant literature. I do this in an effort to highlight interconnections and inconsistencies between my findings and those reflected in existing literature.

Three main themes emerged. These are:

- Colonial repression in Africa has impacted, and is still impacting on the need to develop context-based music education curricula for Zimbabwe;
- Curriculum change and innovation is prerequisite to the intention to incorporate indigenous African cultural arts performance practices into the existing westernised music education curriculum for primary school learning in Zimbabwe; and
- The teaching of music in Zimbabwean primary schools is generally unimpressive.

As preamble to my discussions, **Table 4.1** below summarises the themes and sub-themes of my findings in relation to research questions that guided the study.

Table 4.1: Themes and sub-themes related to research questions

Thesis Chapter	Secondary research questions	Themes	Sub-themes
Chapter 4	What is the nature of the current primary school curriculum regarding cultural significance of indigenous African musical performances in the Zimbabwean education system?	**Theme 1:** Colonial repression in Africa has impacted, and is still impacting on the need to develop context-based music education curricula for Zimbabwe.	**Sub-theme A:** Indigenous Peoples (IP) have the right to perform their traditional cultural arts and religious obligations without any prejudices. **Sub-theme B:** There is need to preserve indigenous African cultural arts practices in an effort to promote the development of local cultural and ethnic identities in the contemporary Zimbabwean education system.
	What are the educational implications of using culture-inclined resource materials in the Zimbabwean music education curriculum?	**Theme 2:** Curriculum change and innovation is prerequisite to the intention to incorporate indigenous African cultural arts performance practices into the existing westernised music education curriculum instruction for primary school learning in Zimbabwe.	**Sub-theme C:** Indigenous African cultural arts performances are substantive music content repositories for use in the development of primary school music education curriculum for Zimbabwe. **Sub-theme D:** There is need to adopt multicultural arts education teaching approaches in order to promote appreciation of the different 'other' in the culturally diversified Zimbabwean education community.
	Which pedagogical competences (skills and knowledge) are required of music educators to facilitate indigenous African instrumental teaching and assessment as part of music education curriculum for Zimbabwe?	**Theme 3:** The teaching of music in Zimbabwean primary schools is generally unimpressive.	**Sub-theme E:** Lack of a clear policy regarding cultural arts education practices could be among variables impacting the transmission of music knowledge in the contemporary Zimbabwean primary school music education curriculum initiatives. **Sub-theme F:** The current music teacher education curriculum structure does not fully equip pre-service teachers with necessary competences to effectively teach music as a subject at primary level in Zimbabwe.

4.2 OVERVIEW OF DATA COLLECTION STRATEGIES

Before I discuss the **three** themes that are related to this study, I think it is critical that I give an overview in brief, of the four data gathering strategies (documentary analysis, semi-structured interviews, participant observation, and focussed discussions) that were used to collect data. This position is supported by Wellington (2004:134) indicating that there is not one single way or approach to data analysis. What is required is adherence to specific guidelines of the research paradigm chosen. In this regard, I agree with Creswell and Garret (2008:332) and Creswell and Plano Clark (2007:9) who argue that the application of different data gathering strategies enriches research findings.

I posit therefore, that my choice to use four different data collection strategies ensures that I easily triangulate and crystalize responses, claims and positions regarding the development of a curriculum framework that encompasses indigenous African musical knowledge systems in an interconnected way that makes it easier to detect falsehoods, ill-informed assumptions and unfounded postulations (Cohen *et al.* 2000, Papadopoulos *et al*. 2002, Creswell 2013, Nieuwenhuis 2013, McMillan & Schumacher 2014).

4.2.1 Documentary Analysis

In this study, music education documents in form of the syllabus for teacher training, the Zimbabwe Primary School Music Syllabus (ZPSMS) and schemes of work that were designed by experienced primary school teachers were analysed. The purpose is to establish the extent to which these documents provide relevant curriculum pointers to the value of indigenous African instrumental music as part of music education programme in Zimbabwe. More specifically, these documents are analysed to evaluate the extent to which music education concepts are handled at teacher training level and how upon exit, qualified teachers interpret, analyse and implement the ZPSMS through the design of school-based music teaching documents that are generally referred to as schemes of work.

Teacher training music syllabus

My analysis of the content of the music syllabus at this particular teacher training college revealed that the music education course is neither informed by a philosophy nor guided by specific teaching approaches and perspectives. Although it was not my intention to interview lecturers, this educational anomaly forced me to seek clarification with the concerned Head of Subject (HOS) present. The lecturer was ambiguous in his comment when I asked him to briefly explain the philosophy on which the syllabus for music teacher education course was

grounded. In this case, I agree with Ndlovu and Masuku (2004:281) who believe that any education system that is not aligned to context-based philosophies is vulnerable to nullity. This is sensible because lecturers at this particular teacher training college seem to be unaware of the existence of any philosophies guiding the music teacher education programme they convey to pre-service teachers.

The syllabus thus, indicates **four** aims and **ten** objectives that form the curriculum foundation program for the 3-year primary school music teacher education course. The aims are;

(i) To acquire music knowledge in staff notation;
(ii) To promote an appreciation of African and Western music;
(iii) To develop performance skills in playing African and Western musical instruments; and
(iv) To gain exposure to [the] Zimbabwean traditional songs, dances, instruments and music(s) of other cultures.

The objectives are, to be able to;

(i) Sight read both tonic sol-fa and staff notation and any other *systems in use* in Zimbabwe;
(ii) Interpret musical terms, form and structure for different music styles;
(iii) Compose simple songs;
(iv) Analyse music of the Classical and Romantic [periods];
(v) Apply various traditional and modern methods that are culturally sensitive in the teaching of musical concepts;
(vi) Classify and analyse Western and African [musical] instruments;
(vii) Compare characteristics of African and Western music styles;
(viii) Describe the structure distribution and playing techniques of guitar, keyboard, descant recorder, marimba and *mbira*;
(ix) Train and adjudicate choir, percussion band, traditional and modern dance; and
(x) Perform competently on a variety of African and Western musical instruments as individuals and ensembles. (Zimbabwe 2016).

Harden (1986:358) argues that aims are broader long-term goals that a curriculum process strives to satisfy while curriculum objectives are specific behaviour changes that learners are expected to display after completing the course. In other words, curriculum objectives should be SMART (specific, measurable, achievable, result oriented and time-framed) (Tear *et al*.

2005:837-339). My analysis of the aforesaid music teacher education curriculum document reveals a case of a typical curriculum blueprint that lacks a clear philosophical grounding whose objectives are less aligned to the identified aims. This educational anomaly exposes pre-service teacher trainees to a training programme that is characterised by curriculum content and pedagogical inadequacies that need urgent redress.

As a matter of concern, aim *(ii)* and *(iii)* seem to encroach in each other as well as objectives *(vi), (vii)* and *(x)*. In this regard, suggesting that the above musical ideas constitute the entire 3-year teacher training programme seems inadequate. In addition, objective *(i)* is vague. It intends to guide music students develop music reading skills to enhance their understanding of tonic sol-fa and staff notations as well as *'any other systems'* used in Zimbabwe. This statement is open to varied and disputable interpretations. Thus, it is possible to conclude that Zimbabwean music educators have developed an unspecified music reading system which has not gone through academic verification and validation of peer music education reviewers. In the final analysis, the curriculum content coverage at this teacher training college is drastically insufficient and this could also be one of the reasons why music educators are failing to effectively teach music in Zimbabwean primary schools.

Regarding content coverage, the syllabus indicates three main areas of curriculum focus. These are; Theory of Music, General Music Knowledge (GMK), and Practical Work. In the first category, namely; theory of music, western music concepts such as note values, major scales, triads and inversions are prominent while in the second and third categories (GMK and Practical work) emphasis is on history of instruments and their subsequent performance strategies that were mentioned in passing with limited elaboration. Subsection 4.1.12 (**of the teacher training music main syllabus**) indicates '*transportation*' as one of the major areas to be studied by music teacher trainees. I am not sure how this topic 'transport' or the transportation of goods and services links with the study of music education in teacher training.

Objective *(iv)* is emphasising the analysis of Classical and Romantic music periods at the expense of indigenous Zimbabwean musical art performances that learners can easily identify with. Instead, this particular teacher training curriculum blueprint has put more focus on the works of composers such as Beethoven and Mozart whose emphasis on Italian and French music traditions has less to do with the development of indigenous musical arts knowledge systems in African educational contexts (Churgin 1982:228). The concern regarding unnecessary emphasis on western classical music is echoed by one of the respondents during interview sessions indicating that *"…unonzwa ma lecturers acho achiti hee Beethoven …Mozart…Bach…zvozotibatsirei sevarairidzi ve music muzvikoro…"* (You

always hear lecturers emphasising the works of Beethoven, Mozart and Bach…how are these composers' contributions going to assist us as primary school music teachers in [Zimbabwean primary] schools?) (Interviewee 12 – Benson: 1). In this regard, Webster (1974:212-219) testifies that although musical performances during this era was mainly 'transitional' from Baroque to classical symphony, musical works of this period were mainly soloists. Hence the term *basso* simply implied the bass part particularly of the cello instrument (Webster 1974).

On this note, I agree with Mapoma (2001) indicating that indigenous African learners' instrumental performance aptitude in several African post-independence education systems is always measured along western philosophical perceptions and evaluation standards. Yet, Wanyama (2006) and DeLorenzo (2012) are of the view that knowledge of indigenous musical performances from within local communities is not only critical to the cultural upbring of learners alone but should also be used as the basis upon which valuable philosophies for music education curriculum for schools could be derived. In other words, emphasising greater understanding of the works of foreign ancient composers and their respective music traditions in African educational contexts is against Ndlovu and Masuku (2004:281) and Drummond's (2010) views that African institutions of academic learning should always strive to respond to the needs of their immediate local communities in order to justify their existence.

Objective *(x)* is emphasising that learners should be able to 'perform *competently* on a variety of African and western musical instruments [both] as individuals and [in] ensembles'. This objective is less congruent with the key principles of being specific, measurable, achievable, result-oriented and time-framed qualities of effective curriculum design, (Tear *et al*. 2005). Without acknowledging the existence of valuable music education materials in indigenous African communities as well as their assessment and evaluation procedures of authentic African musicological standing, this curriculum document remains a mere expression of interest with limited curriculum content and pedagogical determination to improve the quality of primary school music education initiatives in Zimbabwe.

Consequently, I agree with Guskey (2006) that several school teachers struggle to convince themselves regrading which valuable curriculum aspects could be tendered for possible implementation as substantive study packages for learners in schools. Nevertheless, I am convinced that a close analysis and implementation of Swanwick's theory of music development (Swanwick 2001), could bail most primary school teacher trainers from this curriculum content and pedagogical dilemma. Thus, it is important that music teacher trainers should make sure that teachers in training are up to date with the acquisition cultural

arts performance and music composition techniques if they are to contribute meaningfully in the Zimbabwean primary school music education initiatives after training.

In conclusion, the syllabus indicates the following;

(i) Lectures and *lecturettes*;
(ii) Demonstration;
(iii) Peer teaching;
(iv) Audio-visual cassettes;
(v) Modules and handouts;
(vi) Tutorials;
(vii) Seminars; and
(viii) Internet

as teaching approaches to ensure that pre-service primary school music education students get all the necessary competencies to teach the subject effectively upon exit. To suggest for instance; *lecturettes* and audio-visual cassettes as teaching approaches is not only an unsatisfactory display of teacher trainer fitness but also a disgrace to the entire Zimbabwean higher education system particularly the university in Zimbabwe that oversees the training of primary and secondary school teachers in the country.

Worse still, lack of concept elaboration and technique articulacy in this teacher training music syllabus exposes pre-service teachers to ill equipment with satisfactory competences to effectively teach music in Zimbabwean primary schools after training. It is notable however, that since the philosophical underpinning of a syllabus informs the nature of its curriculum content structure, this syllabus seems to fall far short of the pedagogical curriculum content knowledge (PCK) expectations of a viable teacher education programme (Shulman 2004). Hence, it does not only ignore considerable reference to appreciation of local musical cultures in the country but it also neglects the whole management of teacher education basics.

One of the interviewees confesses that they were unable to interpret the ZPSMS fairly well. When probed to clarify further, the respondent answers *"…handicherechedzi musi kana umwechete zvawo tichidziidziswa kupatsanurwa kwe syllabus…"* (I don't remember even a single day when a topic regarding syllabus interpretation was given) (Interviewee 13 – Promise: 5). Should this assertion be taken as true that student teachers are not assisted to acquire basic skills regarding management of teaching in general and syllabus interpretation skills in particular, it is possible to assume that this teacher training programme is grossly insufficient.

There is no reference to evaluation of learner progress during the course of the study (formative) as well as at the end of the programme (summative). I agree with Flolu and Amuah (2003) who assert that teaching is a learned profession where essential lesson delivery pedagogical competences are inculcated in learners as informed by specific philosophical guidelines and approaches. In this regard, I am convinced that the curriculum content for music teacher education programme at this college is ***not*** assisting pre-service teacher trainees to acquire the required pedagogical curriculum content competences to promote effective music teaching in Zimbabwean primary schools upon exit.

The Zimbabwe Primary School Music Syllabus (ZPSMS)

The ZPSMS document clearly states its major aim, that is; to expose learners to indigenous and popular music that should be derived from within Zimbabwe's "…socio-political and cultural contexts…" (CDU 1989:1). In order to achieve this goal, the ZPSMS emphasises that learners at primary school level should learn music through active participation in musical activities such as instrumental performance, singing, dancing and analysing music pieces and songs. It also aims to develop music literacy in learners, help them to develop positive interest in local musical arts activities as well as appreciating musics of other cultures. Regarding instrumental performance, it emphasizes the performance of percussion instruments although at the expense of other indigenous African instruments such as *marimba*, *ngoma* and *hosho*.

In essence, the ZPSMS curriculum content coverage is divided into three subdivisions namely; theory of music, practical work and music appreciation (CDU 1989:6-12).

(i) *Theory of music:* Like the music syllabus at the particular teacher training college, western music education concepts are emphasised. Chief among these concepts are; note values, time signatures, staff notation as well as general knowledge about writing music on the stave.

(ii) *Practical work:* Learners are expected to participate in two, three or four-part choral work as well as songs that centre on patriotism, rounds and descant melodies as part of their music education curriculum. I addition, they are also expected to participate in instrumental performance, music and movement activities as well as drama.

(iii) *Music appreciation:* Learners are expected to appreciate instrumental performance along with body movement styles in songs that encompass lullabies, folk songs, hunting songs, war songs, religious as well as patriotic songs.

Besides satisfactory elaboration on aims and objectives of the syllabus, the ZPSMS provides possible teaching approaches that could be applied during the teaching and learning of various primary school music education study materials. Chief among them are; demonstration, explanation, discussion, illustration as well as rote methodologies.

In contrast, the teacher training music syllabus lacks philosophical focus, does little to indicate how the identified musical knowledge attributes shall be acquired as well as pointing to specific sources that the knowledge is possibly, going to be derived. It is my argument thus, that teachers' inability to analyse and interpret the ZPSMS is a result of the quality of music teacher education training programme they are exposed to. Therefore, it is also possible to assume that primary school teachers' inability to design school-based curriculum documents in Zimbabwe is a direct consequence of an ill prepared teacher education music education syllabus. Thus, at the end, teachers lack confidence to teach music in Zimbabwean primary schools mainly because of the cumulative deficiencies of this teacher training programme.

Schemes of work prepared by experienced primary school music teachers

My analysis of documents used as school-based curriculum blueprints by a selected group of experienced primary school music educators revealed some interesting variations and challenges. Although music has been included on the master timetable as a compulsory subject, the majority of primary school teachers do not prepare content materials for all sessions indicated on the timetable. If they do, the curriculum content coverage is always western and in general, focusing on almost similar topics. Chief among these prominent topics are; note values, modulator, pitch names and French time names.

Although the selected participants were able to competently identify aims and objectives for other *'important'* subjects of the curriculum (Maths, English, Shona and Environmental Science), I have serious reservations regarding how music education aims and objectives were described and developed. In one of the Schemes of Work, a particular music teacher wrote one aim for the whole term (13 weeks with two thirty-minute sessions per week) namely; *'To discuss positions of pegs in relation to pitch'.* In addition, the same teacher indicates *'Music syllabus pages 36, 37 and 38'* as the Source of Material (SOM). No textbooks ever cited, no music activities, nothing to indicate that the teacher ever tried to use music resources from the local community such as asking learners to identify songs they sing at home. In another interesting revelation regarding schemes of work writing, another respondent mistook a quaver for a crotchet. As a matter of concern, it is disturbing to realise that an experienced primary school music teacher is still yet to differentiate note values and

be able to interpret and implement the ZPSMS almost simultaneously during the course of their teaching.

In all documents analysed, none of them indicates to have given learners written exercises. When asked if learners have music education exercise books, all respondents indicated that *'Music is never written as class exercises'.* This assertion is further substantiated in the schemes of work documents which do not have any written evidence of music exercises and tests. In addition, there are no progress evaluation records for learner achievement in music serve for other subjects such as Maths, English and Shona. When asked to elaborate how come that there are music education topics in the Schemes of work that are not evaluated, one of the respondents replied *'takangosvikawo zvakadaro'* [this was the situation at this school when I joined them] implying that at this school, teachers were not obliged to evaluate learner progress in music education activities. When I perused through sections of other subjects, I discovered that there is evidence of both in-depth preparation of subject specific content materials as well as pedagogical preferences that were developmental in presentation. In subjects, such as Maths, English and Environmental Science, learners were allocated into specific groups to assist them acquire essential skills that were thought to have not been fully grasped during mainstream class activities of the curriculum provide. In addition, learners were also exposed to remedial work where correctional activities and assignments were tendered as extension work to ensure maximum mastery of concepts that could have been previously missed. Such efforts to promote the learning of music are non-existent.

Of much interest to this study is my analysis of the Social Record Book (SRB). The SRB is a documentation of learners' lives outside their academic work. It captures information regarding learner religions, hobbies as well as people they admire; people who inspire their dreams and ambitions. Several learners indicated that they are Christians and only a few testified that they believe in African Traditional Religion (ATR). Regarding individuals from the community they admire, several learners from both religious divide (ART and Christianity) indicated that they emulate different local musicians such as Jah Praizer, Suluman Chimbetu, Mathias Mhere and Oliver Mutukudzi. Thus, it is sensible to take sides with Wanyama (2006) and Drummond (2012) who believe that music from the local community should be used as substantive curriculum content bases for contemporary schooling in post-independence African school organisations because learners are already indicating considerable inclination to music products from the community.

Regarding teachers' limited ability to design music education schemes of work and syllabus interpretation, two possible scenarios could be tendered. One, the training programme at

college did not effectively equip them with necessary competencies to prepare and deliver music education curriculum at primary level. And two, the desire to inspire a curriculum framework that encompass indigenous African instrumental musicological perspective shall remain a utopian idealistic perspective. Both scenarios I want to believe, could put the blame squarely on the teacher training programme of Zimbabwe as well as the lack of an unambiguous policy regarding cultural arts education in the country (Palmberg 2004).

Basing on the analysis of school-based curriculum documents, there is reason to assume that the majority of 'experienced' primary school teachers in Zimbabwe are novice music educators who are not able to teach music in a reliable way. Should this challenge remain unaddressed, it is also possible to assume that the teaching of music in Zimbabwean primary schools shall remain neglected. In turn, time slots allocated for music in the master timetable shall continue to be abused hence learners are assisted to develop negativities against music as an equally important subject of the curriculum. This vicious circle of negative attitudes against music shall continue for more decades to come at the detriment of the development of a context-based music education programme for Zimbabwe.

4.2.2 In-depth interviews

The main purpose of interviewing indigenous Ndau cultural art exponents, experienced primary school music educators and music teachers in training is to ascertain;

- Whether research participants are aware of the value of cultural arts education as reliable curriculum content materials for primary school music education initiatives in the post-independence Zimbabwe;
- The educational implications of using culture-oriented music resource materials in the existing westernised primary school music education programme in the country; and
- Skills and competencies required of music educators in order to effectively teach and evaluate learner performance abilities in indigenous African instrumental music instruction.

From my analysis of participant responses during interviews, it has become evident that there is need to demystify the colonial impression that indigenous cultural arts practices are less valuable music resource materials unworthy of inclusion as substantive curriculum content stuff for primary school education in Zimbabwe. Although one of the oldest and well-respected cultural arts exponents in the entire Ndau cultural community completely converted to Christianity as a result of early missionary colonial propaganda, he is still interested in sharing his instrumental playing pedagogics with learners in and around Ndau ethnic community.

He testifies; *hazvina ndaa kuti ini ndakakorwa muchitendero ichi, ndicharamba ndeifundisa eshe anoda kuziya kuridzwa kwengoma nemakosho naa ngekuzvina muchongoyo, zvidzimba, zvipunha, zvimworoni nemandlozi, Chandisikachafi ndakaita kubika doro rekupira adzimu ngekuti Duckson wakazviramba izvozvo* (it's not a problem that now I am a fully convert of this new religion- Christianity, I shall continue to teach all those interested to acquire *ngoma* and *hosho* performance techniques as well as dance styles associated with *muchongoyo, zvidzimba, zvipunha, zvimworoni* and *mandlozi* cultural arts dance functions. What I swear I shall never turn back is appeasing ancestral spirits because Reverend Duckson denounced such practices a long time ago), (Interviewee 1 – Ndaase 2016:7).

Experienced primary school music educators as well as music education teacher trainees affirmed the need to change the entire music education curricula irrespective of educational level. When asked if it is true that certain African cultures still believe in the powers of their ancestral spiritual guardianship, most respondents agreed while only two participants acknowledged the existence of such practices although they will never believe that dead people can influence life styles of the living. When further probed to verify if song examples from cultural functions that are tainted with spiritual connotations should be used as class activities, they begrudgingly accepted with serious reservations. This position is contradicting what transpires in typical Ndau rural villages where school going children attend these indigenous cultural arts functions at home and still get the opportunity to learn western music in schools.

Regarding their teacher education training, both experienced music teachers and teachers in training are convinced that they were not adequately trained to effectively guide learners acquire essential musical performance skills. When asked if they are prepared to engage musicians from the community as part of in-service training particularly on the applicability and use of indigenous African instruments as part of school curriculum, all responded believe that such an initiative could be helpful. Given the opportunity to engage African communities in search for valuable indigenous musical arts knowledges, all respondents believed this could not only provide substantive music education curriculum bases but also could be very important particularly on the need to preserve cultural arts heritages for future use.

4.3.3 Participant Observation

All participants categorised separately by their institutional affiliative designations and collectively under the provisions of this musical performance platform constituted the Community of Practice (COP) of this study. Participants managed to identify songs,

performance techniques of different indigenous African instruments as well as dance styles associated with specific cultural functions of the Ndau people of Zimbabwe. Lecturers in Charge (LIC) of African music modules also assumed roles of outsider researchers as they created conducive environment for my interaction with music education students at this particular teacher training college. I made sure these lecturers are also involved in order to facilitate workable work relations as I felt I cannot interact with their students for such a long time without their direct involvement as well.

Their willingness to offer 'supervisory' role during my interaction with their students enhanced my desire to involve participants with different musical backgrounds and pedagogical understandings and I believe both the researcher and participants had their performance skills techniques superbly enriched. In addition, these lecturers assisted me to solve bureaucratic challenges that seemed to threaten the smooth running of my study. As previously advised, lecturers agreed with their students to engage *ngoma* and *hosho* expert from the community (Irizarry 2009, Kaplan & Duchon 1988) to provide technical guidance regarding the development of instrumental performance variations and other accessorial accompaniment activities such as singing and body movement.

Students were encouraged to gather and store data in form of field notes. Later they were asked to compare notes in pairs as we worked towards the development of a sample schemes of work that encompass indigenous African instrumental performance for primary school music education activities in Zimbabwe. Although research findings obtained from purposive sampling could not be generalised, sight should not be lost regarding the fact that my aim to witness participants creating new knowledge basing on their interpretation of the social world around them assisted me to harvest the desired results.

This scheme of work **(see Table 4.2)** that we (researcher and teacher trainees) developed as a team elaborates the resources that shall be used, activities and the broad aims of teaching marimba music as an informal exercise for each specific song. Five songs were identified as a case samples for the development of a model schemes of work for primary school indigenous African instrumental learning exercises. However, each song strives to illustrate the development of a different set of skills in learners while the whole learning exercise is holistic in both its nature and approach. Table 4.2 below illustrates;

Table 4.2: Outline of the schemes of work

Aim(s)	Objectives	Content	Activities	Resources
To assist learners, identify the basic pattern of the song.	By the end of the lesson, learners should be able to; (a)Identify chord structure and chord sequence (b)Identify the time signature of the song	Song title: ***Geza Mwana*** 1.Chord structure e.g. {1-3-5} for Tonic chord 2.Chord sequence tonic-subdominant-tonic-dominant 3.Time signature -simple and compound time signatures	Teacher defines chord structure and chord sequence. Learners identify relevant notes on the instrument. In their groups of five each learners repeat in rotation. Teacher explains where simple time is applied e.g. when playing the basic pattern of the song following chord progression Further explanation is given on when to use the compound time e.g. for variations and improvisation	Marimba, *ngoma*, *hosho*, rattles, bell, bottle
To enable learners, play the main melody of the song	By the end of the lesson, learners should be able to; (a)Develop the main melody of the song deriving leading notes	Song title: ***Takura Dare*** 1. Melody Identify notes that join to establish melody e.g. notes of the upper octave	Teacher reminds learners about chord structure and chord sequence Teacher demonstrates how to develop the main melody. He sings the text	Marimba, *ngoma, hosho*, voice, bottle, rattles, clappers

	from the system of lead and response structure (b)Identify the harmonic lines in response to the main melody.	on the soprano marimba 2. Harmony Identify notes that provide the harmonic structure of the song e.g. notes in the lower octave of the soprano marimba.	of the main melody of the song In pairs learners translate the vocal production onto the marimba. Learners are encouraged to identify harmony. In pairs learners work out the harmonic accompaniment to the main melody. In their groups of five each, they practise in rotation	
To guide learners, establish the relationship, similarities and differences between melody and harmony in marimba music	By the end of the lesson, learners should be able to; (a)Identify the relationship between melody and harmony in marimba (b)Identify similarities and differences between melody and harmony.	Song title: ***Isu Tauya*** 1. Melody Identify notes that join to establish melody 2. Harmony Identify notes that provide harmony	Basing on the previous learning experience, teacher reminds learners how the main melody of the song is developed Teacher sings the leading part of the song *Isu Tauya*. In pairs, learners identify the main melody and harmony Learners repeat playing as an ensemble	Marimba, ngoma, hosho, rattles, bottles, clappers
To assist learners, develop contrasting rhythmic lines using percussion instruments	By the end of the lesson learners should be able to,	Song title: ***Tokonye*** Percussion	Teacher explains the importance of percussion accompaniment in	Marimba, *ngoma hosho*, bottles, rattles

as accompaniment	(a)Identify percussion instruments that accompany marimba music effectively (b)Identify contrasting lines to the main texture and structure of the song.	accompaniment 1. Tone quality 2. dynamics	marimba music making. Learners are instructed to identify and classify sound patterns produced by different percussion instruments. Learners are encouraged to develop contrasting lines to the main texture of the song In their groups of five each, learners rotate with other groups playing marimba and percussion instruments	
To encourage learners, sing along marimba performance.	By the end of the lesson, learners should be able to; (a) sing along playing the main melody of the song (b) Identify *mazembera / mahon'era* (phonoaesthetics) that can accompany the lead vocals of the song.	Song title: ***Babamunini*** Voice 1.lead and response 2.non-vocables *(mazembera / mahon'era)*	Teacher tells learners the possibility of singing and playing marimba simultaneously He demonstrates and learners are encouraged to imitate. Learners are assigned lead and response lines separately	Marimba, voice, percussion instruments

4.4.4 Focus group discussions

All three categories of my respondents namely; indigenous Ndau cultural arts exponents, experienced primary school music educators and music education teacher trainees participated in two focused discussions that were held in the space of six months of my field work. In the second and last discussion, traditional leadership of the Ndau ethnic community was represented by Chief Ngorima and his full council of advisors.

My selection of Chief Ngorima to represent Ndau ethnic community leaders was purposeful (Schatzman & Strauss 1973, Fogelman 2005) mainly on the understanding that;

- Traditional leaders are custodians of local traditions where sacred and religious obligations fall within their cultural mandate to communicate with the ancestral world on behalf of their subjects (Abraham 1966, Mudenge 1988, Chirikure & Pwiti 2008:473);
- I live in Muchadziya village which is under the jurisdiction of Chief Ngorima and seeking cultural knowledge from outside my clan (when the same knowledge is also found within the same area) could invite unnecessary explanations before our Ndau local tribunal to justify such a decision (Bucher 1980, Bhila 1982, Murimbika 2006); and
- Permission to perform indigenous Ndau cultural arts functions is obtained from local traditional leadership because most performances are still based on moral values, religion and communality where professional artists are groomed through apprenticeship (Abraham 1966, Bucher 1980, Bourdillon 1991). In this regard, my attachment to indigenous cultural arts practices during fieldwork assisted me to acquire competent instrumental performance skills as I interact with expert Ndau musicians in real religious and cultural functions where *ngoma* and *hosho* performances are prominent.

My analysis of focussed discussions confirmed major concerns that were revealed during documentary analysis, participant observation as well as interviews with a selected group of experienced primary school teachers, Ndau cultural arts exponents as well as music education teachers in training. Firstly; participants unanimously agreed that the introduction of western education in Zimbabwe suppressed the development of local cultural arts practices and belief systems. Of particular importance to this assertion is the claim that American missionaries in cohorts with the colonial government officials punished parents whose children could not attend the newly established primary schools in several local communities in Zimbabwe.

One of the elderly participants echoed *"…kune weshe wairambidza mwana wake kuenda kuchikora Mukurukutwa* (District Administrator during the colonial period) *waituma mapurisa ake kookusunga, kukukonyera uyehe nekukuponda maningi…."* (All those who refused to allow their children attend school were dealt with severely. The District Administrator *Mukurukutwa* could send his security forces to arrest, detain and torture dissident parents at the district office), (Focus group participant 1 – Ndaase 2016:11). As a result, all school going children could not participate in indigenous Ndau cultural arts education, hence the accusation that the introduction of western education in Zimbabwe suppressed the development of indigenous cultural arts activities in the country. This assertion was further supported by one of the elderly participants indicating that; *"…mabhuku ndiwo akaita kuti chinyakare chedu chikorere, chisasambofa chakaitwa…hatichapfeki mapfekero edu ekare…zvakaoma…"* (Western education has stifled the development of our indigenous cultural value systems…even the way we dress has changed…its typical disaster), (Focus group participant 4 – Tendanyi 2016: 19).

Secondly; learners are now exposed to irrelevant curricula that disturb natural growth as determined by culture specific age-related requirements and expectations. Sex education is now much more emphasised at primary level at the expense of culture education that is rooted in the principle of *Ubuntu* philosophy. One of the female participant explains "…*unozwa mwana we grade six eibve kuchikora otsanangure mamiriro echibereko chemunhu, kuberekwa kunoitwa mwana, kudzivirirwa kwenhumbu nezvimwewo zvepabonde woshaya kuziya kuti zvichazomubatsirei muupenyu…angazwi munhu ere pane amweni anhu mwana wakadaro…"* (You hear some learners in Grade six explaining topics to do with reproductive health, use of contraceptives and any other sexually related topics and you wonder how this kind of knowledge shall assist this little one in their lives…can you safely count this person among other people?), (Focus group participant 2 – Nyadzeni 2016: 8).

One of the teacher participants quickly raises a point in contradiction. He argues that sometimes learners at school avoid early marriages as opposed to those primary school drop outs who get married as early as fourteen years old. Then another elderly woman accuses modern communication technologies such as radios, televisions and cell phones as the major culprits destroying our Ndau culture. She interjects; *"…iroro idambudziko rezvinyamagumbu…unozwa mwana ooti halloo…ndichamboona firimu ndozokubata pa later…"* (Focus group participant 6 – Tauzeni 2016:24). It was later agreed that school curricula should be age sensitive because exposure to ***sex education*** amongst primary school learners can easily lead to the desire to engage in sex practical activities which could be detrimental to their growth. On this note, I agree with Dambudzo (2015:11) indicating that today's Zimbabwean education programme is, to some extent, irrelevant to the needs of

both learners and the community. Thus, there is need to realign the Zimbabwe primary school curriculum in order to respond to the ever-changing needs of the contemporary Zimbabwean educational community.

4.3 THEME 1: THE IMPACT OF COLONIAL REPRESSION IN THE DEVELOPMENT OF CONTEXT-BASED MUSIC EDUCATION CURRICULUM FOR ZIMBABWE

The first theme summarises the impact of colonial repression in the development of context-based music education curriculum content materials for primary school learning in Zimbabwe. The subthemes that support this theme are;

- The right of Indigenous Peoples to perform cultural arts and religious obligations without prejudice; and
- The need to preserve indigenous cultural arts practices for possible implementation as substantive music education study materials for primary school learning in Zimbabwe.

Regardless of cultural ethnicity, race, political influence and economic overgrowth Stamatopoulou (1994) believes that all human species around the world have the right to participate in their local cultural arts and religious obligations without restraint. In this regard, Hadjioannou (2005) speculates that denying indigenous peoples the right to practice their traditional cultures is equal to cultural genocide which Clinton (1990) views as cultural ethnocide. In this research context, my understanding of 'cultural ethnocide' could be described as a deliberate destruction of ethnic minority practices and belief systems by among other things, deceiving indigenous peoples into believing that cultural practices within their local communities are less valuable than foreign ones.

4.3.1 Non-recognition of Indigenous Peoples' (IP) rights

This subtheme focuses on the effects of colonial repression on the need to recognise the value of indigenous peoples and the right to perform their cultural arts and religious practices without prejudice. The following categories emanate; (i) black Africans were assisted to develop negative attitudes against participation in local cultural arts practices, (ii) conflict of religions in local ethnicities and (iii) conflict of musical resource usage in schools.

4.3.1.1 Negativity against local cultural arts practices

My analysis of interview contributions reveals that one of the major achievements of colonial repression in Africa was to assist indigenous black Africans to always think negatively

against the performance of their local cultural arts practices. The evidence gathered indicates that the Christian missionary enterprise in Zimbabwe successfully weaned several indigenous Ndau people from their cultural arts and religious obligations under the excuse that such performances are not only primitive but are also synonymous with Satanism. Thus, a greater percentage of indigenous Ndau people think the introduction of western education in Zimbabwe (formerly known as Rhodesia) shifted their perceptions regarding the appropriateness of indigenous musical practices as valuable curriculum content stuff in the contemporary westernised education system as reflected in the following verbatim quotations:

- Regarding the use of *ngoma* and *hosho* instruments in the church but the same instruments being disallowed for use during indigenous Ndau cultural arts performances in local communities Ndaase responds; *Duckson preferred the chigubhu (isigubu) – the double membraned drum as well as the chimatende drums because the book of Psalms in the bible indicates that worshipers can praise God through playing instruments.* When further probed to clarify the difference between *ngoma* and *hosho* performances in *zvipunha, zvimworoni, zvidzimba* and *mandlozi* performances and their use in the church he became evasive; *Uuuuum*…. [he scratches his head] *Yes, Duckson clearly indicated that God does not want people to participate in activities that invite ancestral spirits* (Interviewee 1 – Ndaase, 2016: 4-5).
- Muchomeya contradicts Ndaase by asking rhetorically; *how can I be fooled into thinking that communication with my ancestors destroys my relationship with God. Remember God created the heaven and the earth including all people in their various communities. Sight should not be lost regarding the fact that it was the same God who created Ndau people and their practices. So, how come that Duckson is saying God does not want us to practice our Ndau cultures when in fact it is the same God who created us? I think, there, I disagree with Duckson's teachings. I appease my ancestors and then go to church. Even the bible says honour your father and mother so that your days on earth could be increased. How then, can I claim to honour may parents without performing ritual functions to appease their spirits? Don't you know that if you ignore the demands of your deceased parents you die prematurely?* (Interviewee 4 – Muchomeya, 2016:21)
- It seems Ndaase's understanding of Christian missiology in Zimbabwe is heavily contaminated with unfounded claims that ancestral worship is not God-sanctioned therefore, unworthy to be practised by living human beings. This perception I suspect, is common in most overzealous Christians who seem to have ignored the

fact that the same bible has it on record that God created the heaven and the earth including all people and their cultural practices. Thus, as Ndaase believes, such a myopic attitude to change (from ART to Christianity) is not only discordant with 'modern civilisation' but could also be viewed as a sign of cultural rigidity beyond ordinary human's comprehension.

- In further contrast, Muchomeya is again, fully aware that the introduction of western education side by side with Christianity was achieved at the detriment of indigenous Ndau cultural arts and religious performances. She asks rhetorically; *do you think I will forget my traditional past because of this UBC* [United Baptist Church] *uniform? Not at all. I remain Ndau no matter how many verses from the bible I am forced to memorise and recite.* (Interviewee 3 – Muchomeya, 2016: 19). I posit therefore that, the presence of the word 'force' in this statement is a clear indication that some indigenous black Africans were aware, and are still aware that the imposition of Christianity was against their uncontaminated black African consciousness. Nevertheless, I agree with Foster (2001) and Kingsbury (1998) that ethnic groups should never loose strength and focus in their fight for cultural sovereignty in societies. In this regard, Muehlebach (2001) and Nzewi (2009) are correct in their understanding that indigenous languages, traditional musics and ethnic cultural practices are not minorities but different equals.
- Gwitimbo who doubles as both indigenous cultural arts exponent and traditional healer, believes Ndau cultural arts festivals are not primitive neither are they repositories of bewitchment craft. Instead, he is convinced that herbal divinity and traditional healing processes are achieved through the provision of cultural ammunition through spirited festivals such as *zvipunha, zvimworoni, zvidzimba, zvinyambera* and *mandlozi* ceremonies. Such performances he believes, are still relevant in today's modernised societies because of their potential to reduce ailments, misfortunes and untimely deaths. As such, he views traditional healing as an illustrious trade that should be passed from generation to generation. So far, he has successfully initiated his own children into *sangoma* healing prowess as he testifies; *if you have time just come a day before Christmas there is ngoma for zvipunha and zvimworoni spirits. There you shall see my two daughters who will be possessed by these spirits. If you are being tormented by demons, they can sniff them out and you go home completely healed.* (Interviewee 5 – Gwitimbo, 2016: 26-27).
- In addition, Machumwase thinks it is unavoidable to survive without communicating with the dead and this is typically African. She claims that its unheard of to realize that one tries to distance themselves from the spirits of their ancestors and yet they

purport to use their forefathers' names: *how can the relationship end? The relationship is ever there. Right now, I am claiming that I am Machumwase Ronzerai, the daughter of Zambani Ronzerai who passed on several decades ago. How can someone claim that I am no longer related to my father solely because he is late? That's unheard of.* (Interviewee 2 – Machumwase, 2016: 9). When further probed to clarify whether there is active communication between the living and the dead, she testifies: *I communicate with him [Zambani Ronzerai]. In most cases our ancestors request for food from their living offspring in the form of beer and cultural arts festival known as* ***kupira mudzimu*** [ancestral worship] *and there is nothing wrong with that. During the kupira mudzimu function there is traditional [opaque] beer, roasted meat and sadza (pap). The ancestors like these kinds of functions once in a while and this is not very expensive. Specifically, our Ndau ancestors claim such kind of functions so as to inform other ancestors in the spiritual realm that they left well cultured 'children' out there, hence they are always remembered.* (Interviewee 2 – Machumwase, 2016: 10).

- Contrastingly, Ndaase disregards outrightly and he remains completely adamant. He still believes that the missionaries were correct by denying indigenous black Africans their freedom to participate in indigenous cultural arts practices. He upholds this colonial technique where learners were also prohibited from participating in traditional cultural musical arts performance practices at home. He further testifies; *even Jombo Mashingaidze* [the first black person appointed to the position of school head at Muchadziya Primary School in 1931] *was very strict against school children's participation in these festivals…once discovered that you were among elders in the community at zvidzimba and zvimworoni festivals, you will be severely flogged at school* (Interviewee 1 – Ndaase, 2016: 3 – 6).
- It is interesting to note that the purpose of punishing learners accused of participating in cultural arts functions at home was to ensure that a new crop of 'indigenous' black Africans with limited traditional cultural arts knowledge will eventually emerge. Indeed, this colonial technique seems to have yielded the desired results since hitherto, very few black African associate with and practise ATR openly and shamelessly. Along the process, black Africans were left with no option but to assimilate westerns value systems hence, several African cultural and religious practices were allowed to untraceably disappear. Whether directly or indirectly, black Africans are helping to propagate western arts civilisation at the expense of their traditional cultural and religious cultural practices. However, as far as Ndaase perceives, learning indigenous African instrumental performance in the post-independence Zimbabwe should not be criminalised. He slightly changes his

perception and testifies further: *it is not a problem that now I am a fully convert to this new religion – Christianity. I shall continue to teach ungrudgingly all those interested to acquire ngoma and hosho performance techniques. I am only against worshipping dead people.* This sudden change in perception demonstrates mental confusion which could also be viewed as a direct consequence of colonial repression. When further asked if he is going to attend a cultural function at his neighbour homestead that same afternoon, he responds: *Uuum… yah…Yes, as a neighbour I will attend according to our Ndau customs. But the moment they get into the hut to appease ancestors, there I move out immediately. Remember I am a devoted Christian who should not compromise their Christian standing at this old age just to please a fellow villager who had never had the opportunity to interact with Duckson's teachings* (Interviewee 1 – Ndaase, 2016:8).

- On this note, it seems Ndaase is trying to strike a balance between the dictates of his Christian belief system and Ndau cultural values and expectations. It is mandatory that one has to extend Ndau cultural courtesy to their fellow countrymen by attend functions held in village neighbourhoods. Failure to attend other peoples' functions in the village could lead to imposition of local sanctions that include but are not limited to, non-attendance should the culprit organises a gathering that requires community presence such as wedding ceremonies. Depending on the degree of arrogance demonstrated by the culprit, in some instances Ndau people silently ignore important communal occasions such as funerals where community participation is solemnly required. This, it is argued teaches offenders that the community is greater than any individuals, therefore visiting fellow villagers in times of need is of utmost importance. In this regard, I agree with Deutsch (1973) who believes that social harmony between cultural disputants is very critical in the traditional African judicial system. In this case, offenders are rehabilitated without unnecessary incarcerations and physical torture which is one of the colonial ways to invoke behaviour change among human beings.
- In addition, Vhukuzo indicates the importance of indigenous instrumental performance practices in the communication processes between the living and the dead. She adds rhetorically: *how can you invite the spirits of your ancestors without singing, playing instruments and recitation of their totems? Ngoma and hosho instruments are very critical in the communication process between the living and the dead.* When probed further to clarify if indigenous African instruments are used solely to cause spiritual possession she replied: *yes, there are instruments such as marimba that have limited spiritual connotations. Even so, there are instances where ngoma and hosho are played without the intention to invite ancestral spirits* (Interviewee 4 – Vhukuzo, 2016:16).

- From the above clarification, it is evident that indigenous African instruments are suitable music resource materials for classroom use. This position is totally against some black Africans such as Ndaase who still believe that the performance of indigenous African instruments is against the principles of Christianity as propounded by early missionary enterprise in Zimbabwe. When asked whether he would like to let his children play traditional instruments at school Ndaase replies; *I refer back to Duckson. Duckson said no drums and no participation in indigenous African cultural practices in the school. Full stop.* When further probed to declare, his truest position should the government declares that indigenous African instruments are now part of substantive music education curriculum content stuff for all primary schools in Zimbabwe he replies*: I can equate that to imprisonment. Never shall inmates decide what to eat during their time of incarceration. If that becomes a government directive, our children will be serving prison terms for unspecified crimes* (Interviewee 1 – Ndaase, 2016: 7). I posit therefore that, equating the performance of one's own traditional music with imprisonment is not only enough evidence to prove how colonial governments assisted black Africans to develop negative attitudes against the practice of local musical arts but it also illustrates how indigenous peoples' rights were overstepped by colonial masters in an effort to present white supremacist ideology as a perfect example of cultural arts civilisation for all non-whites to emulate and practice.

Despite Bammeke's (2011) view that indigenous African knowledge aims to equip learners with survival competences in their socio-cultural, ecological and environmental systems, some experienced music educators in Zimbabwe trivialise the value of cultural musical arts in child development. They view indigenous African musical practices as a potential danger in the up bring of the child.

- When asked whether she could allow her biological children to participate in indigenous African musical arts practices, Mary testifies; *I don't support that because such participation brings evil spirits in my family.* When further probed if such a position is not going to compromise her performance as a music educator who is expected to implement the ZPSMS that include the teaching of indigenous African cultural arts performances without bias, she adds*; how can bias be avoided when the teacher does not come from all cultures represented in the class? That is completely unavoidable. As far as I understand, I will teach them to the best of my standard and to the expectations of my employer* (Interviewee 8 – Mary, 2016:26-27). She further emphasises that her current occupation as a music educator is violating her Christian value systems because she is expected to take part in the performance of indigenous

cultural arts practices at the detriment of the development of her spiritual growth as a Christian mother.

- Regarding their views on the value of communication between the living and the dead, one of the experienced primary school music educators revealed: *my belief that there is no connection between the living and the dead is rooted in my Christian background. I was born and raised in a Christian family where the assumption that the dead can assist the living get better lives is far-fetched. Take for instance, a grandfather died a pauper but upon their death they promise the living luxuries and better living conditions when in fact they failed to do that for themselves. What a shame? It is my utmost belief that when a person dies, they die for ever and never to come back to haunt the living.* When further probed, what will be his reaction should a fellow teacher leads an indigenous African instrumental performance exercise at school and his biological child gets possessed by ancestral spirits he replies: *I have no problems with learning how to play indigenous African instruments. I am only concerned when it comes to assisting my son to get possessed. There I don't tolerate* (Interviewee 7 – Chris, 2016:12 & 15). Chris' confession that Christian indoctrination discouraged him to understand the value of indigenous African philosophy vis-à-vis his cultural identity is not only a disgrace to Christianity as a religious institution that preaches respect and tolerance of humankind. It is also a clear indication that the desire to include indigenous African instrumental performance practices as substantive music curriculum bases for primary school learning in Zimbabwe could be an uphill task.
- In direct contrast to Mary and Chris' view that participation in indigenous African musical arts invites evil spirits to their families, one of the experienced music educators believes that not all spirits in African societies are evil. He testifies; *in our Ndau cultural contexts, it is also possible for ancestors to overshadow their living off springs. These are not evil but very clean according to our Ndau cultural philosophy. Their purpose to overshadow surviving human beings is to protect them from bewitchment craft, misfortunes and untimely deaths* (Interviewee 6 – Tobias, 2016:3). With this assertion, I agree with Tasie (2011:11) indicating that indeed, there is a connection between the living and the dead where the dead act as police officers to protect the living from possible dangers of the community. He gave an example of the Isiokpo-Ikwerre people in West Africa, who generally believe that the navel string which connects the child to the mother before birth can be buried in one's ancestral homeland whose soil shall receive the child once again after death. In essence, by burying the navel string at the father's rural home is also some kind of a 'deposit' agreement with the ancestral genealogy that 'we are together' both in flesh and in

spirit (Tasie 2011). Therefore, suggesting that the dead have no spiritual connections among the living indigenous black Africans could be a far-fetched contemporary African imagination.

- It is interesting to note that the perception resembled in some experienced Zimbabwean primary school music educators' imaginations that indigenous African musical practices invite evil spirits correlate with Ndaase's (indigenous cultural arts exponent) (Interviewee 1 Ndaase – 2016: 1-8) new belief system he learnt from an American missionary. He was made to believe that anything African is useless while everything western is valuable. However, there is reason to conclude that the introduction of western education together with Christian religious propaganda helped to destroy the development of indigenous African cultural arts practices in several contemporary African societies. Indeed, I agree with Rodney (1972:264) indicating that the introduction of colonial education in Africa created mental confusion towards the development of cultural arts education in Africa. In other words, colonial education side by side with Christianity initiated indigenous black Africans into persistent cultural servitude, physical and emotional exploitation and intellectual inferiority that is not only culturally offensive but very difficult to reverse. Should this vicious circle in the Zimbabwean arts education arena continues to prevail uncontrolled, there is reason to suspect that the implementation of a primary school music education curriculum that encompasses indigenous African instrumental performance practices shall remain an unfulfilled dream.

The extent to which students in the current higher education system in Zimbabwe lack appreciation of indigenous African musical practices is alarming. Although some pre-service teachers believe that indigenous African instruments are viable music education resource stuff for teaching music at primary level, my analysis of the teacher trainee interview responses indicates that most contemporary teachers dislike indigenous African cultural arts performances. The following verbatim extracts elucidate;

- When asked if there could be challenges when teachers lead primary school learners into the community to witness real traditional dance functions in their natural settings, Promise responded: *I have no problems with that. I understand that will be an educational adventure and not that I am going there to participate in their spiritual possession thing.* When further probed what exactly she was referring to as "their spiritual thing" She added: *Since my birth I have never been exposed to environments where people fall into trance and later claim that they are 'other' beings other their physical beings. To me it's difficult to understand. How can a living human being survive both as a spiritual gadget as well as their physical being? And you*

expect me to be part of such proceedings? It's a shame I tell you…not mna (me) (Interviewee 12 – Promise, 2016: 6-8).

- Another teacher trainee indicates that although he is Ndau by birth and is also fully aware that from their rural village people perform various cultural arts practices that include *zvipunha* and *zvimworoni* spiritual dance festivals. However, their stay in the capital [Harare] distanced him from gaining considerable musical knowledge regarding the practice of such culture specific musical arts practices in Zimbabwe. He testifies: *I am Ndau but I grew up in Harare. So, my exposure to such functions has been limited and this is the reason why I have said I have never had the opportunity to come closer to their performances* (Interviewee 13 – Denford, 2016: 9). This position is substantiated by one of the experienced primary school music teachers indicating that: *once the child is educated they prefer to stay in towns and cities without bothering anymore to come down to the rural villages probably to gain relevant exposure to cultural arts performances* (Interviewee 1 – Tobias, 2016:6) Now an opportunity has arisen that they train as primary school music teachers who are expected to interpret and implement the ZPSMS that encompasses the performance of indigenous African instruments, it is not surprising that their understanding of local musics is negatively impacted because they position themselves as cultural outsiders with limited traditional musical skills to showcase. As such, Bammeke (2011) queries the value of an imposed western education system in indigenous African socio-cultural and educational contexts in the wake of the persistent cultural arts marginalisation some years after the attainment of political independence. In the case of my country Zimbabwe, the current government is taking too long to design a clear policy regarding culture education in Zimbabwe (Palmberg 2004).
- Despite negativities against indigenous African music in the contemporary Zimbabwean education system, there are some enthusiastic music educators who are lobbying towards the recognition of local musical arts practices both in local communities and as part of primary school music curriculum structure. One of the teacher trainees testifies that she developed greater appreciation of indigenous African musical arts practices mainly through the works of her former primary school teacher at one of the primary schools in Chimanimani district. She testifies: *I can play ngoma, hosho, magagada, magavhu and nhuzu instruments…I have been part of that well known Ngangu primary school Traditional Dance (TD) group that scoped first prize at the National competitions in 2001 under the mentorship of Mr Bhuku Machingauta. He used to tell us that although Muchadziya village is generally poor in terms of infrastructural development, it is rich in cultural arts activities. To those who*

know him he is just an indigenous cultural arts exponent of outstanding quality. I wish one day I could become like him. When probed further regarding how she utilised the performance skills she learnt under the guidance of Mr Bhuku Machingauta she explained: *I established a TD group during my teaching practice at Matendeudze primary school. We came first at circuit and district level and then third at provincial level. We missed the opportunity to go for the national competitions just by a small difference of 3 points with the team that came second. Should I be given another opportunity to join this school once more after training, I promise you some fireworks* (Interviewee 14 – Emilia, 2016:14). When asked again to indicate the secret behind such a big success, she further explains: *what makes these primary school kids admire traditional dance activities is teacher involvement. If the teacher stands by the terraces and ask learners to perform they may not perform to the best of their standard unlike when they see their teacher also clad in their TD regalia at their midst. Personally, I would like to admit that I acquired all these skills from my attachment to Mr Machingauta. Mr. Machingauta is just a great and illustrious indigenous African cultural arts exponent who deserves greater recognition in the entire Zimbabwean cultural arts education milieu* (Interviewee 14 – Emilia, 2016:15). When further asked if she previously had the opportunity to participate in real indigenous Ndau cultural arts practices in their natural settings she replies: *No, because I grew up in a Christian family where such practices are not encouraged. My parents were even sceptic about my participation in traditional dance activities at school. But they changed their attitude when I told them that one of my friends who is a Pastor's daughter was also part of TD group and that, it was just an academic activity and nothing more* (Interviewee 14 – Emilia, 2016:15). From the above postulations, it is increasingly becoming more evident that a greater percentage of today's parents are Christians who were systematically indoctrinated to disregard any African musical genre which Nzewi (2006) classifies as mental poison. Thus, it is my assumption that this destructive colonial approach to curtail the development of cultural arts education in Zimbabwe has been dangerously perpetuated by some enthusiastic teachers from Christian backgrounds who shamelessly and publicly dismiss African musical intelligences as they uphold western musical arts practices as perfect examples of contemporary music education scholarship in the country.

From the above contributions, it is critical to note that colonial repression in Africa has curtailed the development of indigenous African musical arts practices and successfully replacing them with western arts education practices. The relative absence of indigenous African musics as substantive curriculum bases for the education system in Zimbabwe stimulates the development of negative attitudes towards their performance in the education

sector. According to Ndaase (Interviewee 1 - Ndaase, 2016:6), the colonial regime replaced indigenous Ndau songs with English ones that were presented in tonic sol-fa notation. Once such example was a song entitled ***Muchadziya will shine always***. When asked to explain his interpretation of the song Ndaase replies: *I don't have my own interpretation. Duckson told us that despite hardships in our village that included torture incidents* (at the instigation of Duckson and the District Administrator who was nicknamed Mukurukutwa*), to make our parents appreciate the value of education, there was reason for every member of Muchadziya village to celebrate* (Interviewee 1 – Ndaase, 2016:6). In the end, it is also reasonable to assume that even members of the teaching profession in various education departments in Zimbabwe have also been intellectually compromised into thinking negatively against the value of indigenous African musicological scholarship in the contemporary Zimbabwean education society.

4.3.1.2 Conflict of philosophies and religions in local ethnicities

My analysis of the interview and focussed discussions contributions reveals that the introduction of Christianity as part of western education initiatives in indigenous African communities initiated consecrated religious fights, allegations and counter allegations between the most dominant and rival religions in Zimbabwe namely; African Traditional Religion (ATR) and Christianity. As mentioned previously in Chapter 2, Zimbabwe is not only multicultural but also a multi-religious society whose belief systems have not been equally considered as valuable study materials for music education in our primary schools. The absence of music learning activities and song examples from less dominant religions (Islamic, Hindu, Rastafarianism) makes it possible to suspect that the teaching of music in Zimbabwean primary schools is also partially hampered by the exclusive nature of the music teaching program that favours a particular religion (Christianity) at the expense of others (ATR, Islamic, Hindu, Rastafarianism) that are almost equally visible in several local communities from which school learners are drawn. The following verbatim extracts illustrate;

- When asked, what should be done to avoid extinction of cultural arts practices in Zimbabwe, Machumwase responds: *I think it is the responsibility of those who accepted western education and religions particularly Christianity to override our traditional value systems. The responsible people must go back and reverse that mistake. You are responsible, you today's children. It's you because you allowed the Whiteman to dominate and override everything we do. You accepted his education, you accepted his religion, and you accepted almost everything the Whiteman does without reasonable insights. Look, what has happened to our traditional value*

systems and cultural practices? When probed further to extract her opinion regarding the value of indigenous African instruments as educational tools for teaching music in Zimbabwean primary schools, she rhetorically questions: *since you started singing using the Whiteman's language how many elders from this village have ever graced your singing competitions?* (Interviewee 2 – Machumwase 2016:10 & 12) A visibly shaken Machumwase appears to be very much annoyed as she hopelessly watches indigenous Ndau cultural practices disappear at the pleasure of foreign cultures and religions that have taken centre stage in the Zimbabwean musical arts education milieu.

- While narrating the introduction of western education and Christianity being presented as perfect examples of modern social attributes to adopt in the contemporary world, Ndaase indicates that black Africans accepted to abandon their indigenous cultural arts practices and belief systems because they were promised permanent employment as well as to become beneficiaries of the utopian idealist perspective of a comfortable life after death. He testifies: *the first Christian denomination to recruit Christian converts at Muchadziya primary school was the American Board (AB) which is now called the United Baptist Church (UBC). We then, accepted to abandon our indigenous cultural arts practices as we were promised to;*
    - *Work in various government departments for a reasonable monthly salary as well as pension upon retirement; and*
    - *To prepare for eternal life upon death.*
- He further narrates: *I think I must a stress a point here regarding Duckson's intention to establish Muchadziya Primary School. Duckson brought two things;*
    - *To educate the young so that they can become literate – so that they are able to read and write that will in turn, enable them to work as teachers, nurses and extension officers in the field of agriculture; and*
    - *To convert all school going children to Christianity.*
- He adds: *Still some parents refused to let their children abandon their indigenous Ndau cultures in favour of Christianity. The DA ruthlessly descended on those who kept on refusing. I was among the first batch of learners who were recruited by force. At school, we were order not to drink beer, never to participate in indigenous African cultural arts activities such as zvipunha, zvimworoni, zvidzimba and nyamusoro festivals nor to play their accompanying instruments. Once found participating in these festivals school children were tortured in the school Head's office. Teachers then, had two responsibilities at school;*
    - *Teaching and assessing learners' academic work; and*

- *Working as catechists at the newly established church. Therefore, teachers were not allowed to drink beer nor were they allowed to participate in indigenous African cultural arts practices should they wish to remain on the payroll of the church.*

- He concludes: *During the recruitment process, we went through intensive coaching sessions that spoke so highly about the goodness of Christianity while derogatively denouncing indigenous African cultural practices and belief systems. We were told that Christianity was synonymous with civilisation while ATR wasn't only synonymous with paganism but was also hand in glove with Satanism. Personally, I am a victim of such teachings that at one point I thought these missionaries were correct. Both the DA and his missionary counterpart Duckson, didn't want to hear anything about amandlozi, zvipunha, zvimworoni, zvidzimba and nyamusoro festivals. Even the school Head Jombo Mashingaidze was very strict as well against children's participation in these festivals. I didn't go further with education because I later on discovered that my parents were correct by refusing to let us go to school. As a result, I ended in Standard 1.* (Interviewee 1 – Ndaase 2016: 2-3).
- When asked to give reasons why parents were refusing to let their children go to formal westernised education at the newly established school, two major reasons were cited;
  - *Children in the village had specific obligations such as herding their parents' domestic animals as well as cultivating cereal crops; and*
  - *It was against ancestral wishes to let children spend the whole day with strangers without following the indigenous African education programme where learners were taught life surviving skills such as hunting, fruit gathering and herbal divination.*
- Ndaase adds further: *accordingly, the most vocal dissidents in our village campaigned vigorously against the adoption of western education system indicating that its intention was to destabilise our ecological environmental systems. Instead, they emphasised that our Ndau villages were complete on their own and do not need any auxiliary education system to support the existing indigenous African education programme in place. Thus, should the children spend the whole day at school for five days in a week who then, was going to be in charge of domestic animals?* (Interviewee 1- Ndaase 2016:2).
- When asked if he thinks Duckson was honest with himself when he preached that it is sinful to practice one's indigenous culture, Ndaase responded: *the bible he opened and interpreted for us indicated that the choice is dependent on each individual's conviction. Yes, you can follow your forefathers' traditions but the end result is hell*

while following Christianity will lead to eternal life. The choice is yours. Duckson used to preach to us that worshipping ancestral spirits was equal to idolatry which is an unforgivable sin before God (Interviewee 1 – Ndaase 2016:4-5).

- When further asked if it is possible that he (Ndaase as an indigenous an African) travels to the United States of America (USA) and ask them to abandon their local religions in favour of ATR Benjamin indicated that*: they will refuse. They will ask me where I am coming from with unfounded practices*. In reverse, I further asked him if it was acceptable for the American missionary to assist black Africans abandon their religious practices in favour of Christianity. He responds: *there,* [pointing sharply in my face] *it is slightly different. According to Duckson, Jesus sent 12 apostles to preach the word of God to the whole world including us who by then, were living in forests. I think he was right because now, look, you are writing a book about Ndau cultural practices. If Duckson didn't come, do you think you were going to be able to read and write? Therefore, it is reasonable to think that Duckson did the right thing to turn you from darkness to light* (Interviewee 1 – Ndaase 2016:7)
- From the narrative above, it is possible to pick that Ndaase is still yet to understand whether the introduction of western education and Christianity is beneficial to his life and that of the entire Ndau ethnic community in Zimbabwe. At one point, he spoke so strongly against indigenous African cultural practices and at another he thinks his parents were correct by disapproving his attendance at the newly established school. In a way, Ndaase thinks there is need to stick to his indigenous African cultural philosophy - a point he keeps on shifting endlessly. I posit therefore that; such inconsistences resemble moments of confusion and conflict of self-understanding with regard to the identification of an appropriate philosophy to underpin one's life strategy (Kruger 2005). All in all, this amounts to my conclusion that the imposition of foreign religions particularly Christianity in several African societies helped to initiate conflict of interests because colonial governance systems did not uphold indigenous peoples' right to practice and perform their religious and cultural practices undeterred.
- On another hand, Machumwase accuses Christianity as the major culprit that is helping to destroy the value of ATR as a viable religion in the post-independence Zimbabwe. When asked if she is comfortable to share her indigenous Ndau cultural arts knowledge with primary school music learners in Zimbabwe, she responds: *ooh yes, I have been invited on several occasions to demonstrate how to play a variety of indigenous Ndau instruments such as ngoma, hosho and chimazambi as well as helping to demystify unfounded allegations circulating among some Christian families that Ndau arts festivals are repositories of witchcraft*. Instead, she believes that

spiritual possession goes by luck because these ancestral spirits overshadow individuals on their own accord without being invited. She clarifies: *a person cannot just invite these spirits. They come on their own accord. Imagine having four, five or six body guards? Can you be the same as the one with just one body guard?* [the ***body guards*** Mbuya Mwachiyeni is referring are ancestral spirits inclusive of *zvipunha, zvidzimba* and *zvimworoni* spirits] (Interviewee 2 – Machumwase 2016:11). When asked, what could be the end result should the young keep on shunning away from indigenous cultural arts practices she answers: *all cultural arts knowledges will disappear. Look at what is happening in today's communities. People spend several sleepless nights singing and clapping hands claiming to be inviting God. They forget that their first god is their mother and father, then ancestors until they reach the office of the creator himself* (Interviewee 2 – Machumwase 2016:14). From her facial expression and the tone of the vocabulary used, it is clear to deduce that she perceives Christian practices with contempt. Therefore, there is reason to conclude that the imposition of western education vis-à-vis Christian practices and belief systems in indigenous African communities has given birth to unnecessary socio-cultural and religious tension among people of the same cultural ethnicities in Zimbabwe.

My analysis of contributions by experienced primary school music educators also reveal serious conflicting perceptions with regard to how people in the contemporary Ndau ethnicity view the 'religious other' as primary school learners are expected to share the same school facilities in peace. In this regard, conflict of philosophical perception, religious affiliation and cultural belief systems is not only prevalent in villages, but has been realised in schools as well. The following verbatim citations elicudate;

- When asked, what could be the result in the event that some parents from ATR regroup and gang up against Christian practices in schools citing that their religion [ATR] has not been equally represented in the daily school activities, Stephen responds: *I think there is going to be serious tension as a result of conflicting religions? This I want to believe, is very unhealthy in a multicultural society. People must learn to tolerate each other in order to maintain peace in communities. Right now, it is very clear that there is conflict already. Most indigenous African cultural arts exponents accuse Christians as looking down upon ATR because they claim, it's primitive. Instead all people must follow biblical teachings and value systems such as exposing learners to the Lord's Prayer every day at assembly.* When asked why do indigenous African cultural arts exponents think biblical teachings are not doing any good to their ATR philosophies he replies: *I think the fact that Christianity came along*

with colonial repression makes the tension between ATR and Christianity very much complicated and difficult to solve. When further probed to clarify whether it is correct to suspect that western religious-cultural arts civilisation practices were imposed on indigenous Africans against their will Blessing elaborates further: *this is exactly what happened* [he said emphatically with a clenched fist banging his lap] *Western cultures and belief systems were imposed on unsuspecting Africans as perfect and superior examples of how all human beings who thrive to become 'civilised' should follow. As a result, our indigenous African practices and belief systems are being eroded away as we watch helplessly. Even in the school curriculum Religious and Moral Education (RME) has more Christian stories than indigenous African ones. I think this is another notable misguide that could be generally unpleasant to indigenous African children's growth* (Interviewee 10 – Stephen 2016:35-36).

- In another interesting development, Jane seems to have been seriously brainwashed up to an extent that she becomes emotional once there is a considerable threat to the sanctity of her religion [Christianity]. When asked, what could be her reaction should any other primary school teachers use as examples songs from indigenous Ndau cultural arts festivals (*zvipunha, zvimworoni, zvidzimba*. *mandlozi*) as part of their teaching activities in a class where her child is admitted, she frowns and replies: *I leave them but after work I confront the 'culprit' at home. I will make sure that my child understands the consequences of associating with functions that are detrimental to the development of their spiritual growth as contemporary school learners in a post-independence Zimbabwe where there is freedom of worship. I will categorically explain to her that to be born black is not a qualification to follow weird practices that were practised more than a century ago solely to please fellow compatriots in the village.* When further asked, what could her reaction should a fellow teacher decides to take their class to a cultural function in the village where *zvipunha, zvimworoni, zvidzimba* and *mandlozi* cultural functions are taking place in their natural settings she replies: *If possible I will request that my child doesn't attend. Unless if the teacher invites those expert musicians from the community to come to school and show case their skills as opposed to sending my child to the village to interact with witches. Never ever, that is totally unacceptable. My church doctrines are very strict on that*. (Interviewee 9 – Jane 2016:27-28).
- From the above contributions, there is reason to believe that the introduction of western education alongside Christianity as a religion of higher variety than indigenous African Traditional Religion (ATR) has brought along conflicting interests among ordinary Zimbabweans. Such religion-related tensions could be viewed as unhealthy for the development of a curriculum blueprint that encompasses

indigenous African instrumental performance practices. What is required is respect and tolerance of socio-cultural and religious diversities to usher in multicultural teaching approaches to make sure that every learner receive a fair representation of musical practices from their home musical cultural practices. Thus, dominance by once religious group over the other is unacceptable.

4.3.1.3 Conflict of musical resource usage in schools

Despite the international call to identify music resource materials from local communities for classroom use in the contemporary musical arts education milieu (Wang & Humphrey 2009, Nettl 2013), my analysis reveals that the current Zimbabwean primary school music curriculum is more western-oriented than indigenous African. This unbalanced equation in the curriculum development matrix has given rise to discontentment regarding which cultural arts philosophies shall be seconded to inform the teaching of music in Zimbabwean primary schools. Palmberg (2004) and Delport and Mufute (2010) in their studies to assess the state of music education in the country also revealed that music teaching in Zimbabwean primary schools is worrisome. In this study, however, I discovered that there is limited reference regarding the applicability and use of indigenous African instruments as substantive music curriculum resource materials for primary school learning in Zimbabwe. Instead, western instruments such as piano are provided as instruments of focus to assist indigenous African learners acquire musical performance competences at the expense of indigenous African instruments which they can easily identify with. Generally speaking, African music has not been considered seriously as an equally important area of study in the entire Zimbabwean musical arts education arena as exemplified by the following verbatim citations;

- When asked if African music has been part of music education at primary level in Zimbabwe, Jane responds: *partially...as illustrated in the ZPSMS document. There are no textbooks to guide us regarding how to teach indigenous African music at primary level.* When further probed to estimate the extent to which African music is resembled in the current ZPSMS she answered: *I think it's only 20% African music* (Interviewee 9 – Jane, 2016:29). Same questions were asked to another male participant who responds: *aah…* [he pauses for a little while] *African music…yes…because all song examples are derived from the indigenous Ndau cultural arts perspective. But, to say African music has been offered as an independent music education component of the primary school curriculum could be an exaggeration.* When further asked to estimate the proportional representation of African music in the entire Zimbabwean primary school music education curriculum, he answers: *because the current primary school music curriculum is more western*

than indigenous African, I think 90% is western content (Interviewee 6 – Tobias, 2016:9).

- Mary, another experience primary school music teacher indicates that although her percussion band group is performing very well in musical arts performance competitions in Chimanimani District, she is seriously concerned regarding her inability to play indigenous African instruments. When asked if they give learners written music exercises and assignments, she indicates that not even a single day were primary school learners given something to write about music. When probed further to explain the justification of not giving learners written exercises and yet music has been indicated as a compulsory subject on the master timetable, she responds: *we have no textbooks. The whole school has just a few copies of a textbook entitled; Rhythm and Song plus one copy of the ZPSMS document that is kept in the headmaster's office* (Interviewee 8 – Mary, 2016: 22). I posit therefore that, although in general music education in Zimbabwean primary schools has "the least satisfactory provisions of the curriculum" (Digolo 1997:23), the relative absence of indigenous African music makes it virtually impossible to emphasize the use of indigenous African instruments as substantive curriculum content stuff in Zimbabwean schools' music education initiatives.
- When asked whether experienced primary school music educators gained indigenous African performance techniques during initial teacher training, Stephen responds: *the major culprit is the current music education programme in the country regardless of educational level. It has higher western content than indigenous African. Even at tertiary level, how can an individual focus on aspects that are not examined? African music is not considered seriously starting from primary through high school to tertiary education. If a discussion is said to be in music, then be quite sure it is western.* When asked again if experienced primary school music teachers were able to play indigenous African instruments such as *marimba, mbira*, *magavhu, magagada* and *chipendani*, he replies: *starting from this school, all 19 teachers are fully qualified primary school teachers but very few are able to play any of those instruments.* When further probed to indicate, which music education paradigm is emphasised in the Zimbabwean music education curriculum he replies: *Zimbabwean music education curriculum emphasises the acquisition of piano performance techniques, knowledge of the starve, staff notation and tonic sol-fa notation at the expense of local musical philosophies and performance techniques in indigenous African instruments such as mbira, chipendani, marimba, magagada, magavhu and many others. Knowledge to do with indigenous African cultural arts and their implications in today's Zimbabwean education system is generally ignored. Instead,*

African music is basically realised as extracurricular activities where performances are usually line up as entertainment provisions at functions where other important business discussions are held (Interviewee 10 – Stephen, 2016: 37). In this regard, Nzewi (2007) cautions against the provision of indigenous African performances practices as sources of entertainment and musical interludes to other important business efforts. I think this is the reason why Nzewi and colleagues (2008:7) further insist that indigenous African musical performances are not sources of mind relaxation. Instead, they aim towards the development of a culture-oriented personality ego of every individual member in the society in order to achieve social harmony (Nzewi *et al.* 2008).

4.3.2 Preservation of musical arts identities

This subtheme focuses on the value of preserving indigenous African musical arts resources for possible implementation as substantive curriculum content stuff for primary school learning in the post-independence Zimbabwe. The following categories derive; (i) identity formation through cultural arts exhibitions, and (ii) culture dynamism negating musical arts preservation.

4.3.2.1 Identity formation through cultural arts exhibitions

Musical arts practices shape cultural identities. In this regard, Mindoti (2005) is satisfied that the major purpose of indigenous African cultural arts education is to integrate individuals into societies in which they are born. This position is further refined by Delport (2006) adding that confirming the relevance of unique ethnic practices in society promotes greater understanding of the 'different other', hence, enhancing social cohesion. In the context of my study, 'social cohesion' is understood as a peaceful socio-cultural condition and a societal bond where individuals (bound by norms, values and beliefs) respect, tolerate and appreciate human uniqueness as they work cooperatively towards socio-cultural and economic emancipation in their respective societies. The following extracts closely support this position;

- When asked to elaborate the value of indigenous African instrumental performance as identity makers in African societies, Mary had this to say: *indigenous African instrumental performances are pointers to cultural and ethnic identities of participants. The moment an individual demonstrates how to play a particular instrument, it is possible to link them with a specific cultural ethnicity. For instance, it is undeniable that the drum is almost visible in every African culture but its*

performance in every cultural group is unique. Its performance techniques, song and dance accompaniment will never be same in these different African musical arts traditions. Therefore, I am convinced that the performance of indigenous African instruments links us with our traditions and cultural arts ethnicities. On this note, I disagree with Nzewi (2001, 2002, 2003) who argues that because African music in the entire continent share several similar characteristics such as call and response and repetition, thus, it is possible to prefer a singular definition as reference to different musical traditions found in Africa. Instead, I agree with Merriam (1959), Nketia (1962, 1975), Kubik (1994) and Agawu (2003) who collectively concur that the presence of several unique musical philosophies in Africa could be quantified as musics of African traditions. This collective agreement to consider a pluralistic definition of African music is further supported by Quist (2001) who thinks the presence of Arabic and Islamic cultural traditions in west and eastern parts of the continent makes it difficult to qualify their musical arts practices as indigenously African. In this context, I think Aidi (2004) is correct by advocating that authentic African musical practices are found in Africa south of the Sahara and not in western and eastern parts of Africa which Nzewi is trying to smuggle in as one 'big' musical variety with minor local based differences. When asked to explain the relevance of local Ndau functions *(zvipunha, zvimworoni, zvidzimba, mandlozi)* in identity formation she emphasises: *these cultural functions are relevant because they shape our cultural identity and also bring people of the same ethnicity together. The only problem is that they are no longer emphasised in some of our Ndau villages. Most people disregard their performances because they think such functions are primitive, therefore unworthy to be practised by 'civilised' people in the contemporary Zimbabwean society* (Interviewee 8 – Mary, 2016:19). I agree with Mudenge (1988) indicating that Africa was civilised in her own way even before contact with European settlers and traders. So, to think indigenous African musical practices as primitive is not only an insult to African musical intelligences, philosophical and pedagogical sophistications, but a clear confirmation of how ruthless colonial repression destroyed African cultural arts practices and replaced them with western supremacist ideologies.

- Stephen further elaborates the relevance of indigenous African instrumental performance in identity formation by giving an example of a cultural performance in Zimbabwe that defines Ndau people and their culture*: the performance of every indigenous African instrument is a cultural pointer to the origins of specific African ethnicities. For example, the Ndau people of Chipinge and Chimanimani are known all over Zimbabwe for their acrobatic dance style – muchongoyo. No matter where*

this dance takes place, it is easily identified as an art practice from the eastern part of the country. He explains further: *some people testify that this dance is also prevalent among other Ndau people in the Manica province of Mozambique. The same applies to the Venda people who are found in Matabeleland South and Limpopo provinces of Zimbabwe and South Africa respectively. The Venda people occupying either sides of Zimbabwe and South Africa share similar cultural traits, values and beliefs systems. Think of the Tshikona and Odashanga dances. They are performed almost at the same time of the year* [both in Zimbabwe and South Africa] *to fulfil similar specific cultural obligations, values and belief systems.* When further probed to clarify why similar ethnicities are found in different countries, he explains: *this was solely because of the colonial influence in Africa. The partitioning of Africa separated several ethnicities of the continent and it's not surprising to find similar ethnicities on either boarder sides of neighbouring countries. These are just but political boundaries that will never change indigenous ethnic identities of local people. Their identities remain the same provided they preserve and perpetuate cultural arts traits as they are passed from generation to generation* (Interviewee 10 – Stephen, 2016:33-34).

- Tobias thinks the performance of indigenous African instruments does not only shape the identity of its performers alone but also has potential to promote unity and peace among people of the same ethnic community mainly because of the communal nature of indigenous African cultural arts practices. He adds: *yes…indigenous African instrumental performance shapes cultural identities. It is also possible to promote unity among people. I am reminded of some years back when cultural arts performances such as zvipunha, zvimworoni and muchongoyo functions could attract performing groups from distant villages to assemble for competitions. Performing groups could be ranked according to their levels of performance proficiencies. Those rated lowly could observe and borrow techniques from the identified winners to prepare for future competitions*. When asked if competing against 'cultural brotherhoods' was not against the principles of African musicological scholarship (Nzewi 2009), Tobias objects: *why not? Is it not true that people compete with each other in the society? Personally, I see no reason why Africans could be disallowed to compare their musical performance aptitudes with those of their next-door neighbours. Once we are satisfied that we have not been performing better than our neighbours, the next thing is to observe and find out how best we shall imitate and acquire the skill that we lack. We should not ignore the fact that human beings in all spheres of life compete either directly or indirectly. Definitely*… [he lifts a clenched fist and bang his thigh] *I see no reason why African musical arts should be excluded from being ranked* (Interviewee 6 – Tobias, 2016: 5). On this note, I agree with the

respondent and disagree with Nzewi (2009) because there is a lot of sense that people compete for almost everything in their communities regardless of continental origins. Therefore, there is no reason why it should not be acknowledged that particular performance groups are better than others. Differences in performance ability exhibitions could be sources of inspiration and learning episodes to less competent individuals who could capitalise on the strength of observation as a learning approach to do better in their future academic endeavours.

4.3.2.2 Culture dynamism negating musical arts preservation

While it is noble to promote the preservation of local arts practices for use in the contemporary Zimbabwean primary school music education initiatives, the greatest challenge could be lack of interest in the practice of indigenous African musical arts activities due to culture change. Learners' desire to participate in cultural arts activities has been hampered by several factors. Chief among them is the introduction of modern computerised audio-visual systems of communication and entertainment gadgets. Thus, the provision of edutainment activities (television programmes, movies, books) and contemporary music genres such as popular music have considerable impact on the youth's musical preferences. In the process, many worthwhile indigenous African music traditions enjoy less focus and several young people lose interest in their practice. The following verbatim citations allude:

- When asked to justify the relevance of cultural arts activities such as *mandlozi, zvipunha, zvimworoni* and *zvidzimba* functions in today's post-independence Zimbabwean society Jane explains: *although I agree with the Zimbabwean government's position that music in our primary schools should be derived from within our "socio-political and cultural contexts" within the country* (CDU 1989:1), *there is evidence to prove that some cultural functions are fast disappearing. Now with this growing number of indigenous African churches alongside seasoned Evangelical and Pentecostal churches, the performance of purely indigenous musical arts varieties such as zvimworoni and zvidzimba is no longer appealing to the young generation. Unless there is a specific purpose to which a young lad who interacts with modern technologies and communication systems such as Facebook and what's-up, has to affiliate with such primitive cultural practices, it is very difficult to convince fellow peers that such festivals are part of their family culture* (Interviewee 9 – Jane, 2016: 26). Although Nzewi thinks the use of the word 'primitive' is an insult to our African ancestry, it is noted with concern that some of our indigenous African practices are not as modern as we witness the use of communication technologies in this contemporary computer-age period. Generally speaking, should a comparison be

drawn between African Early Stone-Age era and today's computer technological advancement period, it could be reasonable to believe that surely ancient Africa was backward.

- Regarding the development of science and technology-related subjects in schools (at the expense of arts and culture), I think it is also reasonable should the country dares to position itself for survival in this modern age of technology. I also believe that Zimbabwean youths are aware of the fact that they need skills that will ensure better paying jobs and remain competent in the global market. I posit therefore, that, to think political imbalances of the past alone as responsible for the youths minimized interest in indigenous African music in Zimbabwe is insufficient. It can be stated nonetheless that, the influence of radio-televised technologies, exposure to western pop music (Dancehall, reggae, rock) and culture exchange programmes in the Zimbabwean musical arts milieu have considerable impact on the way modern young people choose their musical preferences.

- When asked if indigenous African instruments such as *ngoma* and *hosho* are important music tools that could be incorporated in today's Zimbabwean primary school music curriculum, Tobias responds: *Yes, I think it is important that children grow up knowing their culture. Knowing one's culture is only successful through practising it at home, at school and in the community. However, sight should not be lost regarding the impact of culture dynamism that is taking place the world over. I am not against culture borrowing and culture sharing. My concern revolves around culture erosion. Learners in today's schools think that by associating with indigenous cultural arts practices one becomes primitive while singing songs from other foreign countries particularly from overseas then, they become civilised. I think this is a notable misconception because preservation of musical arts identities is achieved mainly through practice. Going around villages shooting and recording indigenous musical arts functions and storing them in modern libraries alone does very little to ensure that such practices are passed from generation to generation for future use. Thus, regular performance is the only substantive way to preserve musical arts identities while audio-visual recordings could be viewed as auxiliary avenues through which cultural arts conservation could be achieved.* When further asked to comment on the perception by some Christians parents that performance of indigenous African cultural arts manifestations as part of curriculum instruction could be detrimental to the educational development of contemporary learners in Zimbabwean primary schools, Tobias disputes: *to think the performance of indigenous African cultural arts*

practices as detrimental to the educational development of Africans is not only disturbing but highly malicious. So, what is correct is to abandon my home cultural practice in favour of foreign musical arts practices in order to appear enlightened and civilised? He asked rhetorically. *I think that's being too unrealistic.* (Interviewee 6 – Tobias, 2016: 5-9).

- The same question was asked to Stephen regarding the importance of indigenous African instrumental performance as educational tools in curriculum instruction at primary level, he had this to say: *because the performance of indigenous musical arts activities as part of curriculum instruction draws learners as close to their cultures as possible, I see these instruments as very important educational tools because learners don't struggle to pick them out during lesson delivery. Remember musical performances in indigenous African societies are part of daily existence*. When asked, what could be the end result should Christian parents keep on revolting against the inclusion of indigenous African instruments as part of primary school music instruction in Zimbabwe, Stephen adds: *obviously, such musical arts practices disappear for ever* (Interviewee 10 – Stephen, 2016: 35). From the above contributions, it is critical to note that circumstances surrounding non-preservation of indigenous African cultural musics is the presence of alternative foreign arts practices that are tendered as high musical varieties against Africa's local music traditions. In addition, the colonial technique to discourage the performance of indigenous African musical traditions has also impacted so severely on the desire to perpetuate local cultural arts practises for use in the contemporary Zimbabwean musical arts education scholarship at primary level. The impression gain from such experiences is forced cultural and religious assimilation against indigenous peoples' choice (Kenrick & Lewis 2004). I put forward therefore that, the right is not only about preservation of cultural arts but also to improve, perform and protect the past and present traditional musical arts manifestations though undeterred voluntary participation both in schools and surrounding communities.

4.4 THEME 2: POST-INDIPENDENCE SCHOOL CURRICULUM MUST INCLUDE INDIGENOUS AFRICAN MUSICAL ARTS PRACTICES TO JUSTIFY RELEVENCE

The second theme encapsulates curriculum change and innovation as prerequisite to the intention to incorporate indigenous African instrumental performance into the existing westernised music education curriculum instruction for primary school learning in Zimbabwe. The following sub-themes derive;

- Indigenous African cultural arts performances are substantive music content repositories that could be used in the development of primary school music education curriculum for Zimbabwe; and
- There is need to adopt multicultural arts education teaching approaches in order to promote appreciation of the different 'other' in the culturally diversified Zimbabwean educational community.

4.4.1 Cultural practices as substantive curriculum repositories for arts education

This subtheme focuses on the applicability and use of indigenous African cultural arts performances as substantive music education curriculum content materials for contemporary schooling in Zimbabwe. The following subcategories emanate; (i) education curriculum responding to community needs, and (ii) hybridisation of music curriculum – the way forward.

4.4.1.1 Education curriculum responding to community needs

Laroche (1992) and Breidlid (2009) assert that the presence of unique socio-cultural and ethnic communities in Africa is sufficient evidence to indicate the existence of diversified culture-specific arts performances, religious and indigenous knowledge systems that could be viewed as the basis for contemporary music learning in Zimbabwe. In support, Friere (1974) indicates that the imposition of foreign cultural and educational ideologies has to stop because it is helping to propagate western arts civilisation against the development of education curricula that respond to the immediate needs of indigenous Africans in their respective ethnic communities. Thus, Nzewi *et al.* (2008) cautions that perpetuating such an educational anomaly in post-colonial African education systems is not only culturally mischievous but could also cause severe mental injuries and technique enslavement among contemporary African music learners and their teachers. The following verbatim citations elucidate;

- When asked if indigenous African musical arts performances (including instrumental performance) were important educational tools for contemporary learning in Zimbabwe, Muchomeya an 85-year-old indigenous Ndau cultural arts exponent responds: *yes, they are important because our children will not struggle to perfect their performance skills at school since they always have the opportunity to rehearse at home sometimes with the assistance of village musicians during weekends and school holidays. This is in direct opposition to this* ***makwaya*** *(choir) thing that was imposed on us by early missionaries. Even up to now I cannot explain the origins of these* ***makwaya*** *performances and their significance in my life. Do you know any of*

your village elders who can understand these ***makwaya*** *functions? If there is any, I will be glad to interact with them as well. So how can we say such practices* [choir] *help us in our Ndau ethnic community? Imagine in the event that I attend a cultural function where mandlozi, zvipunha, zvidzimba and zvimworoni spirits are being appeased, there is demon exorcism, herbal divination and fortune telling occasions that are fulfilled with outstanding accuracies. All these achievements are executed to the maximum satisfaction of both the clients and participants in general. So, what's wrong should my children be sniffed out of demons even at school and they come home clean? Isn't good for the community to realise that our children's spiritual development is well taken care of at school? I think contemporary schools should quickly facilitate that such cultural practices are performed within their boundaries so that children grow up knowing the value of such performances as guided by our Ndau cultural philosophy* (Interviewee 4 – Muchomeya, 2016: 20). I agree with Muchomeya's views because they echo the same demands by Drummond (2010) indicating that the school is expected to reflect and protect the community's cultural philosophical identity through the practice of local arts activities within its boundaries. Accordingly, Nzewi is against supporting education systems that value pure sciences and computer technology at the expense of education in the human-making because this has the potential to bread "a society of brilliant psychopaths" (Nzewi 2005:282).

- I think countries like South Africa and Zimbabwe should take cue of Nzewi's signal because I have witnessed several occasions in both countries where youths enrolled in institutions of higher learning resemble serious anti-social attitudes and behaviour patterns that culminate in closure of universities citing trivial reasons such as the request for more meat (Zimbabwe) and fees must fall (South Africa). Should these antisocial behaviours and attitudes be a result of lack of human spirit development, I think it is worth trying because Busia (1964), Mbiti (1969), Chivaura (2006), Matiure (2011) and Chukwu (2011) concur that men and women who are born to selected African cultures (such as Zulu, Tswana, Karanga and Ndau) are to some extent, connected to their ancestral spirits. Therefore, this is one of the reasons why my study is canvassing for the inclusion of indigenous African cultural arts practices in Zimbabwean primary schools because they have the potential to promote group consciousness, societal integration, cooperation, empathy and tolerance (Chernoff 1979: 154). This I believe, helps to reduce the manifestation of unstable and aggressive social behaviour patterns among learners in academic circles.
- As if to suggest that Professor Meki Nzewi and colleagues are prophets, several music educators in Zimbabwe are unable to play indigenous African instruments and, along the process, exposing themselves to severe mental injuries and technique

enslavement as they toil day in day out intending to borrow performance skills from the western arts instrumental performance patterns and philosophical reservoirs (Nzewi *et al.* 2008). When asked if there are specific teaching strategies for indigenous African instruments, several experienced music teachers expressed ignorance of such culture-related teaching approaches. Tobias, for example, responded: *to say there are readily available strategies to use when teaching indigenous African instrumental performance at primary level sounds untrue. But to say strategies to use when teaching general music is correct* (Interviewee 6 – Tobias, 2016: 7) I think the general teaching approaches he is referring to are demonstration, explanation, illustration and discovery approaches cited in the Zimbabwe primary school music syllabus (CDU, 1989). It seems he has forgotten that previously, he had testified that should primary school music teachers intend to acquire competent instrumental performance skills; *they have to go back to the rural village and consult with elders of the community who are real custodians of these cultural arts practices. Otherwise modern libraries will never give them culture-rich instrumental performance techniques they lack* (Interviewee 6 – Tobias, 2016:7).

- *Sekuru* Gwitimbo an 82-year-old indigenous Ndau cultural arts exponent added his voice indicating that it is through attachment to expert musicians (Elliott 1995:69-71) that competent music skills and performance techniques are acquired. He explains: *teachers must come down to the village. This is where indigenous African musical arts expertise is found and not in their contemporary libraries and television programmes.* When asked to disclose where he learnt marimba performance skills, he answers: *I went through an intensive apprenticeship marimba performance programme under Sekuru Magezausoni whose nickname was Nzevemugaba almost 60 years ago. I am sure you were not yet born by then because it was before I went to Wenela gold mines in* ***Joni*** [Johannesburg - South Africa]. When asked further to trace where *Sekuru* Magezausoni got those excellent marimba performance skills, he added: *sekuru Magezausoni used to tell us that his mother Mbuya Shaisheni Dzungudzai was a daughter of the Chopi people of Mozambique who were the first ethnic group to design the marimba instrument. It was during his periodical visits to his [Magezausoni] mother's relatives that he learnt how to play marimba. As far as I understand, Sekuru Magezausoni is the one who showed most of the Ndau people in this entire Meriseta [now called Chimanimani] district how to play marimba. I want to believe that this is the reason why at his funeral, the Bandura Matanda Marimba Band was asked by community elders to bid him fare through a live performance.* When asked why marimba music of the *va*Ndau ethnic group was fast disappearing and even faster than other indigenous instruments such as *ngoma* and *hosho*, he

replies: *I think it is the nature of the group performance approach. Meaningful marimba music requires regular attendance by participants in a group and not as individuals. Where can you find at least 6 people in this today's capitalistic society who are prepared to leave their economic activities in pursuant of marimba performances to entertain people in the village? Even those engaged in subsistence farming cannot afford to leave baboons and monkeys to feast in their fields because they want to assemble just for marimba entertainment. Most people are no longer interested in communal music events because they are always busy working for their families.* (Interviewee 5 – Gwitimbo, 2016: 25-27).

- When juxtaposed to contemporary learning approaches Allsup (2003) is satisfied that it is through working together through cooperative learning strategies that fundamental instrumental music performance skills are acquired. Like what *sekuru* Gwitimbo points out, that, indigenous Ndau marimba music is fast disappearing mainly because people pursue individualistic economic desires at the expense of the community's musical common good. It is philosophical then, to suggest that excellent indigenous African instrumental performance skills are acquired should the entire participant membership put group interest ahead of individual desires making sure that fellow learners assist each other to master relevant musical skills during performances. However, sight is not lost that the presence of audio-televised systems of entertainment is fast taking the lead in entertainment preferences of people in contemporary villages. For instance, the use of solar power to operate radios and television sets in remote areas like Muchadziya village exposes villagers to entertaining programmes such as *Muvhango*, *Gringo* and several other Nigerian movies. These entertainment programmes contain soul-touching and enlightening episodes that moving from one household to another in the village in search of musical performances could be viewed as a waste of time. Therefore, to think that the revitalisation of indigenous African musical arts practices shall shift contemporary learners' perception regarding what kind of edutainment activities they prefer particularly against popular music genres such as reggae, dancehall and rock musics could be viewed as an overzealous expectation. This is the reason why Green (1988, 1997, 2001) is calling for regular curriculum revision in the contemporary world because music education programmes in several westernised African schools are changing rapidly. Hence, indigenous musical arts in several post-indipendence societies are aslo exposed constant revival to suit contemporary arts education demands.

4.4.1.2 Hybridisation of music education curriculum – the way forward

The absence of indigenous African music as an equal music education partner in the Zimbabwean primary school curriculum is unpleasant. In this regard, learners are exposed to two 'opposed' music education philosophies - one at school [western art music] and the other at home [African music]. I suspect that this unfair juxtaposition of music philosophies in the Zimbabwean curriculum arrangement is causing unnecessary confusion among primary school learners. However, such kind of divorce between the music studied in the school and the real musical world outside school boundaries reinforces my desire to provide a "workable space" where both western and indigenous African musical philosophies are fused to usher in music hybridity in the post-independence Zimbabwean cultural arts education arena (Allsup 2003). The following verbatim citations illustrate;

- When asked, what could be the solution to the problem that an imposed western music education curriculum is perpetuated in the post-independence Zimbabwean arts education programme nearly four decades into self-rule, Tobias responds: *first and foremost, the African mind has to be liberated. Right now, as I am speaking very few indigenous Ndau families are proud to be associated with our cultural arts practices in form of zvipunha, zvimworoni, zvidzimba, nyamusoro and mandlozi functions. Most of my Ndau compatriots think by participating in indigenous African cultural practices one is sliding back to primitivism.* When asked again if the practice of indigenous African cultural practices is detrimental to the educational, economic and social development of contemporary African learners, he frowns in disbelief, and then answers: *like as I have just mentioned, to think the performance of indigenous African cultural practices as detrimental to the educational, economic and social development of Africans is disturbing. So, what is correct could be abandoning my home cultural practices in favour of foreign musical philosophies in order to appear enlightened? I think that's being too unrealistic* (Interviewee 6 – Tobias, 2016:9). I agree with Nzewi (2008) asserting that there is absolute need to decolonize the subjugated African mind well in advance before indigenous African music cultural arts evangelist, researchers and educationists think of incorporating African music philosophies into the existing westernised primary school music education of Zimbabwe.
- When asked to share their views regarding curriculum development for music education in the post-independence Zimbabwe, several respondents indicate that it has to include both African and western perspectives. Chris, who has been responsible for choral music at his station for the past 25 years testifies: *I think we*

should bring both African and western music education curriculum content materials together since we are now living in a global village. The idea is to share [musical] *ideas at international level as opposed to sticking to one-sided curriculum for our learners*. When asked to disclose where learners obtained such commendable indigenous African instrumental performance skills they displayed during traditional dance activities at Hlabiso primary school and yet, they have not been exposed to such music education performance techniques as in-class activities, he replies: *they learn indigenous African instrumental performance from their regular participation in cultural arts festivals that take place in villages from time to time.* When further probed if he expects his children to participate in indigenous African cultural arts practices where instrumental performance, dance and singing are taking place he responds: *not even a single day shall I allow my children to attend such cultural functions* (Interviewee 7 – Chris, 2016: 14).

- Like Chris who gave contradicting persuasive positions regarding the viability of indigenous African instrumental performance as tolerable curriculum content materials for contemporary music learning in Zimbabwe, another experienced female respondent who has been in charge of both choral and percussion band music at her school for the past 22 years is also not sure of her honest position. When asked whether indigenous African instrument are important educational tools for use in the contemporary Zimbabwean education system, she replies: *considering the fact that our government is calling for the revitalisation and implementation of our original Zimbabwean cultural arts value systems in educational practices, I think indigenous instruments could be very useful*. When again asked if the use of indigenous African instruments in the primary school music curriculum shall be accepted by learners from other religions apart from African Traditional Religion (ATR), she responds: *given the background that several indigenous African church organisations, Evangelicals, Baptists as well as Pentecostals make use of instruments such as ngoma and hosho during their church services guides me to assume that the use of indigenous African instruments as part of school curriculum shall not be rejected by Christian stakeholders in education.* When asked for the third time if, as a music teacher coming from a Christian background, she is not going to bias herself against the teaching of indigenous African instruments, she laughs as she adds: *how can bias be avoided when the teacher does not come from all cultures represented by learner population in class? That's completely unavoidable. As far as I understand, I will teach to the best of my standard and to the expectations of my employer.* When asked further, what could be her reaction should another primary school teacher uses as examples songs from traditional cultural arts practices in a class where her

child is admitted, she replies: *I leave them but after work I confront the 'culprit'. At home, I make sure that my child understands the consequences of associating one's self with functions that are detrimental to the development of their Christian spiritual growth.* (Interviewee 9 – Jane, 2016:

- To consider as 'culprit', a fellow colleague who is fulfilling their employment obligations solely because of socio-cultural and religious differences is not only culturally arrogant, but also an undoubted confirmation of how injurious colonial repression impacted on African peoples' thinking traits. Conversely; Stephen, who is also another seasoned primary school music educator thinks differently. When asked, what could be his reaction should a fellow teacher uses song examples from indigenous Ndau cultural functions such as *zvipunha* and *zvimworoni* during the course of their teaching, he replies: *I cannot deny a fellow colleague the opportunity to execute their professional mandate in order to pursue frivolous and vexatious western socio-political and religious propaganda. Rather, I will be very happy to realise that in our midst, there are indigenous African cadres who always stand their ground against neo-colonialist tendencies against the formerly oppressed ethnicities of the world* (Interviewee 10 – Stephen, 2016:37). From the comment above, I am convinced that, despite contemptuous efforts to frustrate the development of indigenous African musical arts practices in the contemporary Zimbabwean education system, some music educators are fully supporting the inclusion of indigenous African cultural arts practices into the existing westernised music education primary school music curriculum against all odds. Should opportunities for staff development programmes arise, I think participants like Stephen will benefit unreservedly.
- When asked how she is going to react should a fellow primary school teacher decides to take their class [where her child is admitted] to visit a local cultural arts function to witness indigenous African instrumental performance in their natural settings, Jane answers: *If possible I will request that my child doesn't attend*. When probed further, what if all parents decide to deny their children opportunities to engage in music education-related fieldwork, she replies: *I think it will be better to invite experts from the community than to send my child to interact with witches in the village* (Interviewee 9 – Jane, 2016:25-28). It seems Jane at one point, is supported by Delport (2006) indicating that teaching music in multicultural schools is a challenge mainly because of music teachers' inability to avoid bias when selecting study materials intended for a culturally diversified class. However, my greatest worry revolves around Jane's inconsistency regarding the value of African music in education vis-à-vis her perception that witches are found in rural villages alone. This

could be interpreted differently by different people to suit different conversational contexts. To me, I think that such an accusation that witches are found in rural villages and not in towns and cities is her personal opinion. However, it could also be viewed as an ungeneralisable assumption that all African teachers occupying school accommodation are not in any way, linked to the spirits of their ancestors. Nonetheless, I take sides with Lebaka (2014) and Chukwu (2011) indicating that several indigenous Africans are to some extent connected to spirits of their ancestors. Thus again, the perception that teachers occupying school accommodation could not be haunted by spirits of the dead is an unjustifiable opinion that deserves to be ideologically set aside.

- Although, and in principle, it is widely believed that there is need to endorse indigenous African musical arts practices as a substantive primary school music education component in Zimbabwe, the general slanderous suspicion that African musical arts functions are repositories of witchcraft could not only be viewed as a terrible misconception of African philosophical reality but an effective catalyst to supress traditional African arts renaissance through educational practices. Thus, as Akuno argues, through participating in musical arts activities, a “window opens” into what constitute the existence of cultural ethnicities whose mandate is to maintain uniqueness through regular practice of local musical varieties without prejudice. It is my intention then, to add voice to previous efforts by seasoned indigenous African music education proponents such as Kwabena Nketia, Kofi Agawu and Meki Nzewi in an effort to demystify these misconceptions and offer African musical practices as harmless arts practices worth of inclusion as substantive curriculum content materials for music education initiatives in the post-independence Zimbabwe.
- Through this study, I am suggesting that, differences between African and western music could be intimated to give birth to hybrid curriculum provisions that recognise musical intelligences from both philosophical divides without one dictating over the other. While I acknowledge the importance of the provision of standardised music education tests, exposing learners to work independently and assessing them individually (western), sight should not be lost regarding the fact that even during collective performance functions where learners work in groups (African) individual accountability, peer coaching and mutual understanding of each other in a non-threatening environment scaffolds learners to greater understanding of musical ideas (Slavin 1990). The role of teachers as facilitators of learning is to structure learning activities to promote reading abilities, analysis of music form and acquiring high standards of instrumental performance techniques in group settings (Stern & Riley 2001). Contrastingly, learners could also be assessed individually, their ability to

memorise rhythms and melodies, improvise and harmonise and their ability to perform spontaneously to initiate excitement and fun within a group setting.

- The research that Patricia Shehan Campbell undertook in 1995 revealed that learners can share, acquire and master pedagogical skills spontaneously in a nonthreatening peer educator environment that is very unlikely in formal westernised learning environments. In the western education context, in most cases the teacher is the source of knowledge. They identify sets of curricula materials, takes the leading role while learners wait for learning directions from the teacher. Such kind of an approach is limiting because learners' success is based on the teacher's pace of understanding and not on individual learner musical aptitude (Campbell 1995). For this reason, Cope and Smith (1997:283-289) advocate for the inclusion of traditional instruments into the westernised ensemble performances previously dominated by keyboard and guitar sonics where learners can create musical ideas as they in most cases, 'play the music by the ear'. This is typical of African music where improvisation occurs spontaneously as learners are exposed to credible individualised creativity within group settings (Azzara 1993).
- Further to that, Dalcroze (1980) developed a music movement teaching approach called eurhythmics which argues that every human body irrespective of age has innate sources of rhythm that are easily transferrable to existing body movement repertoire such as walking, running and jumping. The teacher's role then, is to identify activities where learners in groups practice these natural movement repertoires [walking, skipping, jumping] as they improvise either through vocal chants or simple song lyrics. Hence, Thomas and Moon (1976) and Zachopoulou *et al.* (2003) assert that memorisation of rhythms and understanding of movement transcend cultural barriers.
- Of close to a hybridised musical activity in the Zimbabwean cultural arts arena is the introduction of western notation on indigenous Shona mbira instrumental music. The University of Zimbabwe's Music Department under the late Dr Dumisani Maraire designed the tablature notation for teaching mbira music (Tracey 1961). Because the nyungwe-nyungwe mbira is almost visible in several ethnicities in Zimbabwe, it was seconded to become the standardised mbira instrument for academic learning in the Zimbabwean education system well ahead of other types of mbira such as *njari*. A table indicating the numerically numbered *mbira* keys falling within the tonic, subdominant and dominant zones of *mbira* music were identified and certified for tertiary music education teaching and learning programmes in Zimbabwe. However, this home-grown Zimbabwean pedagogical approach was applied in several learning institutions in the United States of America (USA) where it was received as a

sensible way to appreciate a musical hybridity between indigenous African and western music philosophies. This, and other several approaches could be explored to ensure reasonable pedagogical inclusivity so as to attract “both domestic and international audiences” (Graham 1989:289). Thus, this is the reason why I am insisting that, it is possible to fuse both indigenous African and western musical philosophical and pedagogical approaches for possible hybridisation of the contemporary primary school music education curriculum for Zimbabwe.

4.4.2 Unavoidability of multicultural teaching approaches

This subtheme focuses on the unavoidability of multicultural music teaching approaches and strategies in an effort to ensure a culturally balanced music education curriculum endeavour for primary school learning in Zimbabwe. The following categories arise; (i) identification of culture-specific resource materials; and (ii) categorisation of indigenous African Ndau songs as relevant music teaching resource materials.

4.2.1.1 Identification of culture-specific music resource materials

Like South Africa, Zimbabwe is a heterogeneous society that is characterised by a range of religions, diverse languages and cultural ethnicities (Delport 2006:39-40). In order to cater for the educational needs of learners coming from these diverse socio-cultural and religious groups, the music education in Zimbabwe must offer a balanced curriculum in terms of philosophical orientation and representation. The situation in Zimbabwe is quite different. As stated earlier on, the Zimbabwean primary school music education curriculum is more western that indigenous African. Even indigenous instruments within Zimbabwe are perceived differently by different ethnicities, thus multicultural teaching approaches are required in order to fully standardise the intended Zimbabwean primary school new music education curriculum that has to incorporate indigenous African cultural arts knowledge. The following verbatim citations testify;

- When asked to identify instruments peculiar to Ndau musical arts, *Mbuya* Machumwase answers: *in most cases, we use ngoma, hosho, nyere and chimazambi which are totally different from today’s guitars, flutes and pianos.*
- When asked if she is aware of presence of other indigenous African instruments such as marimba and *mbira*, she responds: *I know the marimba you are talking about. It was never used to appease ancestral spirits. Only that expert musicians like your grandfather Magezausoni could listen to zvipunha, zvimworoni and zvidzimba song tunes and translate them to marimba songs. In the end, some novice Ndau*

musicians think the performance of marimba music can invite ancestral spirits. In fact, marimba music, at least, according to our Ndau culture, is merely used for entertainment. However, mbira music is not associated with Ndau ethnic musical cultures. It belongs to the Zezuru people of Mashonaland provinces around the city of Harare. I doubt very much if some of us Ndau people are able to play it (Interviewee 2 – Machumwase, 2016:13).

- *Mbuya* Muchomeya illustrates further that, although several African cultures have similar instruments such as *ngoma* and *hosho*, their functions are also culture specific. When asked if *hosho* instrument has the potential to invite ancestral spirits during cultural functions, she responds: *why not? According to our Ndau culture, hosho performance together with appropriate song texts can cause spiritual possession. It is the combination of words in music as well as instrumental performance that draws the spirits of one's ancestors.* When asked to give a comment regarding the claim by some Zimbabweans outside Ndau ethnic culture that *hosho* performance alone has no power to invite ancestral spirits, she responds: *sharing the same national identity as Zimbabweans doesn't mean that we are the same. Remember we have Zezuru, Karanga, Kore-Kore, Manyika, Ndebele, Venda, Shangani and Hera ethnicities in Zimbabwe hence, our cultural practices are different. In some of these cultures hosho performance may not have the power to invite ancestral spirits but in our Ndau culture we can exorcise all troubling demons using just this single hosho instrument. Specific performance functions of indigenous instruments within given cultural ethnicities is the differential factor. Thus, the use of hosho instrument in our Ndau culture is very critical because it has the potential to heal the sick through its potential to invite healing spirits such as* ***njuzu*** *[mermaids] spirits. No way shall hosho instrument be submitted as an appendage to other instruments like marimba and ngoma. However, I am not disputing the fact that hosho instrument in some instances, can be used in other occasions where the intention is not to invite ancestral spirits* (Interviewee 4 – Muchomeya, 2016: 22-23).
- *Mbuya* Vhukuzo indicates that it is true that *hosho* instrument has dual functions. When asked to clarify if indigenous African instruments have other important functions apart from ancestral appeasement, she adds: *there are instances where ngoma and hosho performances are played without the intention to invite ancestral spirits. For example, several lullabies in our Ndau culture needs instrumental accompaniment. And, in most cases, hosho is the most quickly available instrument to entertain babies. Can we say hosho performance in this context is intended to invite ancestral spirits to possess the mother and her child? The answer is a big no!* (Interviewee 3 – Vhukuzo, 2016: 16-17).

- From the above submissions, I agree with Laroche (1992) and Breidlid (2009) indicating that the existence of distinct ethnic groups in African communities is indicative of the presence of a variety of different musical arts practices that require different pedagogical approaches. Thus, I am suggesting the identification of multicultural teaching approaches to guide the development of the Zimbabwean primary school music education curriculum. While I agree with Papageorgiou and Koutrouba (2014) indicating that there is need to promote intercultural learning in the globalised music education systems, the greatest challenge revolves around implementation of multicultural music concepts in the school curriculum (Klinger 1996). In most cases, teachers find it difficult to establish whether music should be studied towards appreciating its aesthetic value or to gain an in-depth understanding of particular cultural practices from which such musics are drawn. In this regard, Reimer (1972) and Rideout (2005) assert that worthwhile gains that could be obtained from music education studies should be derived from the music itself while other facets surrounding musical performances such as culture-specific significance of given practices is of less value. Thus, they emphasise that multicultural music learning should focus on the study of music elements such as harmony, melody and form, and how these could be utilised to improve learners' acquisition of musical knowledge and skill. However, other music education scholars such as Nettl (1992), Walker (1996), Wa Mukuna (1997), Dunbar-Hall (2005), Campbell (2004:215-218) and Chen-Hafteck (2007:337-338) believe that multicultural music education should emphasise socio-cultural and historical backgrounds of musical performances as well as in-depth appreciation of how music within specific contexts, its meaning and, to a greater extent, how it reflects on its creators' life ideas and philosophical underpinnings.
- As a result of this dilemma, it appears that the study of different musical styles at primary level in a multicultural country like Zimbabwe may not cause much enthusiasm amongst learners particularly if teachers are unsure of how to handle musical arts practices form diverse social groups. I posit, therefore that, generalist music educators in Zimbabwe need additional training and exposure to auxiliary resource materials such as study guides and song books to boast their confidence in teaching these musical practices derived from cultures other than their own. Probably, for positive music lesson deliveries, these non-specialists primary school teachers could be encouraged to begin with unpitched instruments [such as drums and rattles], encourage learners to follow given rhythms as well as body movement and a little bit later, vocal accompaniment. Thus, early exposure to these simple musical activities will promote greater musical sensitivities and appreciation of

musics of the 'other' which is the most fundamental underlying philosophy of multicultural arts education (Shehan 1982).

4.2.1.2 Categorisation of indigenous Ndau songs

Ndau songs, like any other African songs (Nketia 1975), are categorised according to functions. Accordingly, the Curriculum Development Unit (CDU 1989:11) illustrates that, upon exit, primary school learners should able to demonstrate considerable understanding of different types of songs that are derived from all cultural constituencies of the Zimbabwean populace. In this regard, the ZPSMS specifies work songs, war, religious, patriotic and hunting songs as major categories where song examples shall be derived for use as primary school music teaching and learning materials. Oerhle (1987) argues that since African music is as old as human existence in Africa, it is possible to assume that authentic indigenous African songs are derivable from the most traditional villages in the country where inhabitants are still very close to their indigenous past and at the same time, relatively distanced from modern socio-economic and infrastructural development in forms of established growth points, serviced health centres and improved road networks. Thus, my interaction with indigenous African Ndau cultural arts exponents in Muchadziya village reveals the availability of culture-rich Ndau songs that are full of impressive philosophical teachings that none of the contemporary music genres [jazz, gospel, popular, *sungura*, and dancehall] could ever provide. The following verbatim citations reveal;

Song category 1 – Hunting songs

- When asked to identify songs, they grew up singing Ndaase explains*: I still remember a lot of songs that we grew up singing. Let me sing songs that we used to sing when fishing. The first song is called* ***aMutanja*** *meaning Mr. Frog. According to Ndau cultural philosophy, frogs are associated with bad luck. Once you fish out a frog it means the whole day you will not be able to catch fish. Thus, we used to sing wishing him dead always so that we catch fish for our daily meals. Now listen to the song;*

  Call: *Sve sve sve ariyo aMutanja akafa* Ooh ooh ooh yes Mr Frog is dead
  Response: *Ariyo!* He is alive!

  We could sing in rounds until we grow tired of song. The more we sing, the more we were made to believe, frogs will be drawing away from the fishing rod [and; ultimately 'die' such that young boys are never to be associated with bad luck during hunting

expedition]. *Let me give you another example of a song to lure fish close to the fishing hook;*

Call: *Oooh mhangara woye* Come on you take this
Response: *Oooh chakachena* Come and take this whitish substance
Call: *Oooh chinenge suko* Come on it looks good
Response: *Oooh isuko doko* Come on, this is just something small.

When we persuade him [fish] *to 'come on because it is something just small' children will be trying to flatter their prey so that, somehow, the fish could foolishly think that they can swallow the tiny food substance on the hook and get away easily. My grandfather used to advise us* ***not*** *to be as foolish as wild animals such as mice that can fall into the same trap as their kith and kin. Musical arts practices in indigenous Ndau education system are educational activities that aim to produce complete Ndau cadres who are always on their guard not to fall into similar traps like unthinking animals of the world. So, if learners spend much of their time at school, where will they get such rich cultural arts knowledge except spending the whole day writing things that will not help them in future? Real learning comes along with actual practice. This is what my grandfather used to teach us during evenings as we wait for our supper*. *Now let me relate this philosophical teaching to today's challenges. Take for instance, HIV and AIDS pandemic. The government of Zimbabwe has lined up programmes to educate young adults to desist form sexual immorality because they could die prematurely. It is not a secret that several of you young adults are fully aware of the consequences of sleeping around different ladies. And, you have witnessed so many people of your ages dying because of HIV and AIDS related illnesses but you still move around carelessly in search of women of loose morale standards. Had it been that you had opportunities to listen to such stories like the one I have just given about the* ***mhangara*** *fish, definitely some of you could control themselves* (Interviewee 1 – Ndaase, 2016: 3-4).

Song category 2 – Courtship, wedding and marriage songs

- When asked to identify, a song relating to courtship, wedding and marriage, he gave this example; *the one I am about to give is a courtship song entitled* ***Tipeiwo Gwanza*** *(show us the way). This was one of the courtship songs we sang when Jombo Mashingaidze's* [First Muchadziya primary school Head in 1931] *daughter called Rusewo had recently married a gentleman called Phibion. I think you are*

aware that in our Ndau ethnic culture every child is every adult's child. Their success is not only for the immediate family but is also celebrated by the entire community. Thus, failure by one person is a disgrace to the entire community because it is the responsibility of every well cultured Ndau cadre to be supportive towards other people's success in the community. The song goes;

Call: *Madhodha tipeiwo gwanza* Please gentlemen show us the way
Response: *Rinoenda kwa Fibhiyoni* the one that goes to Phibion's place
Call: *Tindoona Rusewo wedu* So that we pay our Rusewo a visit
Response: *Tindoona Rusewo wedu* So that we pay our Rusewo a visit

Song category 3 – Patriotic songs

- When asked to identify another song to do with patriotism, he gave an example of a song that was composed in honour of one of the most distinguished indigenous Ndau cultural arts exponent and highly revered *Chinyambera* dancer called *Sekuru* Meki Ruwo. Ndaase explains: *this one is for the chinyambera dance. It was composed in honour of one of our indigenous Ndau cultural arts exponent and his name was Meki Ruwo. He was peers with your grandfather Magezausoni Notah in the late 1800s. In addition, he was a distinguished chinyambera player and this resulted in a song composition honouring his contributions to the indigenous Ndau cultural artistry in the early 1940s. The song goes like this;*

  Call: *Meki woye, Meki woye iii* You Meki, you are great!!!
  Response: *Haiwa, Haiwa, Haiwa* Oooh Yes, Oooh Yes,

  Call: *Wakavapangidza zona riya* you showed them that day
  Response: *Haiwa, haiwa vakazviona* Oooh Yes, and they admitted

- This patriotic song in honour of *Sekuru* Meki Ruwo is alluding to previous Ndau cultural arts competitions that had been recently held where he outshined other contestants outstandingly. However, this confirmation indeed, intensifies my understanding that there is nothing wrong for Africans to compare their musical aptitude. This, further, isolates Nzewi's (2008) views that there should never be competitions in indigenous African cultural arts functions.

Song category 4 – Healing songs

- When asked to give examples of songs that invite ancestral spirits to heal the sick, Machumwase explains: *The one I am about to sing is called Waitenderera Dziya Woye and it's for the zvimworoni spirit. It needs accompaniment. Are you going to sing along with me? Ok. Here it goes;*

Call: *Oooh iye woye-e woye* Where are you, where are you
Response: *Waitenderera dziya woye* I am just rooming around the river

Call: *Dziya woye iye* Where are you, where are you?
Response: *Waitenderera dziya woye* I am just rooming around the river

Call: *Dziya woye iye ndaneta* Authorities of river, I am tired;
Response: *Waitenderera dziya woye* from rooming around the river

Let me give you another song for chimworoni spirit and it is called Dzinomwa kwaChikambwe (lions quench their thirst in Chikambwe river). Here it goes;

Call: *KwaChikambwe* In Chikambwe river loins quench their thirst
Response: *Ewo-o yeya yeha* Ooh yes, that's true

Call: *Makani woye* Do you hear me Makani
Response: *Iya-a wo haha* Yes of course I do

Now let me give you another example but this is for the chipunha spirit and is entitled Mwabika nei? (What relish have you prepared today?)

Call: *Heya yeya heya yeya ooh* Where are you, where are you?
Response: *Heya yeya heya yeya ooh* Where are you, where are you too?

Call: *Nhasi wabika ngei mwai mwana*; what kind of relish today my wife?
Response: *Nhasi ndabika negusha* I have cooked with okra leaves.

Call: *Gusha kaindinyi mai mwana* which type of okra?
Response*:* *Mutsikanzou, mutsikanzou baba woye* it's called *mutsikanzou*

- *The next one is for amandlozi and it is called Nyoka ine Mazengere and it goes;*

Call: *Nyoka inemazengere mai baba woye* Oooh my parents I have seen a python,
Response: *Ndaiona nyoka ine mazengere* Oooh, with its glittering skin

It is interesting to note that Ndau cultural arts practices like the rest of African cultures (Nketia 1975) has a reservoir of songs for specific social activities from birth to death. Problem solving ideas and approaches are embedded in each song as learners participate in their day to day activities. Therefore, my study argues that because real learning comes along actual doing (Nzewi 1999), learners in Zimbabwean primary schools could benefit immensely should these learning activities brought to school as part of substantive curriculum. My study, thus, is not seeking a complete overthrow of the current curriculum, neither am I suggesting piece meal changes to the current curriculum. I am suggesting the development of a new curriculum blueprint that recognises the value of both African and western music education philosophies.

4.5 THEME 3: THE TEACHING OF MUSIC IN ZIMBABWEAN PRIMARY SCHOOLS IS GENERALLY UNIMPRESSIVE

The third theme expounds the state of music teaching in Zimbabwean primary schools. It is noted with concern, however that, the teaching of music in the entire Zimbabwean education system is far less than the expected minimum satisfactory requirements of a viable post-independence African education system. Oehrle and Emeka (2003) are convinced that viable post-independence African education systems should develop music education programmes that are guided by specific indigenous cultural arts aesthetics and philosophical perspectives. These culture-bound philosophical perspectives could be "utilised as [the] basis for arts education in Africa" (Oehrle & Emeka 2003:39). The Zimbabwean education system, thus, seems to be distanced from this philosophical purview mainly because of its extraordinary reliance on foreign curriculum content materials and pedagogical persuasions. The following subthemes arise;

- Lack of clear policy regarding the practice of culture as a basic component of music education instruction in Zimbabwean primary schools; and
- Inadequacy of music teacher education and training in the Zimbabwean tertiary education system.

4.5.1 Lack of clear policy

This subtheme focuses on lack of a clear policy regarding the development of cultural arts education both in Zimbabwean primary schools' education platform and in local communities. Failure by the government of Zimbabwe to design an unambiguous policy regarding the practice of local cultures in both the community and primary schools has contributed to poor morale standards among music educators in the country. Regarding teaching resource materials such as textbooks, music instruments, as well as human resources in the form of specialised culture arts personnel, music has the least acceptable provisions in the entire primary school education curriculum (Digolo 1997). The following categories emanate; (i) low teacher efficacy, and (ii) limited music education resource materials.

4.5.1.1 Low teacher efficacy

In their responses, the majority of respondents reveal serious reservations regarding their attitude towards the teaching of music in general and specifically, the possibility to include indigenous African instruments as substantive music education resource materials for primary school learning in Zimbabwe. Respondents in general, are of the opinion that teaching music was unnecessary and a time-wasting effort because they feel incompetent and also that the absence of a clear policy governing the practice of cultural arts education in Zimbabwe means that the subject is less valuable than other subjects of the curriculum such as maths and English.

- When asked why the teaching of music in several Zimbabwean primary schools is generally unsatisfactory, Jane responds: *every valuable academic endeavour in the education system is supported by policies, circulars and memoranda. The government communicates to us through the Department of Education, important developments and changes to ensure compliance. For instance, during early nineties, entrance into tertiary education is Zimbabwe was based upon the provision of at least five Ordinary Level subjects including English language and it was a written policy. Almost 20 years later, the government amended the same policy to include maths and science. Right now, English, Maths, and Science are compulsory*

subjects at 'O' Level. Without a pass at grade 'C' or better in these and at least any other two subjects, candidates are not accepted in any formal education beyond Form four. This is a government policy and it was communicated to all schools, government departments and tertiary institutions. It means this is important. Turning to your subject [music], *the same government is silent regarding how much value should be associated with the teaching of music in schools. To me it simply means music is not important at all. So why should teachers be forced to teach a subject which we are fully aware is of no value to the future of our children? Thus, it is reasonable to suspect that nobody cares should teachers fail to teach music in schools* (Interviewee 9– Jane, 2016:31). From the above postulation, it seems the respondent is less informed regarding the value of music in child development. Her assumption that the absence of a clear policy regarding cultural arts education in Zimbabwean primary schools implies its insignificance is disturbing. Instead, Campbell and Scott-Kassner (1995:3-4) encapsulate functions of music education in child development as music;

- ❖ Bestows culture integration in society;
- ❖ Assist learners to conform to societal norms and values;
- ❖ Is one of the vehicles of culture transmission;
- ❖ Arouses physical responses and aesthetic appreciation of arts articulation;
- ❖ Communicates emotional feelings that could be understood within specific socio-cultural and ethnic categories; and
- ❖ Provides mental refreshment.

- When asked, what her understanding is of teaching MUSIC at primary level, Emilia responds: *I think music teaching at primary level is singing. Traditional dance and other activities in the school could be regarded as African music* (Interviewee 14 – Emilia, 2016:17). It causes intellectual uneasiness to realise that several music educators in Zimbabwe equate music education with 'singing' and to a lesser extent, instrumental performance. This less insightful assumption devalues the subject, thus, subordinating it to the so-called 'core' subjects of the primary school curriculum such as English and mathematics. I am concerned, however, that, for several decades indigenous African music educationists such as Kwabena Nketia, Meki Nzewi and John Blackings, have been trying to justify the inclusion of African music into the existing westernised post-colonial education systems in Africa with less appreciable results. I claim that the results are less appreciable because for nearly half a century into political sovereignty, several Zimbabwean primary school music educators are still yet to realise the value of music and more specifically, understand what music teaching is in Zimbabwean primary schools' curriculum provisions.

- When asked, what is the government's position regarding culture education in the Zimbabwean primary school learning programme Chris replies: *they want culture education to be taught in schools but there is nothing tangible to prove the government's effort to ensure that schools comply with this directive*. He explains further: *Yes, at one point the government ordered that culture huts be constructed in all primary schools but the issue didn't go anywhere because there is no policy to guide such new developments in schools. Yes, we got them* [culture huts] *constructed but nothing ever happened afterwards until the one at our school finally got destroyed by heavy rains almost 3 years ago*. When further asked if the school was not going to land itself in trouble for neglecting the culture hut, he answers: *in the absence of clear policy they* [the government of Zimbabwe] *cannot harm anybody* (Interviewee 7 – Chris, 2016: 15-17).
- The same question is asked to another experienced primary school music teacher and he answers: *at one point, the government of Zimbabwe introduced auxiliary teaching personnel in the form of peripatetic music education specialists who were seconded to all clusters in the district. Their major role was to assist non-specialist primary school teachers with skills and techniques to interpret set pieces for music competitions and to offer workshops regarding traditional dance and percussion band. These peripatetic teachers were our resource persons but some few years ago, this facility* [of providing peripatetic teachers as resource persons for music] *was scrapped off and the government cited budgetary constraints to finance their operations. Now we are forced to interpret music scores on our own something that is not only time consuming but also laborious as we spend sleepless nights trying to master soprano, alto and tenor lines in preparation for competitions. What a shame? Personally, I told the school head to find someone because I am no longer interested* (Interviewee 6 – Tobias, 2016:11).
- When asked if there are specific teaching strategies to use when teaching indigenous African instrumental performance at primary level Mary responds: *I am not sure because the music I teach involves both indigenous African and western instruments. To say there are specific teaching strategies for African instruments I am aware that it could be untrue*. When asked why she was unsure of which teaching strategies to use and yet she is fully a qualified primary school teacher, she answers: *I am a trained teacher but I didn't specialise in music. Yes…* [She stretches her hair backwards], *I think music has hidden problems that have to be unearthed. I can teach all these other core subject* [Maths, English, Shona, and Science] *very well and my pupils pass with flying colours although I didn't specialise in any of them. When it comes to music, I am lights out.* When further probed if it is important to teach and

assess indigenous African instrumental performance as part of substantive primary school music curriculum she responds: *Yaa... I think it is important although we have never done that before. The greatest challenge is that I doubt very much if I could one day, be able to play any of these indigenous African instruments…let alone stand in front of a class to give instruction that needs assessment at the end* (Interviewee 8 – Mary, 2016:20-22).

- Another respondent is asked if he can offer indigenous African instrumental music education instruction during social functions at school he replies: *not even one day because learners already have acquired these essential indigenous African instrumental performance skills from their home villages. Most learners have outstanding ngoma and hosho performance skills and can perform better than their teachers. In my case I will not even try to give instruction in this area* [indigenous instrumental performance] *because I don't want to humiliate myself in front of learners*. (Interviewee 7 – Chris, 2016: 17-18).
- When asked if student teachers benefited from experienced music educators to whom they were attached to during teaching practice, one student teacher thinks their desire to teach music is destroyed even before completing the teacher education programme by some of the less competent mentors. Promise testifies: *my mentor was less effective when it comes to music teaching. He even discouraged me from teaching music using the time slots indicated on the master timetable. He always indicated that pupils should use music sessions to prepare for other important subjects such as mathematics and English.* When asked if she then, managed to interpret and implement the ZPSMS during teaching practice, she replies: *I struggled*. (Interviewee 12 – Promise, 2016:6). These negative attitudes against music teaching reflect lack of inspiration towards music education and this could be partially ascribed to lack of an unambiguous government policy to delineate the practice of culture vis-à-vis post-independence educational provisions in Zimbabwe. The fact that several policies, circulars and memoranda have been distributed to schools and teachers being forced to religiously uphold their instructional specifications is an indication that, in the absence of similar documents testifying on behalf of music could be the greatest reason why music is not taken seriously in the Zimbabwean primary schools' curriculum provisions. Should this feature remain unattended, there is reason to suspect that the possibility to include indigenous African instrumental performance as substantive primary school music education curriculum for primary school learning in Zimbabwe shall remain a 'utopian' idealistic perspective.

4.5.1.2 Limited music education resource materials

Within the context of my study, there are three types of resources that are needed to align the teaching of music in Zimbabwean primary schools with satisfactory expectations of post-colonial African education systems. These are physical, human and time resource materials. Taylor (1988:225) asserts that the provision of satisfactory resource materials in schools guarantees successful implementation of quintessential educational ideals. The absence of music textbooks, music instruments, expert music educators and enough time to teach the subject in several Zimbabwean primary schools exposes my intention to include indigenous African instrumental performance instruction into the existing westernised music education curriculum to nullity. Thus, failure to provide these resources [physical, human, time] in the Zimbabwean musical arts education arena leads to its relegation to the "periphery of curriculum importance" (Kane 2005). The following verbatim citations elucidate;

- When asked to identify factors to consider in order to facilitate the inclusion of indigenous African instrumental performance into the existing westernised music education of Zimbabwe, Tobias responds: *several factors should be considered. Chief among them include; physical and human resources – do we have enough music textbooks specifically focusing on indigenous African musical curriculum content and pedagogical citations and exemplifications? Do we have well trained culture-sensitive indigenous African music educators who grew up in musical arts and also, acquired appropriate pedagogical competences from accredited teacher-training institutions? Do we have in place standardized evaluation systems and strategies to ensure local, regional and international accreditation? Has our Zimbabwean teacher education curriculum realigned to match new trends in music education programmes that have been driven by the need to incorporate music resource materials from local communities?* Israel answered by rhetorical questioning (Interviewee 6 – Tobias, 2016: 9-10).
- The same question was asked to Stephen and he outlines: *First of all, let the central government acknowledge the importance of music education in the up bring of children as well as that; indigenous African music is an equally important component of the primary school music education curriculum. Secondly, indigenous African instruments should be made available in all primary schools. Thirdly, funds should be made available for indigenous African cultural arts exponents to collaborate with experienced music educationists to facilitate in-service training programmes for non-specialist primary school teachers in Zimbabwe. Without adequate training of these generalist primary school teachers, the inclusion of indigenous African music into the*

existing westernised music education programme will not succeed due to resource and pedagogical constraints (Interviewee 10 – Stephen, 2016:39). I agree with both respondents on all issues raised and, more particularly, on teacher competence. Teacher competence is a critical and non-negotiable precondition of any educator appointment worldwide. In this case, Flolu and Amuah (2003) believe that teaching is a learned profession that is completely different from providing information. It is an education component that unavoidably requires thorough understanding of the curriculum (Nelson 1994, Posner & Rudnitsky 1997), pedagogical content knowledge (Shulman 1987, 2004) as well as an informed comprehension of context-based community needs (Harden *et al.* 1984). Basing on the above indications, it is not misplaced to conclude that the availability of physical resource materials without competent classroom practitioners to facilitate their effective use during lesson delivery, the teaching of music in the democratic Zimbabwe remains a nightmare.

Although music has been indicated on the master timetable as a compulsory subject at primary school level in Zimbabwe, very few schools comply with this requirement (Palmberg 2004, Delport & Mufute 2010). All experienced primary school educators and teacher trainee respondents acknowledge that, time slots set aside for music teaching are always abused in favour of other subjects such as maths and science. As indicated previously, these subjects are regarded as 'core' subjects of the Zimbabwean primary school curriculum. The following quotations illustrate;

- When asked how many periods per week are allocated for teaching 'core' subjects [English, maths, Shona] in Zimbabwean primary schools, all respondents [experienced primary school teachers and teacher trainees] answered: *9* [English], *8* [maths] *and 7* [Shona] *periods respectively*. When asked how many periods were allocated for music they again replied: *2 and each session is 30 minutes long.* When requested to justify why music has been allocated the least number of sessions on the timetable, Chris indicates: *this is because music is considered as a less important subject of the primary school curriculum. Worse still, it is not examined at the end of the grade 7 course* (Interviewee 7 – Chris, 2016: 15-16). Mary also adds: *music is allocated only 2 sessions per week because it is not examined at the end of Grade 7. In addition, the Curriculum Development Unit (CDU) prescribed that music can be sufficiently taught in 2 thirty-minute long sessions per week. Who are we at this corner of the country to change what the top hierarchy in the capital city have directed us to implement?* From the above citation, it is clear to conclude that curriculum planning in Zimbabwe is a top-to-bottom approach which Nelson (1994) argues that it puts teachers in a serious academic dilemma to balance contextual

realities with national priorities and expectations. I therefore, agree with Bax (1997) and Davies (1999) indicating that education, like culture (Kruger 2005), is to a greater extent, context sensitive.

- When asked if during these 2 sessions teachers prescribe music written exercises for learners, Mary answers: *not even a single written exercise is given to learners.* When further asked if there are music textbooks available at the school she further indicates: *we have a few copies of the textbook entitled Rhythm and Song and just a copy of the ZPSMS which is kept in the school head's office* (Interviewee 8 – Mary, 2016:22). Taylor (1988) believes that the provision of adequate resource materials enables teachers to effectively deliver instructional materials. Thus, non-availability of resource materials such as textbooks, music instruments, study guides, songbooks, and other music accessorial facilities such as audio-visual recorders, and CD players discourages learners from reasonable exposure to music education initiatives. Limited time allocation to the study of music in the current Zimbabwean primary school master timetable indicates that the teaching of music in Zimbabwean primary schools is virtually less possible. I conclude that it is impossible because introducing a musical concept, developing it, providing practise-based exercises and evaluating learning achievement within just an hour per week sounds grossly insufficient. As such, any other additional materials such as the teaching of indigenous African instruments utilising the already starved budgetary time allocation of two sessions per week looks like wishful thinking. Thus, there is absolute need to rethink the need to identify sufficient resource constituencies [physical, human, time] to make the teaching of music in the Zimbabwean education sector a worthwhile endeavour. Should this challenge go unrestrained, it is sensible to further conclude that, the desire to include indigenous African instrumental performance in the existing westernised primary school music curriculum shall meet technical resistance. Furthermore, the fact that teachers seem to have accepted that music is of less importance in comparison with other subjects of the curriculum signifies a sense of defeat prior to the effort to resuscitate indigenous African musical knowledge systems for possible classroom use in the contemporary Zimbabwean education arena. This unattractive position seems to contradict efforts by indigenous African music proponents such as Akrofi (1998), Nzewi (1999, 2003) and Agawu (2003) who for years, have been advocating for the inclusion of indigenous African musical arts knowledge bases in the post-colonial African education systems in partial fulfilment of the need to overthrow the unscrupulous neo-colonial imperialistic ideological manipulations of musical arts education initiatives in Africa.

4.5.2 Inadequacy of primary teacher training

This subtheme focuses on the primary school teacher training programme that has been characterised by the supply of 'half-backed' primary school teachers that are later, entrusted with the teaching of music in Zimbabwean primary schools upon exit (Delport & Mufute 2010:9). The following categories emanate; (i) limited teacher education curriculum content coverage, and (ii) limited pedagogical content knowledge (PCK) scope (Shulman 1987).

4.5.2.1 Limited teacher education curriculum content coverage

My analysis of the teacher education music curriculum document at this particular teacher training college in Zimbabwe reveals that apart from focusing more on western music [at the expense of indigenous African music] pre-service teachers are exposed to restricted curriculum content study materials that are neither informed by a philosophy nor guided by specific strategies and perspectives. As indicated in **Chapter 3** that the use of different data collection instruments shall help me to triangulate my findings (Krueger & Casey 2000), the following verbatim citations prove that indeed, [and also, as unearthed during documentary analysis], the curriculum content coverage in Zimbabwean teacher training programme is, to a considerable extent, grossly insufficient.

- When asked if the 3-year teacher education training programme equipped him with necessary music education competences to teach indigenous African instrumental performance to primary school learners in Zimbabwe, Langton responds: *I didn't benefit anything to do with African music from the training programme. The major focus* [of music teacher education curriculum] *was on western music. We were asked to make copies of the AB Guide Music Theory Handbook Grade 1 and Grade 2 so that we answer theory questions derived from lectures of the week. Such exercises constituted a greater percentage of our course work mark and very little of African music was given.* When further asked how then they were given instruction in African music, he responds further: *we were requested to play indigenous African instruments and all learning exercises were through observation. Naturally, we were forced to observe how senior students* [usually those] *in the graduating class played indigenous African instruments and imitate*. When asked how then, he was going to teach primary school learners African music, he laughs off and continue: *I just tell them to observe and imitate – the way I was taught* (Interviewee 15 – Langton, 2016:18). Should this claim taken to be representative of how preservice music education teacher acquire 'music teacher competences' in Zimbabwe, there is

reason to believe that the training of generalist Zimbabwean classroom music practitioners is less nourished.

- Benson was asked to share his experiences as a music education student at college. He indicates that the training was *'horrible'*. When asked to clarify the deplorability of his teacher training encounters, he indicates that the music learning experiences at college were completely divorced from the '*real music*' taking place in Zimbabwean local communities. *This*, [he further claims]: *makes it practically impossible for any teacher to transfer the knowledge gained from teacher training directly into the classroom.* When further asked, which musical concepts are those that did not match with local cultural arts appreciation in Zimbabwean primary schools, he replies: *always, you could hear lecturers preaching; Beethoven, Mozart, Opera, Orchestra, bla…bla…bla…Yes, I understand we must understand these histories but I am not sure if at all I will be able to utilise such knowledge bases in our rural primary schools where I am aware I shall be deployed after training.* When further requested to describe the curriculum structure for indigenous African music given the background that for western music student teachers were requested to answer questions in the AB Guide Theory of Music Handbook, he continues: *most of the time we are told to practice and prepare for assessment without any reasonable interpretation of the playing techniques, improvisation of variations, vocal accompaniment, body positioning, movement etc.* When asked if they were assisted to write notes for African music, he replies: *in the past first year, we were never given anything written mounting to more than 3 pages of African music education notes* (Interviewee 11 – Benson, 2016:1-2). Should the claim that pre-service music educators were not assisted to write study notes to do with African music during the course of their training is believed to be true, it is possible to assume that strong and well-structured staff development initiatives are needed to supplement teacher knowledge that was received during training.

4.5.2.2 Limited pedagogical content knowledge (PCK) scope

Shulman (1987, 2004) argues that knowledge of the content excluding knowledge of teaching strategies is a recipe for ill-advised lessons delivery exposure. In this regard, Eraut (1994, 2000) and Morrow (2007) elaborate that apart from knowledge of curriculum content and pedagogical provisions, student teachers should be guided to fully understand the concept of teaching as well as the influence of contextual variations in which such processes of teaching are taking place. Thus, the practice of teaching gives precedence to the presentation of subject-specific curriculum content, terminological and pedagogical

understandings as well as systematised approaches to knowledge display as opposed to mere preaching of theoretical epistemological postulations regarding what music is and what music is not.

- One of the teacher trainee is asked to share her experiences as a primary school music educator in training, she narrates: *honestly speaking, I love music. I grew up in a Christian family where gospel music was almost part of our family culture since my father was a pastor at the local church. Right now, I am able to play the bass guitar and I sing backing vocals during praise and worship sessions for our church service. When I secured a place to train as a primary school music teacher, I thought I was going to meet music education specialists who were going to scaffold my musical aptitude to greater heights. Unfortunately, the type of music education we receive here at college is the direct opposite of what we experience in the community*. When further probed to describe the nature of the music teacher education curriculum she is accusing of not assisting her to acquire appropriate music educator competencies, she replies*: basically, it focuses on theory of music. It takes a lot of time to read and understand. The music I like is more of a performance than identifying names of lines and spaces.* When asked if in other words she is indicating that the curriculum content for music teacher education is not only western but also less practical she replies: *yes, remember music is a skills-based subject where the audience doesn't expect a lot of theoretical explanations. The public experts you to perform. So how can one perform when we spend 3 years reading and writing music notes without any meaningful practical performances?* (Interviewee 12 – Promise, 2016:4). Nzewi (2006) indicates that it is possible to "grow up in musical arts" and, in school, learners are exposed to the guidance of "ignorant [music educator] experts". From the above statement, it is evident that the respondent grew up playing instruments and singing backing vocals at her local church. When she enrolled for the initial teacher training, she ended up being guided by non-specialist music lecturers who couldn't "scaffold [her] musical aptitude to greater heights" as she expected (Interviewee 12 – Promise, 2016:4).
- Nzewi, like Elliot (1995) views musicianship as a practically demonstrable musical achievement that is completely divorced from mere rhetoric theoretical postulations. When Nzewi (2006) talks of ignorant experts he is referring to 'armchair' musicians and music educators who are, by luck, entrusted to oversee the development of African musical arts education in contemporary African schools when they are fully aware of their curriculum content and pedagogical inadequacies. It is my opinion that, some of them could be very good at theoretical illustrations but extremely poor in

performance as well as their ability to make musical ideas comprehensible to learners (Shulman 1987). But because of their ignominious quest for higher status in society that they train teachers and also to some extent, their love for money, they strategically position themselves to elbow out all competent music educationists intending to join such tertiary institutions in similar capacities on the pretext that there are no vacancies. Of particular significance to this study is Flolu's (2004:187) persuasion that competent African music educators need to demonstrate practical performance skills in indigenous African instrumental performance, dance and singing. Anything short of the above qualifications renders such candidates under qualified, thus, should be relieved of their teacher educator responsibilities and pave way for competent music education teacher competitors.

- As previously indicated by Flolu and Amuah (2003) that teaching a skills-based subject like music requires proper training, Campbell and colleagues (1999) further assert that upon graduation, music teacher trainees are expected to demonstrate among other attributes; reasonable understanding of music theory knowledge and relevant performance skills in instrumental performance, singing, dance and creative composition. If the situation at this particular teacher training college is something to be reflected upon, it is possible to mention respectfully that there is need to revise their training curriculum content blueprint because it is devoid of meaningful musical arts substance befitting music teacher educator course. To hit the nail on the head, it is also reasonable to suspect that those lecturers in charge of music teacher training at this college are also less competent. I arrived at this conclusion because these lecturers among other things, are yet to realise that the music teacher education programme at this college resembles limited music education vitality with regard to the realisation of the value of indigenous African musicological drive for contemporary schooling in Africa. In this regard, Collins (1999) is satisfied that competent music educators, including tertiary music educationists, should be able to detect pedagogical content knowledge incongruences and suggest prescriptions. Failure to do exactly that, exposes responsible office bearers to public scrutiny. In the context of this particular teacher training college, it seems the responsible lecturers are not even aware of the shortcomings of their curriculum blueprint.

4.6 CONCLUSION

Although the current Zimbabwean government's efforts to reverse anomalies in the education sector is commendable (Richards & Govere 2003), Kanyongo (2005) suspects that the same government has paid little attention to the development of cultural arts

education as an equal component to ensure maximum emancipation from colonial repression. As a result, music education in Zimbabwean primary schools has continued to cherish the development and idolisation of western arts practices at the expense of indigenous African musical arts practices. As previously mentioned, Ndlovu and Masuku (2004) argue that any education system that does not recognise knowledge from local communities is not only value free but it is also a disgrace to claimants of political sovereignty who, at the same time, see limited value regarding cultural arts renaissance as an important purview of total socio-cultural and political emancipation through educational practices in democratic societies.

I insist, therefore that, should Zimbabwe intend to draw music education curriculum provisions from local communities, it is not only important but also very critical that first, there is need to liberate the 'African mind' that associates anything western with civilisation while defaming their locally based cultural arts intelligences. Without total emancipation of the African ways of thinking, it is not surprising to realise that more curriculum content literatures, pedagogies and locally designed musical arts epistemologies shall not be put to good use.

CHAPTER 5
TOWARDS A NEW CURRICULUM DEVELOPMENT MODEL

…accepting that student motivation is an essential element in learning, we propose that those who teach should begin to reclaim learning outcomes and begin to frame them more broadly and flexibly, to allow for demonstrations and expressions of appreciation, enjoyment and even pleasure, in the full knowledge that such outcomes pose problems for assessment (Hussey & Smith 2003:367)

5.1 INTRODUCTION

In Chapter 1, I indicated that the purpose of this study is to determine critical elements of a curriculum development framework to facilitate the inclusion of indigenous African instruments into the current primary school music education programme of Zimbabwe. In this regard, my intention is not to seek a complete overhaul of the existing westernised music education curriculum in the country. Neither does this study aim to provide piece-meal changes in the primary school music curriculum. As mentioned previously, with this study, I seek to find reasonable inclusivity between African and western music education perspectives in the post-independence Zimbabwean primary school music curriculum provisions. Thus, the basis for my contention is that the inclusion of non-western musical arts genres in the current primary school curriculum provides:

- An even playground for all primary school learners regardless of cultural ethnicity, race, gender and / or musical background.
- Opportunities to increase learner self-efficacy regarding their contribution in music making processes through exposure to regular music creation, analysis and appreciation.
- The rationale for the design of a curriculum development model that could be used for cross-cultural music understanding towards the internationalising of the Zimbabwean primary school music education curriculum.

Internationalisation of school curricula is one of the most essential millennium goals for contemporary schooling worldwide (Rizvi and Walsh, 1998). Thus, the existence of multicultural ethnic groups living and studying in countries other than their own signals a imperative to find curriculum content and pedagogies that do not discriminate against certain learners based on gender, race, ethnicity, religion and / or cultural background. It is against this background that I wish to recommend the Interactive Culture-Responsive Curriculum

(ICRC) model (visually represented in Figure 5.2) for possible application as the basis upon which musical arts hybridism in the contemporary Zimbabwean primary school music education programme could be achieved.

Through the application of the ICRC model, I am suggesting that music should *not* be perceived and programmed as an independent subject of the curriculum, but should be treated as one of the three strands of Arts Education, namely; dance, drama (theatre arts) and music. In this regard, the new curriculum model suggested in this study (the Interactive Culture-responsive Curriculum [ICRC] model) implies curriculum change and innovation. Thus, I am proposing a new curriculum policy direction for the study of musical arts education in the contemporary Zimbabwean education system.

5.2 RATIONALE FOR THE ARTS EDUCATION LEARNING AREA

The presence of culture-related subjects such as Art and Design, Craft, Music and Traditional Dance (TD) in the current Zimbabwean primary school music curriculum intensifies my desire to combine some of them into one major learning area - Arts Education. Although the current primary school curriculum in Zimbabwe does not include dance and drama [as part of the curriculum indicated on the master timetable] I am suggesting their inclusion in the Arts Education learning area mainly because of their contextual proximity to musical arts practices in the majority of indigenous African cultures and traditions.

Keli (1979) and Agawu (2003) concur that the majority of African languages do not have nouns equivalent to the English word, ‘music’. Instead, there are words for sing, song, instrumental playing and body movement. In this regard, Nzewi (2003) reminds us that arts performances in disciplines that include dance, drama, poetry and music are infrequently separated in terms of creative thinking, performance practices, and practices of transmission and, to some extent, in pedagogical practices. This occurrence underscores the basis of my suggestion that current ‘music’ education in Zimbabwean primary schools should be shifted in terms of its philosophical focus and in an effort to encompass dance, music and theatre arts. Consequently, I intend to motivate the rebranding of music teaching in Zimbabwean primary schools as Arts Education.

My intention to rebrand the study of culture-related concepts in the Zimbabwean primary school curriculum is rooted in the traditional African philosophical curriculum arts realm where there are no visible subject boundaries. According to the Ndau philosophy, subjects like Agriculture, Science, Geomorphology and Climatology are studied in what the contemporary and westernised teaching approach refers to as interdisciplinary approach. In this case, treating music, dance and drama as one umbrella learning area downplays the

impact of colonial repression that initiated Africans into the 'divide and confuse' cultural tactics aimed at the complete eradication of African philosophical arts scholarship. Related subjects within African school curricula offerings were split during the colonial era, and most post-independence African education organisations blindly followed without realizing that their impact on cultural arts sovereignty was strategically engineered to perpetuate mental slavery and technique enslavement among unsuspecting indigenous black Africans (Nzewi *et al*., 2008).

It was Dewey (1916:279) who first mooted that arts "…are not luxuries of education but emphatic expressions of that which makes education worthwhile". It is this assertion that further reinforces my understanding that, among other things, arts education has the potential to:

- Provide intense pleasure and happiness among learners regardless of educational level, cultural and religious persuasions;
- Allow learners to explore individual feelings that may not be possible in other learning areas of the curriculum such as in sciences, physical education and religious and moral education;
- Contribute towards the development of aesthetic awareness and individual perceptions of the self in relation to local socio-cultural, political and religious establishments; and
- Establish cultural identity.

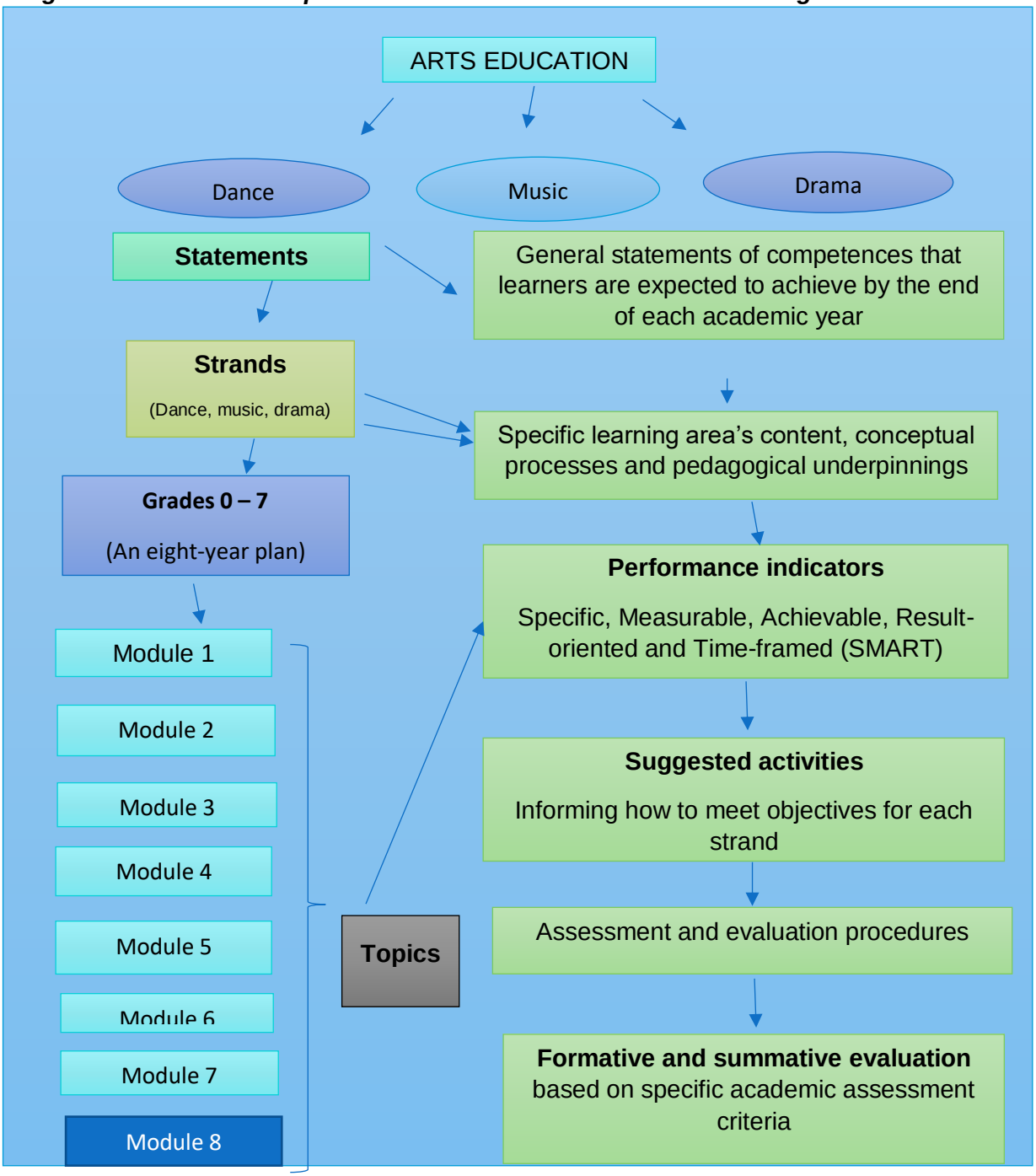
My study argues, therefore, that education systems in Africa and elsewhere in the world should provide learner-centred arts education instruction in order to initiate the development of aesthetically culture-responsive citizens. This could be achieved through the application of the Interactive Culture-Responsive Curriculum (ICRC) model suggested in this study. The ICRC model is my own simplified version of how, according to me, *Sekuru* Chinyangana's indigenous African instrumental performance ideology could be applied in contemporary post-independence primary school music education curriculum provisions. My understanding of an Arts Education curriculum framework is premised on what I consider to be the fundamental relationships among dance, music and drama as informed by culture-specific musicological purviews and pedagogical underpinnings.

5.3 THE STRUCTURE OF THE LEARNING AREA – ARTS EDUCATION

The structure of the newly suggested learning area – Arts Education - for Zimbabwe is premised on my understanding that musical arts derived from the majority of indigenous African traditions are, generally, a vehicle for individual self-expression, an avenue to

preserve culture, and an inexpensive way to promote social development and intercultural learning. I am suggesting that Arts Education in Zimbabwe, as is the case in the Ghanaian education context (Akrofi, 1987), should emphasize interactive performance encounters in ways that illustrate cultural uniqueness.

Figure 5.1: The visual representation of the Arts Education learning area



Akrofi (1987) argues that school bells and sirens should be replaced by culture-specific instrumental performance occasions. Because the drum is predominantly visible in almost every African culture, traditional songs with drum rhythmic complements should be accorded

the opportunity to provide musical interludes indicating the beginning and the end of subject sessions as prescribed by the master timetable. The structure I envisage for my proposed Arts Education Learning Area is illustrated in Figure 5.1.

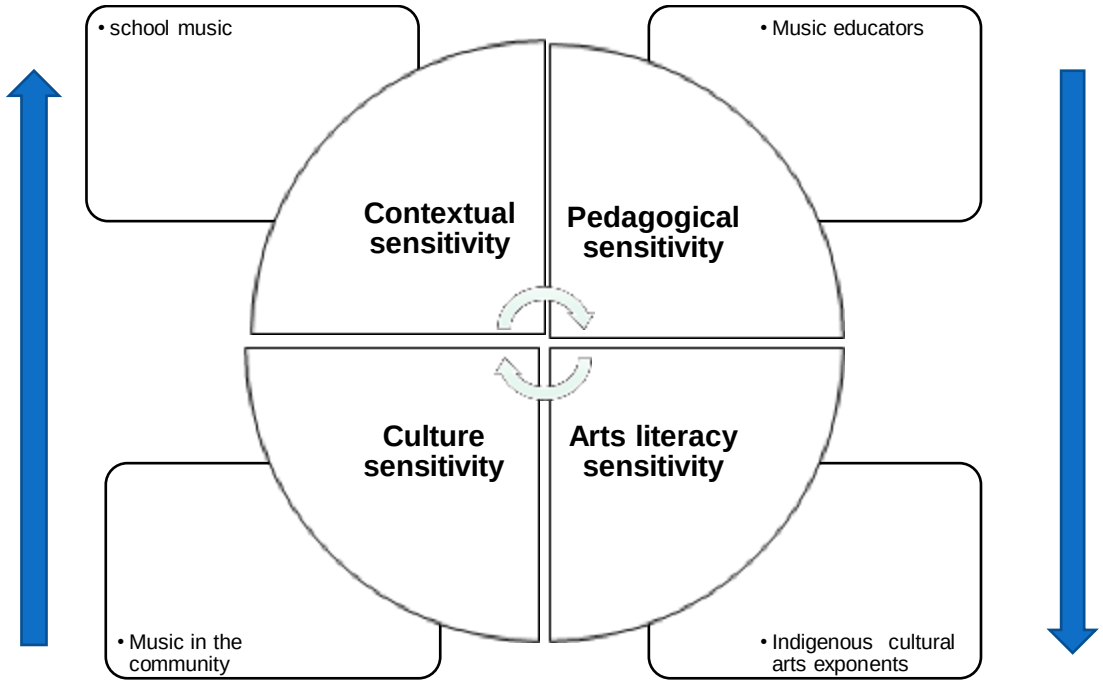
5.4 THE INTERACTIVE CULTURE-RESPONSIVE CURRICULUM (ICRC) MODEL

The conception that indigenous African musical arts practices are culture-rich arts education resource repositories available for use in today's post-independence African education systems is unquestionable. Several attempts by contemporary indigenous African music education scholars and ethno-musicologists, such as Flolu (2000) and Opondo (2000), who argue for the inclusion of relevant culture-specific musical arts resource materials in school curricula, has to date fallen on deaf ears. One of the reasons for the lack of response to their calls could be the fact that they have not provided a clear outline of essential features which would guarantee the kind of academic validity required in the majority of westernised post-independence education systems in Africa. Even so curriculum change and innovation in the Zimbabwean musical arts education arena remains an unavoidable necessity.

In Zimbabwe's case, her sons and daughters who study music-related curriculum arts have failed to take their cue from their sister countries, Ghana and Kenya. How then, could arts education curriculum improvements be achieved in Zimbabwe? The answer is very simple. As mentioned previously, it could be achieved through the application of the Interactive Culture-Responsive Curriculum (ICRC) model (Figure 5.2) that this study is proposing. Although this new model derives its curriculum vision from my personal apprenticeship encounter under the mentorship of my grandfather in my rural Muchadziya village, its content and pedagogical structure is pedagogically enriching. The apprenticeship 'workshop' which later became our 'classroom' was just under a mango tree.

The ICRC model addressed four musical variables - culture, context, pedagogy and arts literacy sensitivities. All of these could be applied to the acquisition of musical arts competences in the proposed Arts Education learning area for contemporary schooling in Zimbabwe. In terms of the ICRC model, the identified arts education sensitivities are not only interrelated, but are also dynamic and 'overlapping'. Cyclic in nature, these variables do not have a fixed pattern: they are flexible enough to allow for their adaptation to diverse teaching and learning contexts and/or circumstances. The major strength of the ICRC model is, however, its emphasis on the regular interaction of community musicians and those who are teaching or learning it at school. Informing these interactions is the forming of music communities of practice (COP). Such communities could, amongst other things, share and encourage the acquisition of newly established and essential musical arts pedagogics and curriculum truths under the stewardship of indigenous African cultural arts exponents and instrumentalists.

Figure 5.2: The Interactive Culture-Responsive Curriculum (ICRC) model



With regard to the teaching and learning of school music, the ICRC model indicates that school music must derive its culture-informed content, pedagogy and musical activities from the community. It also suggests that school music educators must liaise with musicians in the community as a matter of course to get regular updates on new pedagogies emerging from, or generated by, the culture-specific musical arts fundamentals typical of specific indigenous African musical arts traditions. In the following section I share my understanding of the ways in which the identified sensitivities inform the application of the ICRC model in the contemporary Zimbabwean primary school arts education arena.

5.4.1 Arts literacy sensitivity

Musical arts literacy, at least from an indigenous African perspective, is evidenced through participation in communal cultural arts events. There is no written repertoire, no notation, no written exercises or examinations. Consequently, there are no failures in the entire indigenous African musical arts learning process. Candidates are guided to and through the acquisition of specific learning aptitudes in a highly informal and non-threatening environment. Even so, it is widely believed that the majority of indigenous Africans cultural arts proponents and instrumentalists are musically literate and pedagogically well-informed. In my case, my acquisition of musical literacy is due to my grandfather's intervention. Instead of leaving my music education to school teachers, my grandfather, *Sekuru* Chinyangana Magezausoni Notah, taught me through example. His 'apprenticeship model, described in Chapter 1 of my research report, motivated me to focus on [African] music as my major area of study during my teacher training years and thereafter.

As mentioned in **Chapter 1**, it was through my outstanding understanding of African marimba that I traveled overseas as a consultant for indigenous African cultural arts pedagogics articulation. During my stay at the University of Jyvaskyla (Finland), I discovered first-hand how marimba performances facilitated my befriending people from selected countries of the world even though none of our musical arts backgrounds were declared beforehand. It was in the sharing of my marimba performance skills that we got to understand one another and later, to know one another quite well. Songs in various African, Asian and European cultural arts reservoirs were tried on the marimba and we soon discovered that indigenous African marimba 'literacy' could be applied to other, related, indigenous musical contexts in what can best be described as an intercultural learning adventure into the 'African way' to do [marimba] music. It was the results of this culture-sensitive experience, coupled with the realisation that my marimba skills were 'informally' and 'spontaneously' acquired under the tutelage of my grandfather, which led me to believe that *Sekuru* Chinyangana's Ndau-informed philosophical understanding and marimba pedagogical manipulative skills are valid education provisions for possible consideration as a viable academic alternative music programme for contemporary schooling in Zimbabwe.

Although my stay at the University of Jyvaskyla (JyU) was relatively short, it became evident that if more time were to be allocated to something akin to my grandfather's indigenised 'African music curriculum', the potential to expand the marimba repertory to include different musical traditions from across the world was enormous. My suggestion that my grandfather's 'African music curriculum' would help school children to acquire indigenous musical arts competence, could therefore be regarded as a credible claim. It would also be reasonable to suggest that my prolonged encounter with a master musical craftsman of the Ndau community of practice propagated musical arts performance abilities into 'my blood'. To suggest that music training programmes like the one my grandfather used to teach me could be implemented in other post-independence education systems elsewhere in Africa might therefore also pass the credibility test. IKS is a competent home-grown theoretical framework that is going through intellectual evolution eventually to be declared an independent culture-informed philosophy guiding social science studies in the 21st century and beyond.

Conceptualised in this way, this could be one of the many ways to promote curriculum change, innovation and development for the majority of contemporary post-independence African education systems. This understanding is supported by Merriam (1964) and Le Bomin (2016) who argue that enculturation is one of the simplest ways to learn a particular music, provided that appropriate culture-specific guidelines and sensitivities are considered

and implemented. Based on my close to 20 years' experience of teaching indigenous African instrumental performance in several academic institutions, both in Zimbabwe and South Africa, I am convinced that I can competently guide novice music education students at any educational level drawing from the pedagogical insights I developed through *Sekuru* Chinyangana's indigenous knowledge systems approach to musical arts education.

If it is sensible that real learning revolves around the making of connections between what one is old and what is new, the ICRC model would seem most appropriate to the acquisition of new musical skills and attitudes. As indicated in Figure 5.2, the model suggests the synthesizing of different but complementary musical arts provisions towards the hybridisation of indigenous African and western musical arts philosophies. While not all African music makers are able to explain *what* they are doing and *why*, no matter how competent they are, they are all able to physically demonstrate their competence, showing others *how* specific instruments should be played. The ICRC model acknowledges difference in the way people demonstrate their musical competence. Should learners who are taught in accordance with this model not be able to articulate what they are doing, they would not necessarily 'fail' their examination. What would be important is their ability to demonstrate their competence, thus allowing them to retain their musical integrity.

Musical arts integrity should, therefore, be informed by the enculturation process. As learners move towards internalising performance procedures, techniques, terminologies and general musical arts creativity their confidence, self-esteem and sense of identity will also improve. It is the authentication of musical progress and/or proficiency rather than the comparison of different musician's competence which protects a person's musical integrity. In African indigenous musical arts, it is not only the musical skill, but also the culture and values reflected in the making of music which are considered in the evaluation of a musician's authenticity, hence, the nomenclature, 'Interactive Culture-Responsive Curriculum (ICRC)'.

At this point I need to declare that my community is neither rural nor urban nor township. My community is any location where musical beings have the right to practice their cultural arts performances without restriction. The community of practice (COP) therefore, provides schools as education entities with the opportunity to visit and consult arts exponents on the availability of culture-responsive curriculum content materials and pedagogical manipulative provisions.

In this regard, it is important to emphasize that arts education should be anchored around 'doing the music' as opposed to memorising terminologies and note relationships. It benefits no one to spend time abstracting and scrutinising the essential elements of music without having the opportunity to put these ideas into practice. The literacy that the ICRC model is suggesting deals with engaging, appropriating and internalizing musical arts ideas until considerable performance competences are achieved.

Implied in the cyclical nature of the model is the need to accept that learning is not an event; it is a lifelong process that spans a wide expanse of time. As opposed to western musical arts perspectives where music literacy is measured against the learner's ability to regurgitate specific rhythmic patterns with little or no flexibility to improvise, the ICRC model suggests maximum learner participation in creative composition. During the course of these interactive learning episodes novice learners observe, emulate, imitate and musical arts performance capabilities, intermingling with experienced musicians from the community toward maximum internalisation. This is because real music comes with actual doing.

Similar spontaneous arts education performance practices as part of the examinable school curriculum could provide learners with opportunities to acquire competent musical arts education skills and techniques within school boundaries (Drummond, 2010). If indigenous and western music perspective and techniques are blended into something akin to a multi-cultural music programme learners would moreover, have the opportunity to embark on a collaborative learning adventure which involves experts from western-oriented institutions of higher learning as well as indigenous music practitioners.

The problem with this approach is that the emergence of computer software applications to staff notation is helping to relegate western music to the periphery of live musical arts performance practices. Instead, spending their time trying to make sense of how the software manipulates crotchets, quavers and minims, major and minor keys towards complete systems of musical thoughts, time which could have been spent on interactive practical performance sessions under the guidance of seasoned musicians from local communities.

5.4.2 Culture sensitivity

It is not misplaced to think of culture as a dynamic social attribute that does not resemble permanent contextual and environmental features. Instead, it is a way of life, a life strategy that constantly changes to suit specific human socio-cultural and ecological demands (Kruger, 2005). In the sense that musical arts practices are inseparable from culture, it is not

surprising to realise that *Sekuru* Chinyangana's understanding of Ndau culture was specific to his period of existence. However, even his philosophical understanding of indigenous Ndau instrumental musicology can be further developed and/or reconditioned to meet current post-colonial educational demands in Zimbabwe. Like the Platonic and Aristotelian philosophical ideas of ancient Greece (Dewey, 1916), it is therefore possible to believe that *Sekuru* Chinyangana's musical ideas could still be a pedagogical force in the study of musical arts education guided by the philosophical indigenous knowledge systems approach. I owe him a lot of credit for my musical performance ability. Without his mentorship, I would have not been traveling as far and wide as a consultant for indigenous African instrumental musicological pedagogics.

As mentioned elsewhere in the research, music is an art that is best appreciated on the basis of culture. As a result, arts education becomes an indispensable culture-specific symbol of human existence. From my interaction with *Sekuru* Magezausoni, I later discovered that arts educators need to understand that outside culture, opportunities to perfect African musical arts skills are limited. It is therefore not surprising that people within given cultures speak in terms of 'their music, their Zulu dance, their Nigerian drama, their Ndau marimba music, their Sotho poems…' because this is something that distinguishes them from others as people in their own right. This distinguishing attribute is referred to as culture.

It is my contention that a sensitivity to cultural positioning is a critical feature of the curriculum development matrix. Consequently, it is imperative that musical arts educators derive their pedagogical techniques from cultural arts practices within surrounding communities. Hence, culture sensitivity should be acknowledged as a real variable in the development of the contemporary primary school music education initiatives in Zimbabwe.

Bearing this in mind, arts educators in and around Zimbabwe who wish to develop curricula for various multicultural school education systems first need to find answers to the following questions:

- How can learners use the meaning derived from their own musical arts practices to the benefit of fellow learners with different cultural backgrounds?
- What should learners' disposition be in order for them to understand and appreciate other learners' cultures as reflected in musical arts practices at school?

- How can teachers encourage the development of critical thinking through arts literacy among learners in ways that will not directly or indirectly hamper the development of other people's cultural well-being?

I believe that the answers to these questions should form the basis for an inclusive, interactive and culturally-responsive arts education curriculum for post-independence education systems in Africa and beyond. By implication, arts educators need to understand the meaning and use of culture as an unavoidable component of musical arts instruction in the development of curricula for contemporary schooling in the global musical arts milieu.

5.4.3 Contextual sensitivity

As indicated in Chapter 2, one of the variables impacting on the implementation of a culture-informed curriculum framework is the context from which today's indigenous African instrumental musicology is derived, a cultural past of unwritten musical arts traditions in which observational and apprenticeship strategies were used to impart musical ideals to learners. Because these strategies were generated in ancient environments and traditions - initiation schools, traditional villages and extended families – they may no longer be applicable to current music teaching and or in contemporary education systems.

Other contextual variables which might affect music teaching in schools are the limited time available for teaching, learners' diverse socio-economic backgrounds, mixed-culture communities and the limited number of apprenticeship 'workshops' available in contemporary African villages. Modern townships have virtually replaced indigenous African villages, hosting people with different cultural backgrounds and musical arts orientations. These, and many other changes, have automatically shifted the scope of musical arts from a predominantly monolithic cultural and village-oriented grouping to a general, mixed-culture modern society.

The pluralistic culture of modern society needs to be acknowledged and accommodated in schools, something which can only be done by people who are contextually and culturally sensitive. Because school education systems are strategically positioned to accommodate all learners of the whole range of socio-cultural, political and contextual backgrounds, they become centres for cultural arts development. Whether explicitly or implicitly done, 'purported' authentic African musical arts flavors and philosophical purviews are gradually being eroded by the modern, multi-culturalism the contemporary 'African village'. Teachers therefore have to be particularly careful in the selection of musical arts content, instruments and activities to avoid the possibility of cultural or contextual friction.

Despite these variables, school and classroom contexts are supposed to be safe learning and pleasant places of learning. Every provision should, therefore be made to ensure that cultural arts activities accommodate all learners equally, regardless of their gender, race or religious persuasion. Traditional and/or stereotyped musical arts activities must be managed with the utmost sensitivity to avoid the possibility of certain learners feeling excluded or marginalised. In my Ndau culture, for example, females, irrespective of their age, are not allowed to play the *chimazambi* musical instrument because of the belief that they will then not be able to reproduce.

In presenting the ICRC model, I am suggesting that cultural music which is too closely linked to such belief systems and religious convictions should preferably not be included as classroom content. In this regard, I recall one of the experiences I had during field work. At one point, I was forced to adjourn a *zvipunha* cultural arts ceremony because a number of participants went into a trance under the influence of their ancestral spirits.

It is therefore up to the teacher to decide 'where' and 'when' to allow certain musical performances and/or 'visitors. The ICRC model, for example, suggests that there should be regular interaction with the community elders and indigenous cultural arts exponents who are believed to be the real custodians of arts education repositories, mainly within indigenous African cultural arts contexts. In situations like these, the teacher's knowledge of and sensitivity to contextual variables in his/her classroom are critical, as is his/her ability not to let his/her own bias in any way influence the choice or presentation of musical content or activities.

5.4.4 Pedagogical sensitivity

Like in many other subjects where teachers normally dodge topics of which they think they do not have enough knowledge, those responsible for the teaching of music might also try to 'get out' of teaching learners things in which they themselves do not feel competent. This might be why there is a general tendency amongst them to focus on the teaching of music elements rather than on musical performance, improvisation, superimposition and other skills which they find problematic. Even a casual observation would result in the conclusion that some music teachers avoid teaching challenging concepts for fear of that they might be regarded as ignorant.

In the case of indigenous African music teaching, the challenge to instruct learners in simple responsorial sounds that normally accompanies indigenous African instrumental

performances could be too challenging for teachers to attempt because some of the sounds include ululating, *mahon'era* / *mazembera* (phono aesthetics) and semi-detached words like *ahaaa, eheee, iyayaa, wauu*. Because these unusual improvisational tactics require substantial cultural arts pedagogical knowledge teachers might simply avoid teaching them.

My experience in teaching indigenous African music both in Zimbabwe and South Africa taught me that teachers find it professionally demeaning to stand in front of learners providing second-hand musical arts knowledge. Dargie (1998) confirms this, sharing his own experience in trying to teach African marimba to learners at Old Lumko high school in the Eastern Cape Province of South Africa. According to him he used western music notation to do so. The result was that it took him more than twelve months to teach a couple of indigenous African marimba songs and, while he is a highly respected contemporary 'African' music educator he felt absolutely humiliated by his inability to do what he was required to. His predicament, but not his humiliation, came to an end when one of the learners asked if he [the learner from an African village] could demonstrate how to teach marimba the 'African way'. Within no time, learners in Dargie's class were able to play African marimba without the aid of western notational methods.

I would like to believe that Professor David Dargie is now a 'born again' African music educator whose pedagogical understanding of African instrumental performance is culture-sensitive. According to Dargie himself, he discovered later on that providing second-hand pedagogical instruction in the teaching of indigenous African instrumental musicology is not only culturally unscrupulous and pedagogically misrepresentational, but it is also time-consuming and self-defeating.

I would recommend that the only way of overcoming challenges like these is to find someone who can give them insider perspectives on cultural arts education curriculum instruction. The implementation of the ICRC model, which is a culture-sensitive blueprint that cherishes community-based curriculum arts transactions, could potentially create opportunities for teachers to increase their knowledge of and competence in the performance of African indigenous music. I would suggest that they come down to the village for regular consultation and pedagogical drilling under the guidance of experienced indigenous African cultural arts exponents in specific cultural arts communities. Rather than troubling themselves, scratching their heads, thinking the unthinkable, and finding western means and ways to transmit African musical philosophy they could visit local communities, ask them about indigenous curriculum content and pedagogical guidance and implement these as and when they feel competent and/or knowledgeable enough to do so.

5.5 OVERVIEW OF THE HYBRIDIZED CURRICULUM

This section focuses on the general aim and objectives of the hybridized Arts Education curriculum for primary school music learning as informed by insights drawn from *Sekuru* Chinyangana's four-stage apprenticeship teaching model.

5.5.1 General aim of the hybridized curriculum

The aim of the apprenticeship teaching approach is three-fold, namely:

- To equip learners with artistic competences that strive to enhance their individual capacity to create marimba music in an authentic African way.
- To perceive and respond in an artistic way, the expressive qualities of the indigenous African music through listening, performance and composing songs.
- To preserve Zimbabwean musical cultures through regular engagement in community musical performances.

5.5.2 Objectives

By the end of the primary school course, learners should be able to:

- Read and interpret both tonic sol-fa and staff notations.
- Respond to choir conductor or leader of any ensemble performance.
- Create vocal and instrumental performance music.
- Identify, define and differentiate elements of music such as rhythm, melody, harmony, timbre, style, tempo etc.
- Play different instruments in performance ensembles emanating from both African and western philosophical divides.

5.5.3 *Sekuru* Chinyangana's apprenticeship version

I am giving these stages in both Shona and English since the newly identified ICRC model emphasizes the need to engage local communities [where most participants use Shona as the medium of instruction] in order to acquire musical arts competences to the maximum.

Table 5.1: Sekuru Chinyangana's four stage apprenticeship teaching model

MADANHO	**STAGES**
Danho reKutanga *Hwambo hwerwumbo* • *Ongororo yemafambiro emumhanzi* • *Chinyamumbiri-mbiri* • *Chinyamutatu-tatu*	**Stage 1** Basic pattern of the song • Identifying the tonic, sub-dominant and dominant zones of the song • Identifying two notes in each chord e.g 1st and 3rd notes or 1st and 5th notes • Indentifying chord structure e.g 1st, 2nd and 3rd notes
Danho reChipiri *Ruvako* • *Vakurudzo yerwumbo mutauro*	**Stage 2** Development • Identifying idioms and figurative musical expressions
Danho reChitatu / retatu *Muimbi* • *Kushaura* • *Kudaira / kutsinhira* • *Mazembera / mahon'era*	**Stage 3** Voice complements • Lead • Response • phonoaesthetics
Danho reChina / rechirongomuna *Zvidobi-dobi nezvidau-dau* • *Nhenderero* • *Mashoko magasva* • *Mashoko zere* • *regedzero* • *Kwenenzvero / serereso*	**Stage 4** Improvisation • Repetition • Half cadences • Full cadences • Phrase release • Rounding up performance

According to *Sekuru* Chinyangana, the demonstration method is the easiest of all, but only if the instructor / teacher is a highly skilled instructor and performer. In order to learn marimba music easily, he always said, learners should be guided to identify the primary chords - melody; tonic, sub-dominant, and dominant chords – and then the chord sequence. The following table illustrates teaching stages that feature prominently in *Sekuru* Chinyangana Magezausoni Notah's apprenticeship model. It is a simple teaching strategy that is applicable to all songs be intended for performance using available indigenous African music

instruments. *Sekuru's* teaching strategy consists of four stages: the identification of the basic pattern, development, voice complement and improvisation of every culture-informed repertoire. Having discovered that most African songs are cyclic in nature, the chord sequence becomes tonic- subdominant- tonic and then dominant. In any key, the tonic chord is found on the first note, while the subdominant is on the fourth and the dominant on the fifth notes of the scale. In each chord, there is a chord structure which is made up of the first, third and fifth notes of that chord (whether tonic, subdominant or dominant). If well managed, marimba music develops the learner's active listening, reading and writing skills, creativity and the ability to play as an ensemble. Other teaching approaches such as guided self-discovery is only applied once learners have mastered chord structure, sequence and are able to play in an ensemble.

5.6 ANNUAL TEACHING PLAN

The education system in Zimbabwe is divided into three terms of four months each. This implies that three terms constitute a full academic year. These terms are generally referred to as first (January–April), second (May-August) and third terms (September–December). The annual teaching plan presented in this study is an exemplar of a Grade 7 curriculum content scope. Academics and teachers who wish to adopt the Interactive Culture-Responsive Curriculum (ICRC) mode, which is based on *Sekuru* Chinyangana's teaching strategies for grades other than Grade 7 are advised to make the necessary adjustments.

This position is supported by Krefting (1991), Shenton (2004) and Morrow (2005) indicating that the construct of transferability is not generalisability. It should be borne in mind that it is not the responsibility of the first researcher to ensure transferability of research findings. Instead, it is within the academic mandate of the one intending to apply the newly established knowledge to adjust basing on their knowledge and understanding of contextual realities and challenges. For the purpose of understanding this study, the following sections provide music education curriculum provisions designated for all three terms that constitute the academic year of the Zimbabwean schools' education system. Three major areas namely; music literacy, music performance and improvisation and General Music Knowledge (GMK) are suggested as grounding pillars to inform the application of the newly suggested ICRC model as guided by *Sekuru's* indigenous knowledge systems theoretical framework.

5.6.1 First term (January –April)

This section provides tables (**Tables 5.2, 5.3 and 5.4**) indicating the expected curriculum content coverage for a grade 7 class showing a hybridised primary school music education curriculum for Zimbabwe.

Table 5.2: Showing content coverage for Term 1 – Music Literacy

Grade 7	**Music**	**Term 1**
Topic 1	**Contact time**	**Teaching resources**
Music Literacy	1 hours per week	• Musical instruments • Textbooks • Computer and computer programs e.g Finale

Content coverage (Pitch and Duration)

A. Pitch

- Staves – concepts related to the use of lines and spaces for the purpose of understanding notation;
- Clefs – treble and bass clefs;
- Scales – construction of a major scale (C, G, and F major);
- Technical names – tonic, dominant and subdominant;
- Key signatures – meaning of key signatures and ow to recognize them;
- Intervals – writing major intervals in C, G and F major; and
- Terminology – revising definitions of key terms e.g. music, treble and bass clefs, key signature, scales, major and minor scale.

B. Duration

- Time signatures – concepts of beats, bars, bar lines using simple time signatures 2/4, 3/4 and 4/4 time signatures
- Note values - semi-breves (whole note), minim (half note), crotchet (quarter note) quaver (eighth note and semi-quaver note (sixteenth note)

Table 5.3: Showing content coverage for Term 1 – Music performance

<table>
<tr><td colspan="3">Grade 7 Music Term 1</td></tr>
<tr><td>Topic 2</td><td>Contact time</td><td>Teaching resources</td></tr>
<tr><td>Music performance</td><td>2 hours</td><td>• Musical instruments
• Appropriate space for rehearsing
• Original musical scores</td></tr>
<tr><td colspan="3">Content coverage (individual work, ensemble work, improvisation, sight reading)
A. Individual work
• Selecting two instruments (one African and one western) for specialization; and
• At least presenting ONE song to an audience.
B. Ensemble work
• Selecting two instruments (one African and one western) to perform as an ensemble;
• Composing at least THREE songs as an ensemble to an audience; and
• Participating in a vocal ensemble or choir
C. Improvisation
• Choosing a simple melodic line and identify harmony; and
• Playing by the ‘ear’ any rhythm, melody or song.
D. Sight reading
• Selecting music pieces for sight reading and sight singing; and
• Music pieces should become gradually challenging as per each academic level.</td></tr>
</table>

Table 5.4: Showing content coverage for Term 1 – General Music Knowledge (GMK)

Grade 7	**Music**	**Term 1**
Topic 3	**Contact time**	**Teaching resources**
General Music Knowledge	1 hour per week	• Textbooks • Appropriate space • Sound equipment • Recordings of musical examples
Content coverage (general understanding of music, instruments and sound production, music form) **A. General understanding of music** • Definition of music; • Elements of music e.g. melody, pitch, rhythm, timbre, texture, structure, mood and atmosphere; • The role of music in society; and • Music genres (African and western). **B. Instruments and sound production** • Classification of instruments according to sound production devices e.g. chordophones, aerophones, membranophones, idiophones; • Instruments of the orchestra e.g. strings, woodwinds, brass, and percussion instruments. **C. Music form** • Technique to create form; repetition, contrast and variation; • AB; • ABA; and • AABA.		

5.6.2 Second term (May – August)

This section provides tables (**Tables 5.5, 5.6 and 5.7**) indicating the expected curriculum content coverage for a Grade 7 class showing a hybridized primary school music education curriculum for Zimbabwe.

Table 5.5: Showing content coverage for Term 2 – Music Literacy

Grade 7	**Music**	**Term 2**
Topic 1	**Contact time**	**Teaching resources**
Music Literacy	1 hour per week	• Musical instruments • Textbooks • Computer and computer programs e.g Finale
Content coverage (Pitch and Duration) A. Pitch • Ledger lines – note names above and below the stave using one ledger line; • More on scales – C, G, D, F, and B flat major scales; • Technical names of all scale degrees: tonic, supertonic, median, sub-dominant, dominant, sub-mediant, and leading tone; • Key signatures – identifying intervals (perfect, major) in C, G, D, F, and B flat major; • Triads – major on tonic of C, G, D, F, and B flat major; • Composing techniques – melodic and harmonic sequences; and • Terminology – dynamics (e.g. piano, mezzo-piano, mezzo forte, forte ;) tempo (e.g. allegro, andante, moderato, adagio a tempo); articulation (e.g. legato, staccato, marcato) **B. Duration** • Time signatures – concepts of beats, bars and bar lines using 2/4, 3/4 and 4/4; • Rhythmic patterns – read, write and analyze rhythms with a mixture of note values; • Grouping rhythmic patterns; and • Rests equivalents.		

Table 5.6: Showing content coverage for Term 2 – Music performance

Grade 7	**Music**	**Term 2**
Topic 2	**Contact time**	**Teaching resources**
Music performance	2 hours	• Musical instruments • Appropriate space for teaching and rehearsals • Original musical scores
Content coverage (Individual work, ensemble work, improvisation, sight reading) **A. Individual work** • Continuation of solo performance but now focusing on other genres such as jazz, gospel, *sungura* and rock and pop; • A minimum of three pieces should be performed at the end of second term		

(including those that were performed in term 1 – but showing improvements)

B. Ensemble work

- Continuation of ensemble work;
- Emphasis should be given on how learners perform in an ensemble performance work;
- Responsibility in the group; and
- Cooperative learning

C. Improvisation

- Rhythmic, melodic and harmonic improvisation according to chosen styles; and
- More on playing by the ear.

D. Sight reading

- More activities on sight reading and sight singing;
- Musical examples should become relatively complex as per level.

Table 5.7: Showing content coverage for Term 2 – General Music Knowledge (GMK)

Grade 7	**Music**	**Term 2**
Topic 3	**Contact time**	**Teaching resources**
General Music Knowledge	1 hour per week	• Appropriate space • Textbooks • Sound equipment (CD player, MP3) • Recordings of music examples
Content coverage (Zimbabwean music, Western art music) **A. Zimbabwean music** • Ndau, Zezuru, Karanga, Ndebele Kore-Kore musics **B. Western Art Music** • Introduction to western art music; • Music history and appreciation **C. Comparison of African and western musics** • Characteristics of each musical perspective; • Similarities and differences; and • Possibilities to include both musical paradigms in same performances.		

5.6.3 Third term (September – December)

This section provides tables (**Tables 5.8, 5.9 and 5.10**) indicating the expected curriculum content coverage for a Grade 7 class showing a hybridized primary school music education curriculum for Zimbabwe.

Table 5.8: Showing content coverage for Term 3 – Music Literacy

<table>
<tr><th colspan="2">Grade 7 Music</th><th>Term 3</th></tr>
<tr><th>Topic 1</th><th>Contact time</th><th>Teaching resources</th></tr>
<tr><td>Music Literacy</td><td>1 hour per week</td><td>• Musical instruments
• Textbooks
• Computer and computer programs e.g. Finale</td></tr>
<tr><td colspan="3">Content coverage (Pitch and Duration)
A. Pitch
• Note names of G and F including accidentals;
• Scales of C, G, D, A, F, B flat and E flat major and the relative minors;
• Transcription from treble to bass and vice versa;
• Triads – major, minor and augmented;
• Harmony – primary chords (I, IV and V) using root in position;
• Composing techniques – melodic and rhythmic sequences
B. Duration
• Time signatures – simple and compound times
• Time signatures (2/4, 3/4, 4/4 and 6/8
• Note values – read, write and analyse rhythms, clap rhythms as seen and heard;
• Grouping of rhythmic patterns;
• Rests from semi-breve to semi-quaver.</td></tr>
</table>

Table 5.9: Showing content coverage for Term 3 – Music performance

<table>
<tr><th colspan="3">Grade 7 Music Term 3</th></tr>
<tr><th>Topic 2</th><th>Contact time</th><th>Teaching resources</th></tr>
<tr><td>Music Performance</td><td>2 hours per week</td><td>• Musical instruments
• Appropriate space for teaching and rehearsals
• Original musical scores</td></tr>
<tr><td colspan="3">Content coverage (Individual work, ensemble work, improvisation, sight reading)
A. Individual work
• Continuation of creative arts compositions in both African and western musical perspectives;
• A minimum of three pieces of musical performances
B. Ensemble work
• Continuation of ensemble work;
• Each participant in an ensemble to lead performance of at least one song they composed; and
• Each participant should be able to provide coaching to fellow members either in instrumental performance or voice complementary works or both.
C. Improvisation
• Further development of rhythmic, melodic and harmonic improvisation according to chosen style and or the instrument;
• Playing by the ear any rhythm or melody of any song.
D. Sight reading
• Selecting suitable music score for sight reading and singing; and
• Musical examples should become gradually challenging depending on the level of understanding of learners.</td></tr>
</table>

Table 5.10: Showing content coverage for Term 3 – General Music Knowledge (GMK)

Grade 7	**Music**	**Term 3**
Topic	**Contact time**	**Teaching resources**
General Music Knowledge	1 hour per week	• Appropriate space • Textbooks • Sound equipment (CD players, MP3) • Recordings of music examples
Content coverage (western music art – Baroque, indigenous African music- periods of development, belief systems and local music legends) **A. Indigenous African music** • Identifying periods of music development; • African beliefs systems in music making e.g. the general belief that there is considerable ancestral influence in music composition; and • Local music legends. **B. Western Art Music** • Definition and description of Baroque; • Characteristics of style; and • Leading composers.		

5.7 ARTS EDUCATION SCHEME OF ASSESSMENT

The proposed Arts Education subject learning area which comprises three strands - dance, music and drama - will be a continuous assessment learning experience from Grade Zero to Grade 7 through coursework and examinations. For the purpose of this study, a sample is given of one strand – music - only. The section thus, provides the scope and sequence chart that should guide the teaching of music basing on the newly proposed ICRC model.

Music course work should be divided in two areas, namely practical work and music theory. The practical component should include singing, playing an instrument (African and western), aural, and music composition. Music theory shall be comprised of written exercises equivalent to Grade 1 Theory of Book written by Eric Taylor (1991) as well as writing multicultural music tests encompassing musical aspects covering all indigenous cultures in Zimbabwe.

5.7.1 Music examinations

There shall be a combination of multiple choice questions, structures written questions as well as school based practical assessment examinations.

Table 5.11: Showing the major components of the music examination

Examination Type	Duration	Marks (%)	Weighting (%)
PAPER 1: Music Theory Section A: Multiple choice questions Section B: Structured questions	2 hours	20	20
PAPER 2: Practical Performances Section A: Candidates are to individually choose one African and one western instruments Section B: Candidates shall select not more than 5 partners for an ensemble presentation	10 minutes 20 minutes	60	60
PAPER 3: School-Based continuous assessment	3 terms	20	20
TOTAL for Papers 1, 2 & 3	**2 hours 30 minutes**	**100**	**100%**

5.7.2 Scope and Sequence

This section provides an overview of the general sequence of the scope of music teaching under the newly proposed Arts Education learning area.

Table 5.12: Showing the scope and sequence of the music strand

TOPIC	GRADE 1-2	GRADE 3-4	GRADE 5-7
Rhythm	• Basic rhythm notes • Music and movement	• Basic rhythm notes • Simple time signatures • Rests	• More on simple notes • Compound notes • Dotted notes
Pitch	• Musical scales • Pitch differentiation	• Music on the stave • Musical scales	• Major scales • Modulator • Intervals • Triads • Performance directions
Singing	• Simple one part and two part songs • Music and	• Tonic sol-fa notation • Staff notation • More classroom	• Introduction to music composition • More on tonic sol-

	movement	vocal music	fa and staff notation
Musical instruments	• Percussion instruments • Ensemble performance	• African and western instrumental performance	• Advanced African and western instrumental performance playing
Aural skills	• Aural training • Mimicking	• Developing aural skills • Choral performance	• Advanced aural training • Choral performance
Types of music	• Folk and traditional songs • Musical stories	• Ceremonial songs • Contemporary music • Music stories	• Music genres • Characteristics of African and western music

Table 5.13: Assessment rubric for instrumental performance

Criteria	4	3	2	1
Rhythmic patterns and melody	Ability to express mood, theme and emotions of the composition with outstanding artistic display	Ability to express considerable understanding of the mood with success	Ability to demonstrate basic interpretation of the mood as well as other elements of the composition	Demonstrating very limited ability to portray the mood and theme of the song composition
Music concepts	Demonstrating outstanding ability to apply and integrate performance skills, knowledge and techniques in a highly artistic way	Can integrate most of music elements with success	Able to integrate music elements	Ability to demonstrate one or two music skills with very little effect
Composition	Demonstrating outstanding ability to create new compositions in an authentic way	Ability to creatively use a variety of skills and techniques in an integrated way	Ability to show basic use of the elements of music and partially being able to capture melodic lines	Being able to use one or music elements throughout the composition
Improvisation	Ability to show outstanding creativity and originality. Ability to integrate skills and techniques	Ability to demonstrate commendable skills and techniques	Able to apply a moderate range of skills and techniques in creating music	Demonstrating limited use of skills and techniques to create music

Table 5.14: Codes and percentages of assessment grades

Rating Code	Description of competence	Percentage
A+	Outstanding achievement	90-100
A	Meritorious achievement	80-89
B+	Very good achievement	70-79
B	Substantial achievement	60-69
C+	Adequate achievement	55-59
C	Moderate achievement	50-54
D	Elementary achievement	40-49
E	Failed	0-39

Table 5.15: Instructional time allocation for the senior phase (Grade 5-7)

Subject	Time allocation per week (hours)
Art and Design	2
Arts Education (dance, music and drama)	4
English	4
Environmental Studies	4
Home Language (e.g. Shona, Ndebele)	2
Home Economics (HE)	4
Guidance & Counselling	2
Mathematics	5
Religious and Moral Education (RME)	2
Social Studies	2
Physical Education (PE)	2

5.8 CONCLUSION

Although it is encouraged to use models when teaching unfamiliar topics in music, teachers need to be very careful not to underestimate the need to regularly interact with community elders, indigenous cultural arts exponents as well as performers with the intention to harness as much skills as possible for classroom use. While creativity is an advanced level of music making, there is need to retain essential elements of that which define a particular musical culture. Therefore, teachers are encouraged to promote musical hybridism without promoting dominance of one musical perspective at the expense of the other.

CHAPTER 6
CONCLUSIONS AND RECOMMENDATIONS

Using Afrocentric principles, the role of researcher becomes one of harmonising and setting up good relationships with diverse cultures, values and experiences of the community. Let us now explore the important requirements that define how researchers in the context of an Afrocentric perspective become scholars of excellence (Van Wyk 2016:11)

6.1 INTRODUCTION

In Chapter 4, I reported the findings, following a thematic inductive data analysis procedure. I analysed, interpreted and presented the results of my findings in conjunction with the existing literature speaking to the value and applicability of indigenous musical knowledge systems in the development of a primary school music education curriculum for Zimbabwe. In the process of doing so, I highlighted consistencies and antithetical findings in my study as well as in the existing literature.

In Chapter 5, I presented my contribution to the field of music education with particular reference to the applicability and use of indigenous African instrumental performance as relevant music education curriculum content for the post-independence primary school curriculum in Zimbabwe. Based on the apprenticeship programme in African instrumental performance I went through under the guidance of my grandfather, *Sekuru* Chinyangana Magezausoni Nota, I hereby tender a new curriculum model – the Interactive Culture-Responsive Curriculum (ICRC) model for academic consideration.

In this chapter, I provide a summary of Chapters 1 – 5, followed by an overview of my findings and conclusions in terms of the research questions that were formulated as part of Chapter 1. I further discuss possible contributions that this study is most likely going to make as well as its potential constraints. Finally, I present recommendations for possible application in post-independence Zimbabwean primary school music education initiatives in an effort to provide a balanced and culture-informed curriculum blueprint for contemporary schooling in Zimbabwe. My study is, therefore, calling for a just, anti-colonial, practice-based, rational and transformed education system in Zimbabwe, one that appreciates cultural and religious differences as being the foundation of a primary school music education curriculum that encompasses all ethnic cultures found in Zimbabwe.

The main question that guided my study was formulated as follows: *How can indigenous musical arts knowledge from local African communities be incorporated for use in the contemporary primary school music education curriculum for Zimbabwe?*

From the above main question, the following sub-questions were derived:

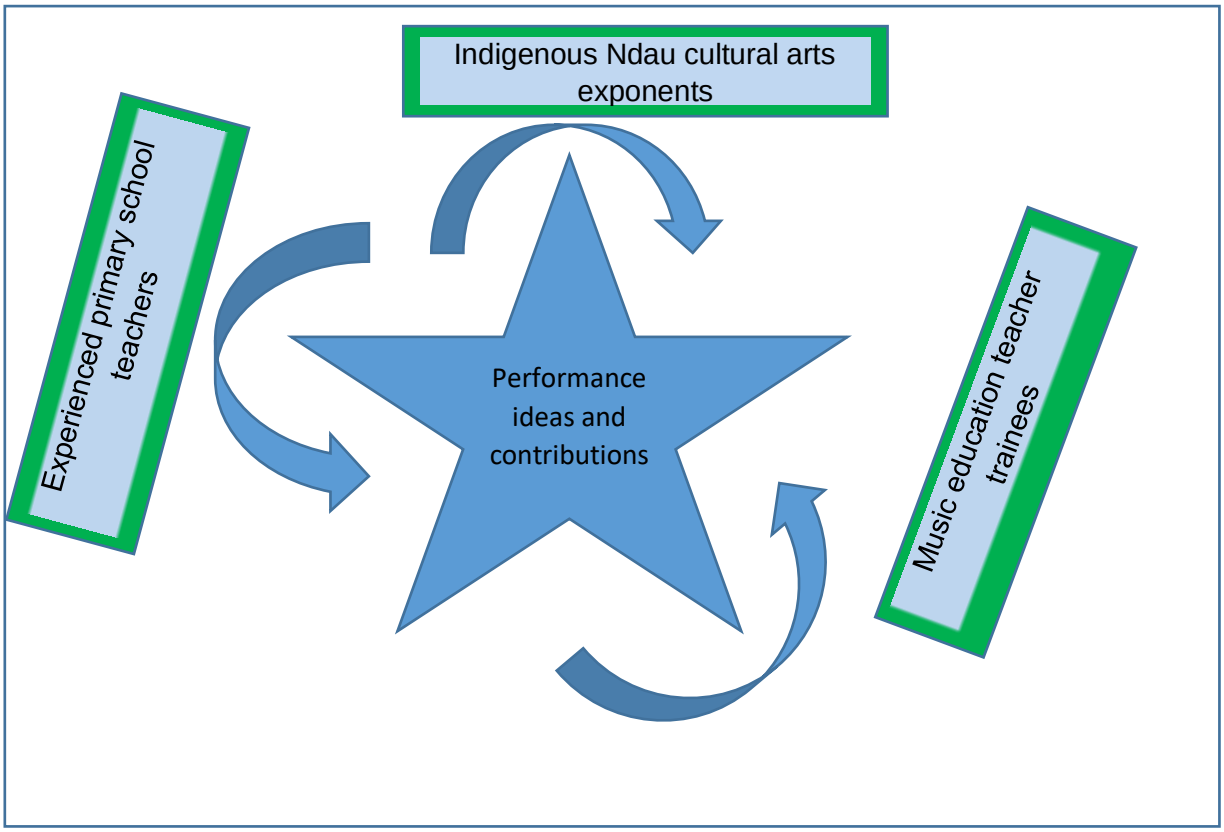
- What is the nature of the current school curriculum regarding the cultural significance of indigenous African musical performances in the Zimbabwean education system?
- What are the educational implications of using culture-inclined resource materials in the Zimbabwean music education curriculum?
- Which pedagogical competences (skills and knowledge) are required of music educators to facilitate African instrumental teaching and assessment as part of the music education curriculum for Zimbabwe?

In order to address these questions, it was important that I should categorize data into themes and sub-themes, using data collected through four data-gathering strategies, namely; documentary analysis, interviews, participant observation and focused discussions. The focus was then placed on indigenous African cultural arts exponents, experienced primary music educators, and music education students who were registered for the Diploma in Education (Dip. Ed) with a particular associate teacher training college at the University of Zimbabwe. The inclusion of three different categories of research participants enabled data verification, a process that is generally referred to as data triangulation. This process is illustrated in Figure 6.1.

6.2 OVERVIEW OF THE PRECEDING CHAPTERS

In Chapter 1, I introduced my area of interest and justified the essence of my suggestion that indigenous African instrumental performance should be included as substantive music resource materials in the development of a primary school curriculum for Zimbabwe. I highlighted the importance of including context-based music resource content in the Zimbabwean multicultural education system, basing my argument on international perspectives regarding the observance, recognition and appreciation of cultural differences towards the development of a context-based and all-culture inclusive music education curriculum for Zimbabwe.

Figure 6.1: Triangulation of participant input



Based on the introductory perspective of and rationale for my study, I explained the purpose as well as the significance of the study. I identified appropriate research questions with the intention to unveil the cultural significance of indigenous African instruments in curriculum development, the educational implications of using culture-inclined resource materials, as well as the competence required of music educators in order for them to facilitate the teaching and assessment of indigenous African instruments as part of a music education curriculum for Zimbabwe. I concluded Chapter 1 by clarifying concepts that I believe are key to my study.

In Chapter 2, I explored relevant literature related to the evolution of music education in pre- and post-independence Zimbabwe, the significance of cultural arts education in the democratic Zimbabwe, the spiritual development and educational implications associated with the development and implementation of a context-based primary school music curriculum, social transformation through curriculum change, challenges associated with essentialist authenticity, epistemological tyranny against indigenous African musical arts knowledges, the contextualisation of musical arts identities, African ensemble performance didactical dilemmas, the non-negotiability of the educator competence requirement, challenges in mentoring music students and the curriculum implications inherent in the adoption of a multicultural arts education system in Zimbabwe.

I also introduced my conceptual framework, based on Wolf's (2007) curriculum development model, Shulman's (1987) pedagogical content knowledge (PCK) model and Swanwick's theory of music development (Swanwick and Tillman, 1986) in this chapter. These conceptual models served as bases for my attempt to merge African music education theory, as modelled in *Sekuru's* apprenticeship approach, with the teaching of indigenous African instrumental performance as informed by our local Ndau musical arts philosophy. Thus, my study towards the development of a context-based primary school music education curriculum for Zimbabwean primary schools draws its insights from both western-oriented and African approaches to curriculum development.

In Chapter 3, I justified the selection of my research design as well as my methodological preferences. Throughout the study, I was guided by the interpretive epistemological paradigm and qualitative research methodologies underpinning my study. I used a multiple case study design to collect and analyse data derived from music teaching documents (syllabi, schemes of work, teaching plans), interviews, participant observation and focussed discussions. I described the advantages and disadvantages of the methodologies I used as well as the strategies I employed to mitigate the challenges posed by these. Finally, I concluded Chapter 3 by giving a detailed explanation of the ethical requirements I had to satisfy as per the University of Pretoria's ethical guidelines on educational research, the Nuremberg Code (Berg 2002), the Helsinki Declaration (Escobedo *et al*. 2007) and the Belmont Report (Ryan 1979), coupled with the strategies I used to ensure the trustworthiness of my research procedures and findings (Guba 1981, Krefting 1991).

In Chapter 4, I analysed, interpreted and presented data in themes, sub-themes and categories. I substantiated these by using direct quotations from participants' interview transcripts. I highlighted similarities and differences as I triangulated data from three different case studies identified for the study (indigenous African cultural arts exponents, experienced primary school music educators, and music education teachers in training). I constantly referred to literature sources as I tried to establish relationships between existing theories and the information collected during my interactions with participants in their natural settings.

In Chapter 5, I designed the Interactive Culture-Responsive Curriculum (ICRC) model as informed by *Sekuru* Chinyangana's indigenous musical knowledge systems' theoretical framework. This apprenticeship programme in African marimba musicology is deeply rooted in the traditional Ndau cultural arts philosophy, which advocates for regular interaction between the school and the community. In this chapter, I identified the annual teaching plan, illustrating the developmental stages of the intended hybridised music education curriculum for possible application in the Zimbabwean education system.

6.3 SITUATING RESEARCH FINDINGS WITHIN THE STUDY'S CONCEPTUAL FRAMEWORK

As indicated in Chapter 2, my theoretical framework was drawn from three conceptual bases, namely; Wolf's curriculum development model (Wolf, 2007), Shulman's pedagogical content knowledge model (Shulman, 1987) and Swanwick's theory of music development (Swanwick and Tillman, 1986). I conceptualised that it was both academically meaningful and culturally responsive to design music education curricula that learners associate with, starting from their early years of existence through their socio-cultural, political and intellectual life as musicians-in-the-making, until they voluntarily, or through death, retire from musical arts activities.

I agree with Barrett (2007) that there is a need to understand that the bond between music theory and practice should be conceptualised beyond the revitalisation of traditional African musical philosophies and value systems. This implies that contemporary music education initiatives in post-independence African educational communities should focus on contextual differences and challenges in order to find appropriate context-based curricula solutions for primary school music education in Zimbabwe.

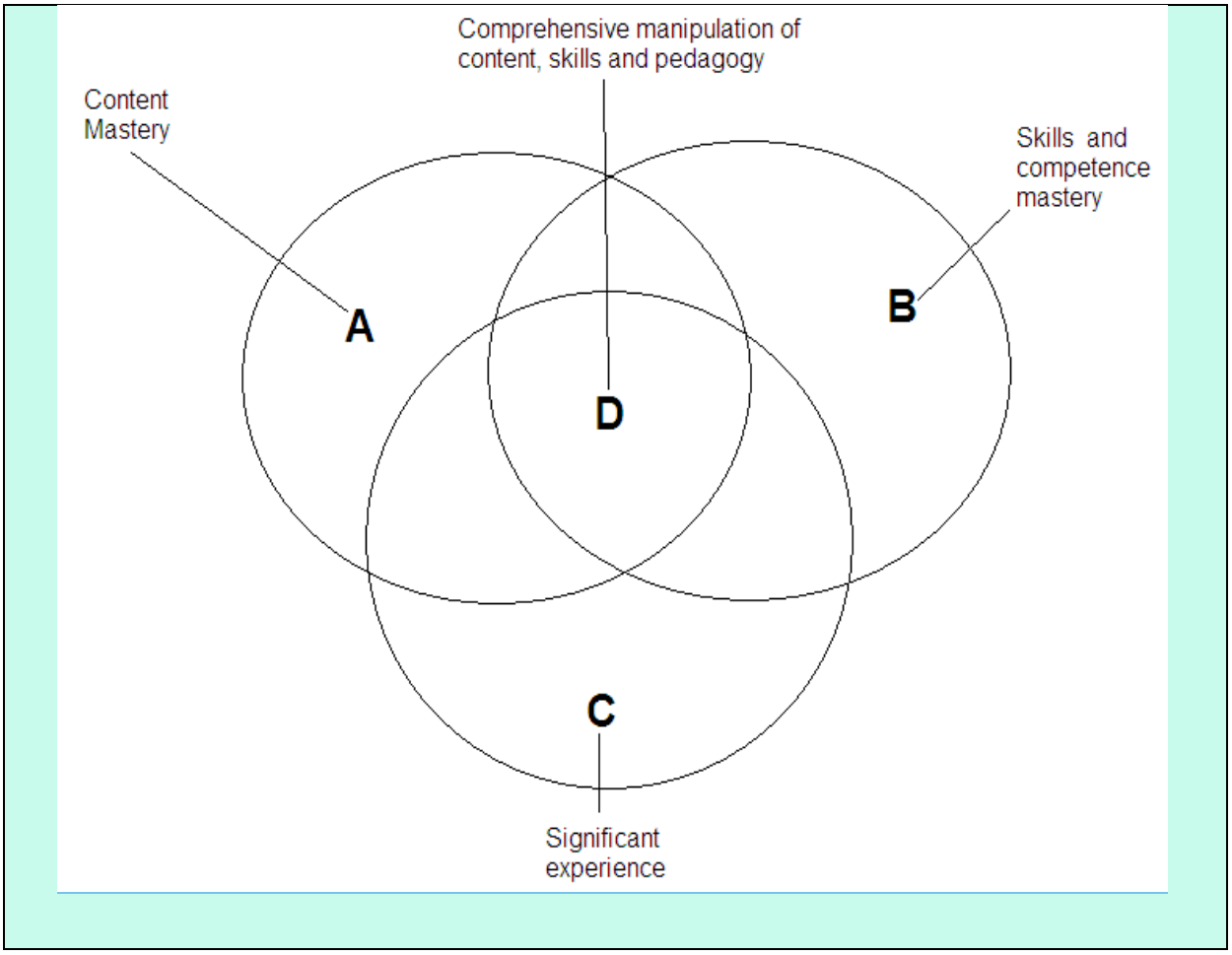
In this regard, Nzewi's (2006) view that learners are growing up in musical arts but under the guidance of 'ignorant music education experts' is hereby, contested. I think Nzewi is convinced that western-oriented music educators lack the ability to play culture-specific instruments and understand the use of indigenous African musical arts practices in contemporary and westernised Zimbabwean school communities. Based on the assumption that they are musically too crippled to give indigenous African music instruction, their presence in post-independence African schools is not really appreciated.

It seems as if Nzewi (2006) has yet to realise that these veteran primary school teachers have incredible knowledge regarding curriculum design, implementation and evaluation, as propounded by Gess-Newsome (1999). Considering their vast experience in teaching other subjects of the curriculum as well as their successful assistance to learners through various examinations could be an indication that they are not necessarily all that ignorant. Rather, their substantial knowledge has accumulated through their regular interaction with curriculum, something which I believe would be extremely useful should the opportunity to incorporate indigenous African musical arts repositories as substantive curriculum resource materials for primary school music teaching in Zimbabwe presents itself.

Hall *et al*. (1983) indicate that teaching experience is critical because it ensures the teacher's ability to manipulate pedagogical content knowledge bases regardless of subject

specifications. Bandura (1977, 1986) adds that regular interaction with the more knowledgeable others in the community also contributes to skills mastery, thus vindicating my contention that it is in the intersection of content, skills and competency mastery, significant teaching experience, coupled with the teacher's comprehensive manipulation of pedagogy that real learning takes place (see Figure 6.2).

Figure 6.2: The three-part comprehensive model



(Adapted from Hall et al. 1983:20)

According to Hall *et al*. (1983) effective knowledge acquisition can be achieved through the attendance of interactive academic sessions led by experts or subject specialists in education departments and organisations. My Interactive Culture-Responsive Curriculum (ICRC) model also advocates regular interaction with expert musicians from local communities on the assumption that the community lays the foundation for the school music curriculum. With regard to the mastery of indigenous African instrumental music, it is possible that experienced primary school teachers could improve their manipulation of instrumental performance skills through regular interaction with expert musicians from local villages and competent music educators from universities and technical colleges.

After such interactions teachers should be able to apply their understanding of curriculum to the instruction of music as they guide learners in the acquisition and/or perfecting of musical skills during classroom activities. As such, the music learning process becomes a continuous interactive process where learners reciprocally and cooperatively participate in music-making adventures (Burnard, 1998:81). The teacher's role in these situations is to facilitate learning as "a guide on the side [and] not a sage on the stage" (Jolliffe, 2007:47). I arrived at this understanding because learners are not passive recipients of knowledge but active participants in the manufacturing of worthwhile ideas, regardless of their educational levels (De Corte, 2003:144).

My disagreement with Nzewi's (2006) understanding that, in order to effectively teach indigenous African music, educators need to be preliminarily nurtured into particular indigenous African cultural arts performance contexts, is given further credence by Bodner's (1986:4) declaration that:

> …learners construct understanding. The do not simply mirror and reflect what they are told or what they read. Learners look for meaning and will try to find regularity and order in events of the world even in the ***absence*** of full or complete information.

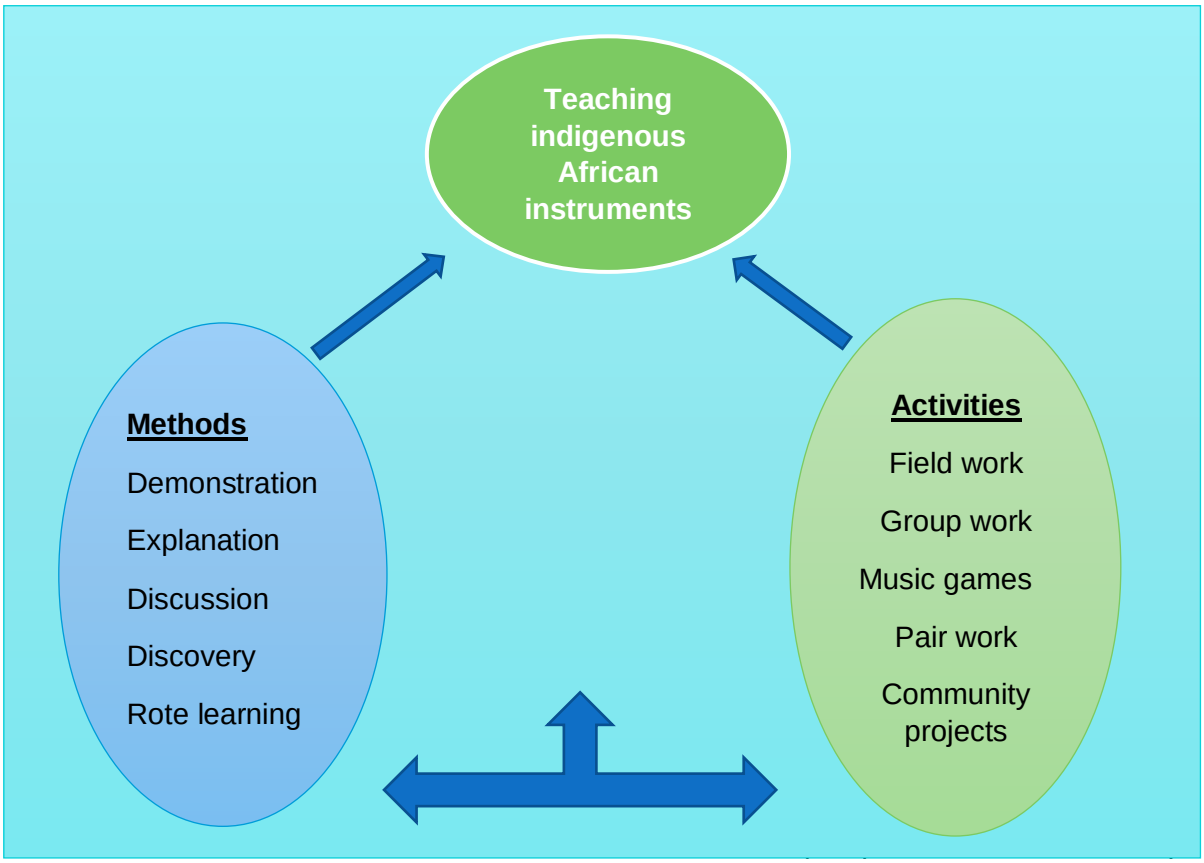
This declaration also implies that, should the teacher's mastery of specific indigenous African instrumental performance skills be lacking, learners could still use the knowledge they acquired from their interaction with village musicians as the foundation of their music education learning programme. This is exactly what my personal experience was under the guidance of a marimba specialist (*Sekuru* Chinyangana) and later, during my exposure to in-school music training under the guidance of the so-called 'ignorant expert' (Nzewi, 2006). Hence, it is reasonable to conclude that, when coupled with the teacher's ability to guide curriculum instruction as illustrated by Hall and colleagues (1983) and Shulman (1987, 2004), learners could demonstrate commendable musical arts performance skills in a creative fashion that is very difficult to forget.

Gess-Newsome (1999) suggests that what music educators should be able to do is to identify relevant curriculum resource materials without their having to go into Zimbabwean rural villages to interact with local musicians in order for tuition in the teaching of instrumental performance in schools. I am not disputing the fact that there is need for interaction with expert musicians but my contention revolves around Nzewi's implicit discrediting of the value of western-oriented music educators when it comes to indigenous African music teaching in contemporary African school organisations. Through the application of Swanwick's theory of music development (Swanwick, 2001), learners could

potentially acquire advanced musical skills provided that they regularly participated in music-making activities. It is through such interactions that they could develop an in-depth understanding of the interconnectivities of repetition, cadences, intonation, diction, the balancing and blending of musical performances.

Although the Zimbabwe primary school music syllabus is generally western-oriented, its teaching approaches are to a large extent, inclined towards the indigenous African methodological approach to cultural arts education initiatives (CDU, 1989). Teaching approaches such as demonstration, discovery and rote methodologies are central to the indigenous African approach, which does not require any written music repertory in order to guarantee effectiveness. I posit, therefore, that a close interrogation of the ZPSMS (see Figure 6.3), coupled with the identified conceptual bases of my theoretical framework, could result in the development of an appropriate, hybridised primary school music education curriculum, one which could be tendered for implementation as an alternate curriculum for primary school learning in Zimbabwe.

Figure 6.3: Teaching methods and activities suggested in the ZPSMS



In my view, suggesting that western-oriented music educators in Zimbabwe are incapable of guiding learners to acquire competent indigenous African instrumental performance skills, could be an exaggeration. Personally, I went through the same primary, secondary and

tertiary school education systems, where I was taught by western-oriented music educators and teacher trainers. Through their guidance, I managed to develop competent curriculum instruction strategies and techniques. Since my initial teacher training course almost 20 years ago, I have fused the indigenous African instrumental performance skills that I gained from my lifelong interaction with fellow Ndau musicians with the pedagogical skills I later acquired during my initial teacher training (under western-oriented music education lecturers) to become an internationally recognised indigenous African music educator of outstanding quality.

My position, that western-oriented music educators are competent curriculum instructors, is echoed by one of the teacher trainee respondents who indicated that through Mr Bhuku Machingauta, she acquired excellent indigenous African dance and instrumental performance competences that enabled her to participate at provincial Traditional Dance (TD) competitions in Zimbabwe's Manicaland province. Given another opportunity to teach at any primary school after training, she promises to keep on implementing the teaching strategies she acquired through her interaction with a western-oriented generalist teacher (Mr Bhuku Machingauta). He is believed to have mastered indigenous dance and instrumental performance skills from Ndau cultural arts exponents found in Muchadziya village in the Chimanimani district of Zimbabwe. All this supports my argument that generalist primary school music educators in Zimbabwe are, to some extent, competent curriculum implementers and instructors. What they need is further training on how to incorporate indigenous African musical arts philosophical practices into the westernised primary school music education curriculum in Zimbabwe.

More specifically, I think that what is needed is a curriculum development framework that requires teachers to undergo regular in-service training (Nota 2010) in order to update their competences. In so doing, they would be able effectively respond to ever-changing contemporary African teaching and learning circumstances. Generally speaking, regular interaction with expert musicians from the community provides apprenticeship opportunities for underperforming non-specialist teachers through what Green (2008) views as informal music learning. Again, through regular discussions, and demonstrations in field work, music games as well as participation in cultural arts functions in rural communities, generalist primary music educators in Zimbabwe may discover suitable curriculum content materials for use in the class activities they design for various grades at the primary school level of the Zimbabwean education system. Learners, too, will realise the value of indigenous cultural through their participation in authentic and spontaneous cultural arts activities within surrounding communities.

The other major requirement for an improved Zimbabwean music education situation is teacher understanding of curriculum delineation, presentation and evaluation. This is because teachers are just facilitators of learning who are not in any way, supposed to be perennial sources of knowledge (Reeve, 2006). What I think teachers should do is to develop a greater passion for what they do as music educators at schools: their enthusiasm will then spur them on to find ways of interacting with competent musicians who can guide them to the acquisition of competent musical skills for future use.

Through the comprehensive application of the indigenous knowledge-informed apprenticeship model and the three conceptual bases indicated as the theoretical foundation of this study (Wolf's curriculum development model, Shulman's pedagogical content knowledge model and Swanwick's theory of music development), I am convinced that a context-based culture- informed curriculum blueprint could be tendered for consideration as an Afro-centric approach to music education in contemporary schooling in Zimbabwe (Van Wyk 2016).

6.4 CONCLUSIONS IN TERMS OF RESEARCH QUESTIONS

In this section, I independently address each research question (Sections 5.3.1 to 5.3.3) and the main research question (Section 5.3.4) in terms of my findings. I highlight possible contributions that this study could make towards curriculum change and innovation in order to accommodate the musical knowledge systems of local ethnic communities in the development of a context-based, culture-sensitive primary school music curriculum in Zimbabwe.

6.4.1 Secondary Research Question 1

> What is the nature of the current school curriculum regarding the cultural significance of indigenous African musical performances in the Zimbabwean education system?

The music education curriculum in Zimbabwe has a higher percentage of western than indigenous African culture-inclined content at all levels of our education system. The exclusive nature of the current primary school education set-up, which favours western rather than local musical arts, has impacted and is still impacting on the need to develop a context-based music education primary school curriculum blueprint for contemporary schooling in Zimbabwe. As a matter of concern, several indigenous African instruments such as *marimba, ngoma, hosho, mbira, chipendani, magagada, magavhu* and *mazambi* are lying idle in rural villages and outside academic use. It is evident from the data gathered in this

study that the current westernised curriculum promotes the use of expensive western instruments such as the piano, guitar and violin while ignoring relatively cheap indigenous African instruments that are visible and available in the majority of ethnic communities in the country. What is needed is a music education curriculum that is derived from indigenous African cultural arts practices so that learners can easily identify with it.

The apparent lack of will to include indigenous African instruments in the school curriculum is also a cause for concern given that the absence of these instruments implicitly perpetuates the development of western arts civilisation in post-colonial Zimbabwe. This regardless of the existence of multiple arts activities in the country that are context-based and/or peculiar to specific ethnic cultures. In this regard, the existence of several ethnicities such as *Karanga, Kore-Kore, Manyika, Ndau, Ndebele, Tsonga, Venda* and *Zezuru* signifies the presence of multiple musical arts knowledge bases that can be harnessed towards the development of an effective multicultural primary school music education curriculum in the country. It also implies that the possibility of this multifaceted music scenario being tapped for indigenous music education could be found in specific geographical areas. Even so, the non-recognition of any culture-specific music resource is an academic pointer to the need to rethink the viability of an imposed and westernised music education curriculum for primary school learning in Zimbabwe.

Indications from the analysis of my research data are that the majority of experienced primary school music educators in Zimbabwe lack considerable knowledge of and competence in the playing of simple instruments, the designing of teaching plans and the evaluation of learner progress in indigenous African instrumental musicology. Several participants admitted that they were pedagogically inadequate when it came to indigenous African instrumental performance, attributing their failure in this regard to the impact of colonialism. Accordingly, the colonial governments' education systems conditioned learners to think that the performance of traditional cultural arts practices was primitive and that familiarity with western musical arts practices equalled civilisation.

In this regard, there is a dire need to decolonise the subjugated African mind through the development of a context-based curriculum blue-print for music teaching and learning at primary level in Zimbabwe. The apparent lack of an unambiguous culture policy in Zimbabwe has also been identified as contributing to the non-inclusion of indigenous musical arts knowledge in primary school music education curricula.

6.4.2 Secondary Research Question 2

> What are the educational implications of using culture-inclined resource materials in the Zimbabwean music education

Throughout my fieldwork, it has become evident that the desire to incorporate indigenous African instruments in the development of primary school music education curriculum implies curriculum change and innovation at all levels of the Zimbabwean education system. Thus, the inclusion of indigenous musical arts activities as part of school curriculum has the potential to help learners acquire social competences necessary for dealing with life challenge, by introducing the use of song and dance activities into their daily school activities. An analysis of song examples given by indigenous Ndau cultural arts exponents revealed that each song category has specific ideas and attributes intended for the development of leaners into complete and responsible adults as prescribed by indigenous African education philosophy (Tecla 1992). One such an example is the Ndau philosophy of never falling into the same trap more than once as conveyed in the hunting song, '***Oooh Mhangara'*** (Come on, just take this), mentioned by one of the indigenous Ndau cultural arts exponents.

Call: *Oooh mhangara woye*	Come on you take this
Response: *Oooh chakachena*	Come and take this whitish substance
Call: *Oooh chinenge suko*	Come on it looks good
Response: *Oooh isuko doko*	Come on, this is just something small

As indicated in Chapter 4, (Interviewee 1 – Ndaase 2016: 3-4). Ndaase explains that learners in indigenous Ndau education system are trained never to fall into similar traps in the same way wild animals do. Through musical arts practices, indigenous Ndau learners are taught to make appropriate and well-informed choices regarding the long-term consequences of their actions. The application of context-based musical arts education curricula have the potential to sensitise learners to the fact that they could also draw insights from other cultures without diminishing the integrity of their own.

Although my study focuses on a very small section of the Ndau people, the analysis of the research results indicates that the inclusion of musical ideas from local communities could potentially help learners understand the relationship between the general worldview and the way local communities construct and apply knowledge systems developed from within local ethnicities. Learners can build upon existing interrelationships among members of the

community by comparing the spiritual attributes and belief systems of different people as they reflect on their own cultural arts traditions as part of the school curriculum.

Through regular participation in cultural arts activities as well as in their interaction with their peers at school, learners could ensure their social, emotional, spiritual and intellectual well-being. They could, during music-related class activities in the school, learn to constructively criticise and/or contribute towards the democratic governance of both their school and their communities to facilitate the well-being of their particular families and society in general. This idea is supported by Bodner (1986) and De Corte (2003), who argue that learners have the potential to construct meaning even in the absence of competent teachers and/or informative ideas.

In the case of marimba instrumental performance, it is possible for learners to relate the way these instruments are played during cultural arts functions in their respective villages and to work cooperatively towards the acquisition of new insights in this regard, under the guidance of experienced curriculum instructors within the school. Through marimba instrumental performance, it is possible for learners to discover the applicability and use of other percussion instruments such as clappers, bottles, triangles and tambourines as accessories to the main instrument of focus – the marimba.

6.4.3 Secondary Research Question 3

> Which pedagogical competences (skills and knowledge) are required of music educators to facilitate African instrumental teaching and assessment as part of the music education curriculum in Zimbabwe?

From the analysis of information gathered during my field work, it is evident that competent music educators make use of community elders' musical expertise as they expose learners to local cultural arts presentations. Specific performances therefore become the nurturing ground for the acquisition of pedagogical competences through spontaneous participation. Such exposure creates opportunities for teachers and learners alike to learn through by observing, imitating and/or emulating the actions or techniques of expert musicians. In this regard, educators who recognise and validate the integrity of indigenous knowledge systems continuously involve themselves in learning, striving to understand ethnic culture as they interact in class musical activities that are related to learners' daily life experiences. As a result, learners are drawn as close to their cultures as possible.

The findings of this study have shown me that competent music educators engage learners regularly in musical projects that take place in surrounding communities. They also use traditional heritage shrines as appropriate camping environments to transmit cultural knowledge and musical performance skills. Learning experiences like these develop a greater understanding of the cultural significance of specific indigenous instruments in learners as they seek to ground all school teaching activities in local cultural arts foundations and frameworks.

Through such interactional experiences, music educators and learners collectively become *bona fide* members of specific cultural communities, and rightful ambassadors of their local musical arts practices and intelligences. Thus, learners as well as teachers can speak on behalf of such cultural groups unlike the current situation where some western-educated music educators claim to represent 'authentic' musical arts performance ideas although they, themselves, might never have 'performed' on any of these instruments. Instead, they acquired their knowledge from modern libraries in contemporary westernised education settings. Cultural arts ambassadors like these have no real attachment to authentic culture-informed performance practices. They therefore, compromise themselves when they speak for or on behalf of culture-specific theories because they are not 'culturally-groomed' enough to do so.

Finally, indications from my research are that, through the inclusion of indigenous African instrumental performance as part of substantive school curriculum content, teachers and learners begin to recognise and acknowledge cultural uniqueness. In their appreciation and tolerance of one another in daily educational experiences, they develop a deeper understanding of their own cultural identities while simultaneously beginning to recognise the integrity of other cultures. Thus, the inclusion of indigenous African instrumental performance in the contemporary Zimbabwean primary school music education curriculum, could promote appreciation for cultural arts diversity in primary, secondary and higher education systems.

6.4.4 Main Question

> How can indigenous musical arts knowledge from local African communities be incorporated for use in the contemporary primary school music education curriculum for Zimbabwe?

My analysis of the data indicates that indigenous musical arts knowledge from local African communities can be incorporated for use in the contemporary primary school music education curriculum for Zimbabwe through the design of a culturally-responsive curriculum. Such a curriculum should include both African and western musical arts knowledge as substantive and examinable music education curriculum content. It should also acknowledge that all musical knowledge irrespective of its ethnic origin is equal and therefore should qualify for inclusion in the curriculum and be accorded equal status in final examinations if the subject forms part of Grade 7 examinations.

The exclusive nature of the current westernised Zimbabwean primary school music education curriculum is technically avoiding the use of indigenous African musical arts practices as part of primary school learning in Zimbabwe. Such an approach severely compromises the multicultural nature of the current Zimbabwean society. Through exposure to a culturally-responsive curriculum, learners would acquire knowledge of the attributes of their respective cultures, develop greater understanding of and for the associated belief systems and practices of local cultures, and learn to interact and connect with others in neighbouring and other ethnic groups.

Indications also are that an effective culturally-responsive curriculum should use local languages as basis for the development of a better understanding of local cultural values and practices. In this regard, all member of the community, regardless of age, become potential educators, and all community events become ‘classrooms’. Cultural appreciation would sensitise people to the fact that culture is dynamic, therefore curriculum change is not an event but a continuous process: it needs to be revised on a regular basis in order to ensure that it remains responsive to the ever-changing needs of contemporary Zimbabwean society. This conclusion is, to a large extent, informed by Wolf’s (2007) curriculum development model which I identified as one of the three pillars of the conceptual framework within which the development of a culture-informed curriculum package for contemporary primary school music learning in Zimbabwe should be developed.

I now realise, based on insights gained from my research findings, that a culturally-sensitive curriculum provides opportunities for the demarcation of knowledge derived from local

traditions and from books (in libraries). It follows that learners should, therefore, engage in the construction of knowledge reflecting both African and western traditions and philosophies. Such an intermarriage of ideas would give birth to a hybridised music education curriculum which accepts cultural difference as the basis for a multicultural primary school music education curriculum for Zimbabwe. An inclusive curriculum like this would enable teachers to compare their locally developed curriculum ideas with global ones. Also, each time learners are confronted with content from a culturally-sensitive curriculum they are given the opportunity to reflect critically on their own and others' cultural practices and/or traditions.

My study further reveals that, in order to fully benefit from the inclusion of indigenous African instrumental performances as substantive curriculum content for primary school learning in Zimbabwe, schools should do their utmost to provide multiple avenues for the regular engagement of learners and teachers with elders from the community. Such engagements could be used as basis for learners and teachers to document the musical insights gained from these interactions. Documentation could be in the form of videos, print or other and multimedia device that make it possible to share the documented ideas with others within and outside Zimbabwe. In addition, schools should identify models that are informed by traditional African perspectives with a view to supporting experientially-oriented approaches to education and thus maximising access to community-based expertise, cultural heritage sites, and as locally developed resource materials.

Indications are that, once indigenous African musical arts knowledge has been successfully included in the current westernised primary school music education curriculum, the impact of cultural imperialism that has undermined every effort to preserve indigenous musical knowledge systems for contemporary schooling in Zimbabwe would be reversed. Teachers who participate in community-sanctioned musical arts education projects are likely to acquire culturally-informed pedagogical competences that would help them expand their mastery of repertoires for possible use as class activities.

Through data analysis, I now understand that schools that hire teachers from surrounding ethnic communities with backgrounds similar to those of the school's learner population have a good understanding of the value of culture-specific musical arts performances. In this regard, regular staff development sessions that include persons from local communities facilitate the incorporation of indigenous African musical arts knowledge into the existing westernised primary school music education curriculum for Zimbabwe.

My findings thus, reflect those of Delport and Mufute (2010), who indicate that the competence of music educators should be equal to the *nyanzvi yemangoma* accolade status

in the Ndau musical arts performance rating tradition. The *nyanzvi yemangoma* competency level is also equal to the notion of mother musicianship as illustrated by Nzewi and colleagues in their identification procedures of quality mastery of indigenous musical arts performance achievement levels (Nzewi *et al.,* 2008). As indicated in Chapter 2, mother musicians are master performers who demonstrate outstanding creative composition skills, educators who are competent performers with the ability to demonstrate sophisticated instrumental performance capabilities and teaching strategies, as informed by specific culture-related philosophical guidelines. In this context, mother musicians of indigenous African instrumental performance styles should be extremely creative, able to demonstrate their knowledge regarding the preservation of musical arts knowledge, to analyse the nature and content of culture-specific music, to identify corresponding culture-informed pedagogies, grade-appropriate curriculum materials and assessment and evaluation procedures suitable for primary school teaching and learning circumstances, and demonstrate considerable knowledge regarding knowledge transmission systems.

6.5 POTENTIAL LIMITATIONS OF THE STUDY

In this section I discuss the general limitations I faced while conducting this study. The first limitation relates to the small number of participants (twenty participants) from an ethnic community that is almost close to a million Zimbabwean citizens, thus the sample could not fully represent the entire Ndau population. Despite the small number of participants, I am convinced that the depth of interview sessions, participant observation encounters as well as ideas gathered from focussed discussions offered me the opportunity to get an in-depth understanding of the phenomenon under study (Cohen *et al*., 2000).

As indicated in Chapter 3, the other limitation concerns the risk of bias. I view my bias as a direct consequence of colonial repression which has impacted, and is still impacting on the need to develop culture-inclined music education curricula for Zimbabwe. Like in many other countries such as Ghana (Flolu and Amuah 2003, Flolu 2004) and South Africa (Fredricks 2008), indigenous musical arts activities are not tolerated in the Zimbabwean school curriculum. As a result, indigenous African musical arts performances are generally perceived as less important and thus not considered worthy of examination, primarily on the basis of the unproved claim that participating in indigenous African musical arts functions invites evil spirits.

So, each time I see fellow African learners exposed to western music education programmes, I am reminded of this colonial mischief and of a resulting educational imbalance that inspires me to launch an academic vendetta against cultural arts imposition

as part of the primary school curriculum in Zimbabwe. To mitigate this challenge, I upheld the University of Pretoria's ethical guidelines by reflecting on my findings in effort to dilute my biases against the historical past that has inevitably become part of the Zimbabwean socio-cultural and educational identity.

Related to this is my uneasiness with the current Zimbabwean government's lackadaisical approach in addressing cultural arts marginalisation in a democratic Zimbabwe. Even after the attainment of self-rule almost four decades ago, the government of Zimbabwe is still unclear regarding cultural arts education in Zimbabwean local communities and schools (Palmberg, 2004; Delport and Mufute, 2010). Since independence in 1980, Ndau language, cultural arts practices and belief systems are still marginalised, thus remaining highly endangered. If approached from a different angle, my proposal to advocate for the inclusion of indigenous Ndau cultural arts practices as part of primary school curriculum might not necessarily be viewed as bias. Instead, Ndau cultural arts practices typify my identity, they denote who I am and who I wish our future Ndau generation to become.

During the study, I discovered that certain songs evoked ancestral spirits, leading to several participants ending up in a state of trance. At one point, I had to adjourn the activity to allow the return of normalcy among participants. Such a challenge was addressed by remaining calm, self-composed, and conscious of my ethical guidelines as stipulated by the University of Pretoria's ethical considerations. These experiences forced me to reflect further, time and again, on the viability of including 'raw' musical experiences like these in the school curriculum. Having realised that several Ndau cultural songs have the potential to invite ancestral spirits, I always encouraged participants to compose new songs with limited spiritual connotations in order to present them as examples of viable indigenous-related song activities for use in school music education activities.

Another limitation relates to the language used. I chose to interact with participant using our local Ndau language for effective communication and understanding. Considering the idiomatic and figurative expressions that underpin the founding principles of Ndau cultural arts heritage, some of these expressions could not be fully translated into English. This, I believe, impacts considerably on the actual interpretation of the authentic meaning of some of our Ndau cultural arts performance practices. Because I could not identify an expert linguist who is knowledgeable in both English and Ndau languages, my interpretation of given texts in sections such as those used by people who get possessed by *mermaid* spirits causes considerable uneasiness as I grapple with fears that my study could fail to come to a clear conclusion.

Finally, being a *bona fide* member of the Ndau ethnic community, as well as the first Ndau person to teach indigenous African music in tertiary institutions in both South Africa and Zimbabwe, some participants were reluctant to freely express their views, suspecting that I was trying to establish how 'unknowledgeable' they were. I overcame this challenge by regularly declaring that I do not know everything, hence my request for their input. I then emphasised that the final product was not an individual one, but a community effort that would make all of us very proud once indigenous musical arts are accepted as a viable curriculum alternative for primary school learning in Zimbabwe.

6.6 INSIGHTS GAINED FROM THE STUDY

This section focuses on the educational benefits to be gained from my quest to fuse indigenous African musical arts practices with the current westernised primary school music education curriculum in Zimbabwe. In this intermarriage between western and traditional African musical arts practices, my study provides a framework to mitigate epistemological xenophobia, cultural exclusions and the academic subjugation which indigenous African knowledge systems have endured since colonial settlement in Africa more than a century ago.

It is imperative to keep in mind that the presence of some 'western-educated' African music educators in our midst, masquerading as 'reformed and modernised' indigenous African cultural arts exponents, are compromising the dissemination of authentic African music education and philosophical practices among contemporary African generations (Nzewi, 1999, 2001, 2003, 2005). Some of them lack the much-needed cultural mandate to speak for or on behalf of any African musical arts practices because they were not raised in the indigenous African way where music is a critical context-based education ingredient of the African philosophy of human-making. Authentic culture-informed African musicians are born, nurtured and schooled in African socio-cultural and environmental ecological set-ups where one's cultural 'roots' are unquestionable. To avoid the exploitative appropriation of traditional African musical arts knowledges, Nzewi (2001, 2003, 2007, 2008) suggests maximum adherence to the strict use of traditional epistemologies as basis for music education curricula. He also encourages the establishment of regulatory boards to oversee and monitor the practice of cultural arts performances in Africa.

With these caveats in mind, the fusion of indigenous African and westernised musical arts content materials and pedagogical practices in the contemporary Zimbabwean education system has the potential to:

- Assist contemporary music educators in rethinking the purpose of their professional mandate in the face of growing negativities against the value, applicability and use of indigenous African musical arts resource materials in the development of an inclusive music education curriculum for Zimbabwe. It is argued that such a fusion has the potential to instil reasonable understanding [in community members, teachers and learners] of the existence of multiple perspectives of human knowing that it could be shared by different cultural groups as educational activities in the school curriculum.

- Provide a strong foundation for music education scholarship and curriculum development aimed at equipping learners (primary, secondary and tertiary) with artistic competences that should enhance individual capacity to perceive and respond to the expressive qualities of both traditional African and western music through listening, performance and composing songs. In this study, the idea to promote maximum learner involvement in music making processes reflects Green's (2008) views on the limited contribution that the learning of music in formal westernised classroom environments makes to the development of learners' technical ability to create music for national consumption. Instead, learners are exposed to a lot of theoretical explanations and little of no exposure to musical performance presentations (Dargie, 1998). According to Green (2008), [when asked to comment on the relevance of school music education programmes later in life], the majority of music students testify that "the music education they received at [westernised] school[s] is [generally] unhelpful, or worse still, detrimental" (Green, 2008:3). Thus, through participation in music making processes, learners could become active creators and performers as opposed to being passive recipients of music knowledge (De Corte, 2003).
- Regulate African modes of knowledge production (Omolewa, 2007) as learners begin to uncover valuable cultural traits that are embedded in some of these musical arts performances, leading to the declaration of indigenous knowledge systems (IKS) as a theoretical framework going through intellectual transformation but still useful in the study of social sciences in the 21st century and beyond. In this context, learners and teachers become detectives of cultural arts intelligences as they interpret various modes of knowledge construction vis-à-vis culture-informed pedagogical preferences in multicultural educational set ups.
- Promote teacher and learner empowerment to understand the importance of analysing the value of knowledge produced within local communities, why they believe in it, and ways to evaluate its curriculum structure. For instance, given the

general thrust among Ndau people that family 'productivity' is measured by the number of individuals who get possessed by the *mandlozi, zvipunha*, *zvimworoni* and *zvidzimba* spirits, it is critical that music educators and students within the Ndau ethnic community should find opportunities to explain why they think such belief systems are important in their lives. They also need to explain ways to evaluate the validity of such knowledge in relation to the westernised musical arts practices offered in the same curriculum. If not, the rejection of knowledge practices like these could be [rightly or wrongly] taken as an extension of cultural arts marginalisation. Explanations like these could be the beginning of the understanding that knowledge is a social construct that may not necessarily be universal because certain truths may not be applicable in all human societies.

- Help contemporary communities to realise that there is an absolute need for educators to become researchers regardless of the educational levels at which they teach. Informed by this insight, I presume it probable that teachers and students would begin to understand the existence of multiple epistemologies which they could then use as part of their multicultural approach to music teaching and learning, assisting learners to interpret meaning from different perspectives. In the case of indigenously informed music education curricula, teachers and students assert their freedom from Eurocentric predetermined arts practices that usually distance them from their authentic indigenous cultures and traditions. For them there is the opportunity for ideological cleansing, erasing from their minds the falsehood that indigenous African musical arts practices were synonymous with paganism. In this regard, cultural and epistemological understanding would help educators to recontextualise traditional modes of knowing for possible application in the contemporary Zimbabwean primary school education system.

6.7 RECOMMENDATIONS

Based on the findings of this study, I make recommendations for future research, for educational practice and for the future training of music educators in order to respond to the ever-changing educational needs of contemporary Zimbabwean society.

6.7.1 Recommendations for future research

The findings of my study suggest that future research could perhaps:

- Investigate the belief in ancestral spirits and the effect that this might have on learners' academic performance.

- Explore the ways in which young children construct their identities in the face of cultural arts dynamism and / or marginalisation.
- Determine whether intercultural learning promotes or hinders the effective delivery of music education curriculum under the stewardship of non-specialist teachers.
- Investigate the challenges faced by non-specialist teachers in the mentoring of music education students.
- Identify the variables affecting the development of multicultural music education curriculum development in Zimbabwe.
- Identify strategies and/or techniques for the effective teaching and assessment of marimba ensemble performance to elementary learners in Zimbabwe.
- Explore the cultural diversity as democracy-in-making through instrumental performance music education instruction.
- Examine or evaluate the use of mentorship models in the training of primary school music educators in Zimbabwe.
- Determine the impact of school-based student-teacher practicum supervision as part of music educator training in Zimbabwe.

6.7.2 Recommendations for practice and future training

The findings of my study indicate that, in general, music teaching in several Zimbabwean primary schools is unsatisfactory. The inclusion of indigenous African instrumental performance as substantive curriculum content could, therefore, be regarded as an insurmountable challenge unless the variables impacting on the teaching of music in Zimbabwe are addressed as a matter of urgency. The majority of teachers judge themselves as minimally competent as regards the teaching of music. Because of this, their attitude to their job is negative. Their perception of their abilities is often reflected by other teachers and school management personnel, with the latter making no effort at all to ensure that these teachers acquire the requisite competence and/or that music teaching in their schools satisfy the standards stipulated in the CDU curriculum framework.

With this in mind, I would like to make the following recommendations:

- In order to fully realise the value of indigenous African musical arts knowledges in the contemporary primary schools' music education curriculum in Zimbabwe, music educators need to have a positive attitude towards the subject. Without the inner motivation to improve the quality of music teaching in schools, the desire to include musical arts knowledges from local communities, shall remain an unfulfilled dream. This can be achieved by assisting teachers to realise the value and importance of

music in the social development of learners. It is critical that teachers are re-educated regarding the role of music in uniting people of diverse socio-political and cultural backgrounds. As a country evolving from a separatist system of governance, it is also imperative that teachers need to rethink the communicative value of music as a tool to denounce social imbalances, and that they realise that music teaching in schools could be an be a very powerful social transformation tool.

- From my analysis of the information gathered during my fieldwork, I now realise that the majority of primary school music educators in Zimbabwe lack self-confidence, self-esteem and self-respect as regards their role as music teachers in schools. Several teachers resented their colleagues' views of them as less valued staff members because their subject is regarded as unimportant. By implication, their presence in school is merely nothing but auxiliary. This challenge could be partially addressed by school heads who should stand firm, regularly announcing that music educators are equally important members of the staff establishment. More resources, such as textbooks, instruments and performance regalia, should be allocated to those teaching music as a way of showing appreciation of the value of music in the primary school curriculum.
- The Curriculum Development Unit (CDU) should make sure that syllabi for music are revised regularly to avoid the circulation of outdated and philosophically biased music education curricula in schools. It is also imperative that CDU provides syllabi much earlier in the year to ensure that teachers have the time to prepare teaching plans before the start of the school year. Workshops on syllabus interpretation, performance strategies for unfamiliar instruments, as well as multicultural approaches to music teaching in the contemporary Zimbabwean education systems should be provided to make sure that teachers use appropriate teaching strategies for lesson delivery.
- The government of Zimbabwe, through its various district education departments should establish resource centres for music as a means to procure music instruments and teaching / learning aids but also to establish them as sites where indigenous African cultural arts exponents can interact with teachers and learners to share performance skills and ideas. Regular workshops that could be presented by experts in the field of music education should also be arranged and local musicians should be encouraged to assist in the manufacturing of indigenous African instruments to subsidise costs. This recommendation is given as an insight drawn from my involvement in music education programmes in Zimbabwe [during my tenure as the District Resource Teacher (DRT) responsible for manpower development in

Chimanimani district]. I discovered that the resource centre that we established as MURETA (Music Resource Teachers Association) more than 10 years ago is still improving the teaching of music in the majority of primary schools in Chimanimani district. The centre provides interactive opportunities with music education specialists from various universities and teacher training colleges. Non-specialist music educators in the district could also attend music coaching clinics. I would like erect similar facilities where teachers and learners could learn more about indigenous music, and/ or learn to play African musical instruments.

- Moreover, considering the fact that the majority of primary school music educators in the country are generalist teachers with limited specialisation in music teaching, it is the government of Zimbabwe thatshould create bursary opportunities for staff development and/or arrange in-service training for those non-specialist music educators who wish to upgrade their qualifications through further studies (Kennedy, 2005; Fraser *et al*., 2007; Nota, 2010). Partnership programmes with prominent universities in neighbouring countries such as South Africa could also be organised in order to improve the quality of music educators in Zimbabwe. Music academies should be established in different parts of the country to create more opportunities for enrolment towards upgrading the status of music as both an academic discipline and a communal endeavour that will promote greater understanding of cultural arts values in post-colonial Zimbabwean communities.
- Music education specialists should be appointed to monitor the development of music education programmes in schools as well as to provide non-specialist teachers with technical guidance regarding teaching strategies for given music education parameters, such as composition and instrumental performance. Teachers should also be encouraged to establish associations similar to the Music Resource Teachers Association (MURETA) in the Chimanimani District, which was established more than a decade ago. Through such associations, music educators would have regular contact with one another and will be able to share ideas on the teaching and evaluation of indigenous music.
- Although the recommendations stated above are aimed at improving the teaching of music in Zimbabwean primary school in general, the issue of including indigenous African instrumental performance as a substantive component of the music education curriculum in the country requires the services of competent specialist music educators. It is my position that the true potential of a multi-cultural music education curriculum cannot be entrusted to the non-specialist music educators who are currently in charge of music teaching in several Zimbabwean primary schools. Not

only are they pedagogically inept because of their inadequate pre-service training they are ill-equipped for the initiation of musicological ideas in learners. In this regard, it is most likely that learners may not derive any benefit from their teaching, resulting in a total lack of progression with regard to the acquisition of either simple or complex musical skills. Until specialist teachers are seconded to each primary school in the country, the teaching of music in Zimbabwe shall remain an irritating 'add-on' in most schools.

- In the last instance, it is imperative that curriculum designers should take note of differences between indigenous African and Western music education systems and approaches. These differences have considerable educational implications, hence, curriculum designers and music educators in Zimbabwe should realise that "…people [have different] ways of making their music [that] need to be listened to, heard and utilised as a basis for arts education in Africa and …beyond (Oehrle and Emeka, 2003:39).

Through the implementation of the recommendations cited above, the situation in Zimbabwean primary schools' music teaching is bound to improve.

6.8 CONCLUSION

My study towards the use and applicability of indigenous African instruments in the development of primary school music education curriculum for Zimbabwe identified a number of critical education issues that need urgent attention. It remains my contention that the current westernised primary school curriculum has continued to promote western arts civilisation even after the attainment of political independence almost four decades ago. In my view, the current primary school curriculum is perpetuating musical arts hegemony, favouring the former coloniser and, in the process, alienating indigenous Zimbabwean from their traditional cultural arts practices. As a result, contemporary learners in Zimbabwe lack self-confidence regarding the viability of local musical arts activities, regarding such performances as primitive.

My desire to find appropriate avenues toward the accommodation of indigenous African instrumental performance as a substantive primary school music education resource is proportionally related to my belief that participation in cultural arts activities makes learners aware and proud of their ethnic identities. Such awareness and pride, I would argue, are especially critical during this period: since culture dynamism is threatening the existence of authentic ethnic communities of the world I devoted my study to the identification of Afrocentric approaches to music teaching and songs that could be used as resource materials in the teaching and assessment of indigenous African instrumental performance practices which form part of primary school music education.

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Addendum A: Ethics clearance certificate

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

RESEARCH ETHICS COMMITTEE

CLEARANCE CERTIFICATE	CLEARANCE NUMBER: **HU 16/10/01**
DEGREE AND PROJECT	PhD Introducing marimba music as part of the school curriculum in Zimbabwe
INVESTIGATORS	Mr C Nota
DEPARTMENT	Humanities
APPROVAL TO COMMENCE STUDY	01 January 2015
DATE OF CLEARANCE CERTIFICATE	6 June 2017

CHAIRPERSON OF ETHICS COMMITTEE: Prof Liesel Ebersöhn

CC

Ms Bronwynne Swarts
Dr Sello Galane
Prof Jan Nieuwenhuis

This Ethics Clearance Certificate should be read in conjunction with the Integrated Declaration Form (D08) which specifies details regarding:

- Compliance with approved research protocol,
- No significant changes,
- Informed consent/assent,
- Adverse experience or undue risk,
- Registered title, and
- Data storage requirements.

Addendum B: Letter of Permission from the Ministry of Primary and Secondary Education

All communications should be addressed to "The Secretary for Primary and Secondary Education"
Telephone: 799914 and 705153
Telegraphic address : "EDUCATION"
Fax: 791923

ZIMBABWE

Reference: C/426/3 Manicaland
Ministry of Primary and Secondary Education
P.O Box CY 121
Causeway
Harare
ZIMBABWE

30 May 2016

Charles Nota
Muchadziya Primary School
P. Bag 2031
Chimanimani

RE: PERMISSION TO CARRY OUT RESEARCH IN: CHIMANIMNI, CHIPINGE AND MUTARE DISTRICT: MANICALAND PROVINCE

Reference is made to your application to carry out a research at the above mentioned districts in Manicaland Province on the research title:

"THE USE OF INDIGENOUS AFRICAN INSTRUMENTS IN THE DEVELOPMENT OF PRIMARY SCHOOL MUSIC CURRICULUM FOR ZIMBABWE."

Permission is hereby granted. However, you are required to liaise with the Provincial Education Director Manicaland, who is responsible for the schools which you want to involve in your research. You should ensure that your research work does not disrupt the normal operations of the school.

You are required to provide a copy of your final report to the Secretary for Primary and Secondary Education by December 2019.

E. Chinyowa
A/Director: Policy Planning, Research and Statistics
For: **SECRETARY FOR PRIMARY AND SECONDARY EDUCATION**
cc: PED – Manicaland Province

Addendum C: Letter of permission fro the Ministry of Higher and Tertirary Education

From the Office of the Secretary for Higher and Tertiary Education, Science and Technology Development

All official communications should be addressed to:
"The Secretary"

Telephones: 795891-5, 796441-9, 730655-9
Fax Number: 733070
Telegraphic address: "EDUCATION"

ZIMBABWE

Reference:

MINISTRY OF HIGHER AND TERTIARY EDUCATION, SCIENCE AND TECHNOLOGY DEVELOPMENT
P. BAG CY 7732
CAUSEWAY

29 November 2016

Muchadziya Primary School
P. BAG 2031
CHIMANIMANI

Dear Mr Nota

RE: REQUEST OF AUTHORITY TO CARRY OUT A RESEARCH ON "THE USE OF INDIGENOUS AFRICAN INSTRUMENTS IN THE DEVELOPMENT OF PRIMARY SCHOOL MUSIC CURRICULUM FOR ZIMBABWE": MINISTRY OF HIGHER AND TERTIARY EDUCATION, SCIENCE AND TECHNOLOGY DEVELOPMENT

Reference is made to your, letter in which you requested for permission to carry out a research on **"The use of Indigenous African Instruments in the development of Primary School Music Curriculum for Zimbabwe".**

Accordingly, please be advised that the Head of Ministry has granted permission for you to carry out the research.

It is hoped that your research will benefit the Ministry and it would be appreciated if you could supply the office of the Permanent Secretary with a final copy of your study, as the findings would be relevant to the Ministry's strategic planning process.

MIN. OF HIGHER & TERTIARY EDU SCIENCE & TECHNOLOGY DIRECTOR (HUMAN RESOURCES)
2016 -11- 30
P BAG 7732, CAUSEWAY ZIMBABWE

S. Nhenjana (Mr)
A/Director – Human Resources
For: PERMANENT SECRETARY

Addendum D: Letter of permission from PED – Manicaland Province

All communications should be addressed to
"The Provincial Education Director Manicaland"
Telephone: 64216, 64279, 64280
Telegraphic address:
"EDUCATION"
Fax: 60356
http://www.moesc.gov.zw

ZIMBABWE

Ref: P/C/426/3 Manicaland
Ministry of Primary and Secondary Education
Manicaland Provincial Office
Cabs Building, Cnr H. Chitepo &
R. Mugabe Road
P.O Box 146
Mutare
Zimbabwe

31 May, 2016

Charls Nota
Muchadziya Primary School
P. Bag 2031
Chimanimani

RE: PERMISSION TO CARRY OUT RESEARCH IN CHIMANIMANI, CHIPINGE, AND MUTARE DISTRICT: MANICALAND PROVNCE.

Reference is made to your application to carry out a research in the above mentioned schools in Manicaland Province on the research title:

"THE USE OF INDIGENOUS AFRICAN INSTRUMENTS IN THE DEVELOPMENT OF PRIMARY SCHOOL MUSIC CURRICULUM FOR ZIMBABWE."

Permission is hereby granted. However, you are required to liaise with the District Schools Inspectors for the above named Districts, who are responsible for the schools which you want to involve in your research.

You are required to provide a copy of your final report to the Provincial Education Director for Manicaland by December 2016.

MIN. OF PRIMARY & SECONDARY EDUCATION, MANICALAND PROV.
EDUC. OFFICER PLANNING
31 MAY 2016
P.O. BOX 146, MUTARE
ZIMBABWE 20-64223

Mr. B.B.MUNYEZA
A/ Provincial Education Director
MANICALAND PROVINCE

Addendum E: Letter of permission from the DED- Chimanimani District

All communications should be addressed to
"The Provincial Education Director Manicaland"
Telephone: 64216, 64279, 64280
Telegraphic address:
"EDUCATION"
Fax: 60356
http://www.moesc.gov.zw

ZIMBABWE

Ref: P/C/426/3 Manicaland
Ministry of Primary and Secondary Education
Manicaland Provincial Office
Cabs Building, Cnr H. Chitepo &
R. Mugabe Road
P.O Box 146
Mutare
Zimbabwe

31 May, 2016

Charis Nota
Muchadziya Primary School
P. Bag 2031
Chimanimani

RE: PERMISSION TO CARRY OUT RESEARCH IN CHIMANIMANI, CHIPINGE, AND MUTARE DISTRICT: MANICALAND PROVNCE.

Reference is made to your application to carry out a research in the above mentioned schools in Manicaland Province on the research title:

"THE USE OF INDIGENOUS AFRICAN INSTRUMENTS IN THE DEVELOPMENT OF PRIMARY SCHOOL MUSIC CURRICULUM FOR ZIMBABWE."

Permission is hereby granted. However, you are required to liaise with the District Schools Inspectors for the above named Districts, who are responsible for the schools which you want to involve in your research.

You are required to provide a copy of your final report to the Provincial Education Director for Manicaland by December 2016.

MINISTRY OF EDUCATION
E.I CHIMANIMANI EAST
- 1 JUN 2016
P.O BOX 80
CHIMANIMANI, ZIMBABWE

Mr. B.B.MUNYEZA
A/ Provincial Education Director
MANICALAND PROVINCE

Addendum F: Letter of permission from Mary Mount Teachers' College

MARYMOUNT TEACHERS' COLLEGE

Memorandum

To: HOD – Academic Subjects and "PSB"

From: The Principal

Date: 30 November 2016

Subject: **Authority to Carry Out Research on "The Use Of Indigenous African Instruments In The Development of Primary School Music Curriculum For Zimbabwe": Mr Nota**

The above subject matter refers.

Please be advised that Mr Nota has been granted permission to carry out research in institutions of Higher Learning. In this regard the researcher has chosen Marymount as one of the institutions to do his research.

Kindly allow him to interact with the music students and or lecturers in your department.

Thank you

P. Silitshena

P. Silitshena
PRINCIPAL

THE PRINCIPAL
MARY MOUNT TEACHERS' COLLEGE
30 NOV 2016
P.O. BOX 20, N. HARE
ZIMBABWE TEL: 020-64734

Addendum G: Letter of permission from the District Administrator – Chimanimani

Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage

Correspondence should not be addressed to individuals

Tel: 263 26 2251/2
Fax: 263 26 2569

Office of the District Administrator
Chimanimani
Box 20
ZIMBABWE

REF:ADM/13

01 June 2016

TO WHO IT MAY CONCERN

RE: INTRODUCTORY LETTER FOR MR NOTA C.

The above is pertinent.
Reference is made to the attached letter from the University of Pretoria introducing Mr Nota C, a PhD student in the Faculty of Education at the highlighted learning institution.

Kindly assist him in any way possible to carry out his research necessary for his graduation.

Your co-operation in matters of this nature is always appreciated.

T. Nengomasha
For District Administrator
CHIMANIMANI

CC: OPC –FYI
CC ZRP –FYI
CC CEO- CRDC FYI

Addendum H: Letter of inviting participants

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

Department of Humanities Education

Dear Participants

My name is **Charles Nota** and I am currently enrolled for my PhD (Humanities Education) at the University of Pretoria. I would like to invite you to participate in a study aimed at gaining understanding on the curriculum development process focusing on the use of indigenous African instruments as part of the primary school curriculum for learners in Zimbabwe. I also aim at capturing elements that can be used in developing a curriculum development framework for facilitating the inclusion of indigenous African instruments in the westernised music education programme in Zimbabwe. This letter seeks to explain my study to you in order that you make an informed decision to participate or not.

- **Title of the research:** Introducing marimba music as part of the school curriculum in Zimbabwe.
- **Purpose of the study:** To develop a curriculum development framework that offers primary school learners opportunities to acquire instrumental performance skills using indigenous African philosophy as part of classroom music education activities in Zimbabwe.

Participation in this research project will involve the following;

- Providing data on the nature of schemes of work, lesson plans and assessment tasks such as the learners class exercises, tests and individual and group projects;
- Observation of lessons; and
- Participation in an in-depth semi-structured interview on:

a. What is the nature of the current school curriculum regarding cultural significance of indigenous African musical performances in the Zimbabwean education system?

b. What are the educational implications of using culture-inclined resource materials in the Zimbabwean music education curriculum?

c. Which pedagogical competences (skills and knowledge) are required of music educators to facilitate African instrumental teaching and assessment as part of music education curriculum for Zimbabwe?

Please note the following:

- The sessions will be recorded by means of audio-tape and verbatim transcriptions of the conversations will be typed, analysed and quoted in the final dissertation. Prior to

processing the data, I will send the participants a copy of their typed interview and accord them an opportunity to review it if they choose to.

- Your identity will be protected and your privacy protected.
- Your responses to the interview will be treated confidentially.
- Participation in the study is strictly voluntary and you are allowed to withdraw from the research process anytime even without giving reasons.

Declaration (To be completed by the participant)

Having read the attached request for consent, I declare that I am fully aware of the nature and purpose of the study to be conducted by Charles Nota and I agree to take part in the research project. I also agree to the publication of the research findings, subject to anonymity and confidentiality.

_____

Signature of Researcher

_____

Signature of Research Participant

Date: _____

Addendum I: Consent Form – Institutional

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

Department of Humanities Education

INFORMED CONSENT FORM – INSTITUTIONAL

We, the undersigned, hereby agree that the study, as specified below, may be conducted by **Charles Nota** in the manner as explained and agreed below:

- **Title of the research:** Introducing marimba music as part of the school curriculum in Zimbabwe.
- **Purpose of the study:** To develop a curriculum development framework that offers primary school learners opportunities to acquire instrumental performance skills using indigenous African instruments as part of classroom music education activities in Zimbabwe.

Detailed activities to be performed:

- Scrutinising information contained in documents such as schemes of work, lesson plans, tests and group performance activities in the selected learning institution in Zimbabwe.
- Conducting in-depth interviews with experienced music educators, pre-service teacher trainees on attachment on:
    a) What is the nature of the current school curriculum regarding cultural significance of indigenous African musical performances in the Zimbabwean education system?
    b) What are the educational implications of using culture-inclined resource materials in the Zimbabwean music education curriculum?
    c) Which pedagogical competences (skills and knowledge) are required of music educators to facilitate African instrumental teaching and assessment as part of music education curriculum for Zimbabwe?
    d) How can such knowledge derived from the use of indigenous African instrumental music in the Zimbabwean primary school curriculum be applied in other similar African arts education contexts in Southern Africa?

To be completed by the individual / person duly authorized to sign

- **Name of institution:**
- **Name of individual:**

Do you grant full consent for the study to be conducted? Tick your answer.

Yes____ No____

1. The undersigned parties further agree that no compensation will be payable and that all research associated cost will be covered by the researcher.
2. The undersigned parties acknowledge that participation in this research is through purposive selection but the participant may choose to withdraw at any stage.
3. The undersigned parties understand that anonymity will be respected and that no names of participants and learning institutions will be revealed.
4. The undersigned parties further agree that this form would save to fully indemnify University of Pretoria and the undersigned researcher against any future claims resulting from the specified study.
5. The undersigned parties further agree that no material of any kind, including data and research findings, obtained or resulting from the study would be passed onto any third party or used for any purpose other than specified in this form, except with the written consent from the University of Pretoria.

_____

Signature of researcher

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Signature of supervisor

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Signature of representative of institution

Date_____

Addendum J: Interview Schedule

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

Department of Humanities Education

- **Title of the research:** Introducing marimba music as part of the school curriculum in Zimbabwe.
- **Purpose of the study:** To develop a curriculum development framework that offers primary school learners opportunities to acquire instrumental performance skills using indigenous African philosophy a part of classroom music education activities in Zimbabwe.

I would like to thank you for taking time to meet with me today. My name is **Charles Nota** and I want to talk to you about your experiences of teaching instrumental performance in primary schools in Zimbabwe as well as in the surrounding communities.

With this study, I aim to gain understanding on the curriculum development framework for music education in the post-independence Zimbabwe with particular reference to the applicability and use of indigenous instruments as part of classroom activities. The goal of the project is to capture elements that can be used to develop a curriculum framework that includes music resource materials from various cultural and ethnic groups and possibly; find out how best such information could be used as part of the music education learning program in Zimbabwe.

The interview should take approximately an hour and half. Although I will be taking some notes during the session, I cannot write as fast enough to get everything down. Therefore, I shall record the session. The transcribed version of the interview will be availed to you for your perusal to change or add any relevant information you think could have been left out. All responses shall be treated with strictest confidentiality. You are further reminded that you may end the interview at any time.

Any questions regarding what I have just explained?

Are you still willing to participate in this interview?

_____

Signature of the interviewee

_____

Signature of the interviewer

Date_____

Place of Interview_____

Duration of the Interview_____

Age of the interviewee_____

Gender_____

Work Experience_____

Grades taught_____

Highest level of education attained_____

Other academic and professional qualifications_____
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Is there anything else you think we may share before we end this session?

Addendum K: Interview questions

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

Department of Humanities Education

Section A*:* *Cultural significance of indigenous African instruments and their educational implications*

1. Kindly share with me your experiences as an indigenous African Ndau cultural arts exponent and instrumentalist.
2. Are there spiritual connections between the living and the dead?
3. According to your cultural philosophy, what is the value of instruments in the communication process between the living and the dead?
4. Do you think these instruments are important in other life experiences apart from spiritual appeasement?
5. To what extent do you think instrumental performances shape your cultural identity?
6. To what extent do you think cultural performances promote unity among people in the same ethnic group such as the Ndau?
7. Do you think indigenous African instruments are important educational tools for contemporary learning in Zimbabwe?
8. Given the situation that not all learners in the same class come from the same tradition, how do you think the inclusion of indigenous instruments as part of the school curriculum shall be accepted by learners from other religions as well? If not, how do you think this could be solved?
9. Kindly tell me about the relevance of cultural arts festivals such as *Amandlozi, Zvipunha, Zvimworoni, Chidzimba, Nyamusoro,* in today's post-independence Zimbabwean society.
10. Do you participate in these festivals? If not, state the reason(s).
11. Do you expect your children to participate in any of the previously mentioned cultural arts activities?
12. What is your response / reaction should any other primary school teachers give as examples songs from these cultural festivals as part of their teaching activities in a class where your child is admitted?

Section B: *Pedagogical approaches, curriculum development and systems of transmission*

1. Are there specific teaching strategies to use when teaching indigenous African instruments at primary school level?
2. Has indigenous African music been part of your school curriculum?
3. What are your views regarding curriculum development for music education in the post-independence Zimbabwe?
4. To what extent to you think the current music education in Zimbabwe resembles African musicological perspective in the primary school curriculum?
5. To what extent do you think the current Zimbabwe Primary School Music Syllabus (ZPSMS) document resembles western music education philosophy?

6. What are the factors to consider in order to facilitate the inclusion of indigenous African instruments into the existing westernised music education program of Zimbabwe?
7. Has music as a subject been included in the Master Timetable for your school?
8. Are you consulted in the design of primary school cultural arts activities of your local primary school?
9. Are your children given written activities and assignments as homework?
10. How often do you give music tests for your class?
11. Do you assess instrumental performance abilities for your learners? If not, what is the reason?
12. Is music examinable at the end of the primary school phase (Grade 7)? If not, what is the reason?
13. What is the Government of Zimbabwe's position regarding the teaching of music in Zimbabwean schools?
14. What is the Government's position regarding culture education in schools?
15. Is there a clear policy in Zimbabwe regarding cultural transmission in schools and communities?
16. In your opinion, how do you think curriculum development for primary schools' music should be structured?
17. How can music educators teach indigenous instrumental performance in schools?
18. What knowledge and skills are required of primary school teachers in order to be able to teach indigenous instrumental performances effectively?
19. How can the knowledge derived from indigenous local communities be shared with other learners elsewhere in Zimbabwe and the whole region of Southern Africa?
20. Is there anything more you would like to add?

I will be analysing the information I am collecting from different respondents in the next 6 months. Should you wish to review and revise your contribution before the final compilation of results, I will be glad to send you a copy at your earliest convenience.

Thank you for your time. Enjoy your day.

Addendum L: Participant observation guide

Venue…….

Cultural Function……..

Institution /
school……

Date ……

Observation of indigenous African instrumental performance in formal education contexts

Indicator: Some indigenous African instruments are perceived as precursor to spiritual possession.

Critical questions:

- Is there a relationship between indigenous instrumental performance and spiritual possession in the African ethnic community?
- What other contextual variations help to increase the value of indigenous African instruments in traditional villages in Zimbabwe?
- Are there opportunities for novice instrumentalists to learn performance skills during the course of the festival?
- What systems of instrumental pedagogical approaches could be transferred to primary school music learning in contemporary Zimbabwean schools?
- How is assessment of achievement in instrumental performance done in formal teaching and learning environments?
- How can the knowledge derived from the indigenous Zimbabwean cultural context be applicable elsewhere in Southern Africa?

Elaborations: (any relevant information, puzzles, points that need clarification)

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Reflections……

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Concluding remarks……

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Addendum M: Document analysis guide

Name of Researcher: Charles Nota

Title of the research: Introducing marimba music as part of the school curriculum in Zimbabwe.

Purpose of the project: To develop a curriculum development framework that offers primary school learners opportunities to acquire instrumental performance skills using indigenous African philosophy as part of classroom music education activities in Zimbabwe.

Data Needs	Document Type	What to observe
Policy documents	Culture policy	• What does the policy reveal on strategies used by the government of Zimbabwe to promote the performance of cultural arts milieu in the country? • What detail does the document offer in form of curriculum frameworks and guidelines on the use of culture-inclined music resource materials for classroom teaching in Zimbabwe? • Are there other formal documents that have similar functions as the policy document? If the answer is YES, please clarify.
Syllabus	The Zimbabwe Primary School Music Syllabus (ZPSMS)	• To what extent does the ZPSMS represents cultural arts education or primary school education program in Zimbabwe? • How far does the document provide comprehensive pedagogical approaches to the teaching of music in the Zimbabwean multicultural education system? • How is assessment and evaluation of music education instruction prescribed in the ZPSMS?

Addendum N: Glossary

Term	Definition
Kusosera mhongo	A Ndau cultural function to invite ancestral spirits to ordain traditional healing powers
Bira	An indigenous Shona function to appease ancestral spirits
Mbuya	Shona term referring to one's grandmother
Sekuru	Shona term referring to one's grandfather
Mudhombo	A Shona term referring to Zimbabwean snuff made out of tobacco
Mahon'era / mazembera	Phonoaesthetics
Kubika musambo	Creating music
Kukodzeka musambo	Preserving music
Kuyanika musambo	Analysing the nature and content of music
Kukwenenzvera musambo	Identifying pedagogies for teaching music
Nyanzvi yemangoma	Mother musicianship
Mandlozi	Ndebele / Zulu speaking spirit
Nyamusoro	Spirits associated with mermaids from rivers
Zvipunha	Spirits associated with female ancestors
Zvimworoni	Spirits associated with mermaids from the river
Zvidzimba	Spirits of hunters
Vadzimu	Ancestors
Kuzvina	dancing
Kuimba / kuemba	singing
Vasikana / asikana	Girls