AFRICAN MUSIC IN THE FET CURRICULUM:
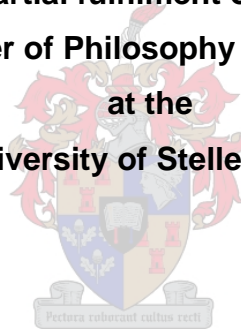# AN INVESTIGATION INTO TEACHING STRATEGIES AND THE DEVELOPMENT OF A TECHNOLOGICAL RESOURCE

by

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**Thesis presented in partial fulfilment of the requirements for the
Degree of Master of Philosophy (Music Technology)
at the
University of Stellenbosch**

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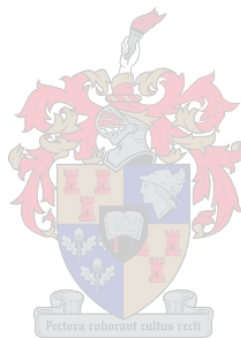**CO-SUPERVISOR: Mr.Theo Herbst**

December 2005

DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature: ………………………………………….   Date: …………………….

ABSTRACT

The South African Department of Education (DoE) recently introduced a new curriculum for schools. This curriculum, namely Curriculum 2005 (C2005), and later revised as the National Curriculum Statement (NCS), is functional at a national level in South Africa and claims to be a more equitable curriculum than its predecessor by incorporating a philosophy that accommodates all South African learners from diverse cultural and ethnic backgrounds. C2005 (NCS) promotes the principles of outcomes-based education (OBE) and shows a high regard for the Constructivist Learning Theory. In 2006 teachers will be expected to implement the Further Education and Training (FET) Band of the NCS.

This study critically investigates C2005 (NCS) with the view to an improved understanding of multicultural education. The focus then turns towards music education by reviewing suggested teaching practices for multicultural music education. Following this is a thorough exploration of several approaches for the teaching of music from diverse cultures with an examination of the various appropriate models for music teaching. However, certain issues arise within the South African context as to whether music teachers have had the necessary preparation for the effective implementation of the prescribed music syllabus of the FET band.

The prescribed music syllabus of the FET band includes a variety of musical genres and styles. This analysis culminates in a reflection on African music, which includes an investigation of how African music functions within traditional African societies and an approach for the effective transmission of African music in schools is proposed. Also, arising from numerous reviews concerning the teaching of African music, are opposing convictions that afford the reader an opportunity for creative thought.

The lack of adequate didactical resources for the teaching of African music has resulted in a keen interest by the author in employing technology for instructional purposes. This study concludes by exploring recommendations concerning the design of an effective instructional programme that relies on technology and discusses the development of an appropriate technological resource for the teaching of African music.

OPSOMMING

Die Suid-Afrikaanse Onderwys Departement het onlangs 'n nuwe kurrikulum aan skole bekendgestel. Hierdie kurrikulum, naamlik Kurrikulum 2005 (K2005), en later die Nasionale Kurrikulum Verklaring (NKV), is van toepassing op nasionale vlak in Suid-Afrika en maak daarop aanspraak om 'n meer regverdige kurrikulum as sy voorganger te wees deur 'n filosofie te bevat wat alle Suid-Afrikaanse leerders uit verskillende kulturele en etniese agtergronde akkommodeer. K2005 (NKV) bevorder die beginsels van Uitkoms Gebaseerde Onderwys (UGO) en vertoon 'n hoë affiniteit vir die Konstruktiewe Leerteorie. Dit sal van onderwysers verwag word om in 2006 die Verdere Onderwys- en Onderrigband van die NKV te implementeer.

Hierdie tesis ondersoek K2005 (NKV) krities met die oog op 'n verbeterde begrip vir multikulturele onderwys. Die fokus skuif dan na musiekopvoeding met 'n oorsig oor voorgestelde onderwyspraktyke vir multikulturele musiekopvoeding. 'n Deeglike bespreking van verskeie benaderings vir die onderrig van musiek van verskeie kulture volg dan, asook 'n ondersoek oor verskillende toepaslike modelle vir musiekonderrig. Sekere kwessies ontstaan egter binne die Suid-Afrikaanse konteks waarby daar gevra word of musiekonderwysers oor die nodige voorbereiding vir die effektiewe implementering van die voorgeskrewe musiekkurrikulum van die VOO-band beskik.

Die voorgeskrewe musiekkurrikulum van die VOO-band sluit 'n verskeidenheid musiekgenres en -style in. Hierdie analise word gevolg deur nadenke oor Afrika musiek, wat 'n ondersoek insluit na die wyse waarop Afrika-musiek binne die tradisionele Afrika-gemeenskap funksioneer. Voorstelle vir die benadering van Afrika-musiek in skole word gemaak sodat die effektiewe oordrag van Afrika-musiek verseker sal word. In hierdie bespreking word teenstrydige opinies wat na vore kom in die talle oorsigte oor die onderrig van Afrika-musiek, voorgehou. Dit bied die leser 'n geleentheid tot kreatiewe denke.

Die gebrek aan geskikte didaktiese bronne vir die onderrig van Afrika-musiek het gelei tot 'n groot belangstelling by die navorser oor die gebruik van tegnologie vir onderrigdoeleindes. Hierdie studie sluit af met 'n ondersoek na die ontwerp van 'n effektiewe onderrigprogram wat op tegnologie gebaseer is, en met 'n bespreking van die ontwikkeling van 'n geskikte tegnologiese bron vir die onderrig van Afrika-musiek.

ACKNOWLEDGEMENTS

My sincere thanks go to my parents, Nino and Emi Mangiagalli, for their continued support throughout this study and to Dr Mariaan du Preez-Briggs, colleague and friend, for her avid enthusiasm and interest in my thesis.

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CHAPTER

1

INTRODUCTION

1.1   BACKGROUND TO THE STUDY

The year 1994 was one of both anxiety and tremendous joy for the people of South Africa. For the first time in the long history of our country there was a hope of a democratic future for all citizens – joy because all people were equal: Black, Coloured, Asian and White. But there was anxiety among many Whites because of the possibility of violent acts by those who had been formerly suppressed. Now more than ten years later South Africa can be proud of having had a peaceful transformation. However, the question is: how much "transformation" has in reality taken place, or is it all just on paper?

Politically we witnessed the National Party (NP) being succeeded by the African National Congress (ANC). Socially we adhere to our fate as the "Rainbow Nation". Academically we welcome our diversity of cultures into the classrooms. Can we here too, in practice, show pride in our new multicultural education?
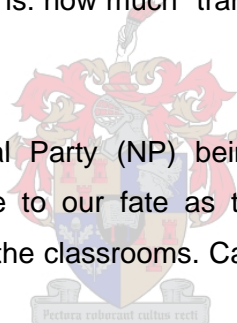
1.1.1 Education in the Past

The foundation for the South African education system since the first school in the Cape in 1658 until the pre-democratic era (i.e. prior to 1994), was the Western education system. This first school, and a second in 1663, were established under Jan van Riebeeck and both were recorded to be "multiracial" (Hlatshwayo 2000:104).

However, an education system emerged during colonial South Africa (1835-1910) and was continued during independence under the National Party (1948-1994). Before 1994 this system was organised as follows:

- Nineteen different educational departments separated by race, geography and ideology (Hauptfleisch 1998:12)
- Under these departments learners would be prepared for various roles they would play in future society according to their social, economic and political situation i.e. at the

prosperous end of the scale, white South Africans would receive the most financial investment by the government and would be educated with the aim of being the capitalists in society; at the bottom end of the scale, black South Africans would receive minimal financial investment by the government and would only be taught basic skills to serve as labourers in society. Between these extremes were the Coloureds and the Indians (Mungazi & Walker 1997:24 and De Villiers 2000:10-12).

Established under this system was a paradigm of social and racial relationships that remained as the *modus operandi*. It was designed to serve the interests and needs of the colonial society, which at that time was to promote the exclusive political power of the Whites. The aim was to ensure their socio-economic power and at that time the system thrived, but it sowed the seeds for major conflict with the Africans for the future (Mungazi & Walker 1997:24).

Yet, concurrently with formal Western education, an informal education functioned on a social level in groups within non-Western[1] cultures. Westerners viewed this educational process as irrelevant because of its lack of structure and formal curriculum content. As soon as a child could walk, the education began - learning the basic components of the culture and society, and how to function in them. The child was taught by example and precept, and moral values played a very important part of this education. This system had a holistic approach to ensure the individual's capabilities as a functioning member within society (Mungazi & Walker 1997:26).

When South Africa's democratic government took over in 1994, they inherited a divided and unequal educational system (Mungazi & Walker 1997:44, Hlatshwayo 2000:104, Hauptfleisch 1998:12 and DoE 2002a:4). There were also social, economic and political injustices that prevailed. South Africa was in dire need of national development and required a system that incorporated both a liberal and a social democracy.[2] To achieve this state, there would first have to be a social transformation, which could only be initiated by reform in education (Mungazi & Walker 1997:44).

One solution to remedy the unjust system would be to devise a way of linking the past and the future by recognising the value of all the old traditions, while simultaneously acknowledging the new. However, the "add and stir" approach in which the new is simply accommodated into the old might result in a particular culture being taken as the norm, what is labelled as "cultural imperialism and ethnocentrism". Another term associated with the "add and stir" idea is the

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[1] Although this term seems to generally conceptualise others in a negative way by suggesting that they do not belong (Kwami 1998:161), in context, it merely refers to cultural groups that do not stem from Western traditions and beliefs.

[2] Liberal democracy refers to a personal freedom that relates to the issues associated with human rights, while social democracy implies an equality of all people (Steyn 2004:99).

"melting pot" approach, where all diverse cultures are blended together to create a new unique national style. However we should consider for a moment whether we want a new unique South African style. Does each diverse South African group not deserve to value its own traditions as unique, rather than only being an influence on a new national style?

1.1.2 Education at Present

Presently, this required educational transformation is in progress. By 1997 a decision was made to replace, what is referred to as, the Apartheid Education by an Outcomes-Based Education (OBE) (DoE 2002b:2). The vision for South Africa is to develop "literate, creative and critical citizens", who lead "productive, self-fulfilled lives in a country free of violence, discrimination and prejudice". This vision is to be realized through "lifelong learning, training and development to empower people to participate effectively in all the processes of a democratic society" (WCED 2000:4).

The first step in achieving this vision is the reformation of education, and thus the development of Curriculum 2005 (C2005). Initially the idea was to phase this new OBE curriculum into all bands at academic institutions by the year 2005, hence Curriculum 2005. However, due to certain limitations of resources/teaching materials and infrastructural backlogs, the time has been extended (DoE 2002b:2).

This curriculum is supposed to be more equitable and appropriate for the inclusion of all South Africans from diverse cultural and ethnic backgrounds and is based on the following principles (DoE 2003:1):

- Social transformation
- Outcomes-based education
- High knowledge and high skills
- Integration and applied competence
- Progression
- Articulation and portability
- Human rights, inclusivity, environmental and social justice
- Valuing indigenous knowledge systems
- Credibility, quality and efficiency.

There is no doubt that C2005 was founded on the ideas of democracy and equality. Whether a reconciliation between the commitment to equality on the one hand and quality education on the other could be achieved during this transitional phase, is debatable. Steyn (2004:106) claims that

the majority of the population did not have access to quality education and still does not. Within the South African context there is more of a focus on equal education than quality education because of the unjust past (Steyn 2004:107). He does not suggest how to solve this dilemma, but leaves the reader with the thought that "equal education initiates the process of transformational education, while quality education promotes educational transformation" (Steyn 2004:110).

1.2   CURRICULUM 2005

Curriculum 2005 rests on the foundation of outcomes-based education (OBE), whereby the process of learning and the subject content are considered to be equally important (DoE 2002a:10). Of note is that there also has to be a shift in pedagogy and learning theories. Prior to Curriculum 2005, the behavioural learning theory and the doctrine of innate ideas were influential in forming ideas about learning. These concentrate on learners as passive listeners accumulating knowledge as it is presented to them (WCED 2000:11).

OBE encourages an approach where the learner is central and focuses on learning through co-operative activities. It is linked to a constructivist theory where the learners are viewed as active constructors of their own knowledge through problem solving (WCED 2000:18). Levels of achievement are spelt out as learning outcomes that are to be assessed at the end of the learning process (DoE 2003:2).

The National Qualifications Framework (NQF) is a system for establishing a cohesive and credit-bearing educational qualification across all levels of education and training, nationally (WCED 2000:104). The NQF has identified eight levels and three bands. This has been set out in Table 1.1.

Table 1.1: The National Qualifications Framework: An Overview (WCED 2000:104)

BANDS	NQF LEVELS	QUALIFICATION
Higher Education and Training (HET)	8 7 6 5	Doctorates Higher Degrees and Professional Qualifications First Degrees and Higher Diplomas Diplomas and Certificates
Further Education and Training (FET)	4 3 2	Further Education and Training Certificate Grade 10 - 12
General and Education Training (GET)	1	General Education and Training Certificate Grade R - 9

Curriculum 2005 is the school part of the NQF (i.e. GET and FET bands). The GET Band is depicted in Table 1.2.
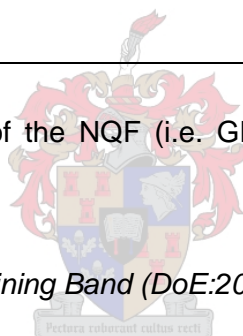
Table 1.2: General Education and Training Band (DoE:2002a:17-18)

	PHASE	GRADE	SUBJECTS
General Education and Training Band	Foundation	R – 3	Literacy Numeracy Life Skills
	Intermediate	4 – 6	Language Mathematics Natural Sciences Social Sciences
	Senior	7 – 9	Technology Economic and Management Sciences Life Orientation Arts and Culture
	GET Certificate at the end of Grade 9		

Grades 1 – 3 undertake learning activities centred around the above-mentioned three areas, while in Grades 4 – 9 learning activities are expanded to the compulsory eight Learning Areas.

The FET band is offered by Schools, Technical and Community Colleges, Private Providers, NGOs, and any other Training Centres.

In the FET band, there are now eight Learning Fields that serve as the core curriculum for the FET Schools.[3] Of these there is a specified combination of subjects and choice that learners make in order to make them eligible for the FET Certificate at the end of Grade 12 (DoE 2002b:10). These eight Learning Fields for schools have been expressed in Table 1.3.

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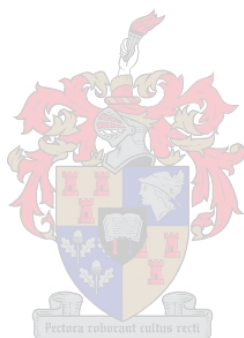
[3] The South African Qualifications Authority (SAQA) has categorised twelve Learning Fields in the FET band (Hoek 2001:1.9 and Brown 2005). The DoE (2002b:10) has chosen eight of the twelve Learning Fields that are applicable in schools and each school offers the Learning Fields according to the learner community it serves (Brown 2005).

Table 1.3: Further Education and Training (DoE 2002b:10)

	GRADE	LEARNING FIELDS	SUBJECTS
Further Education and Training Band	10 - 12	Communication and languages	- Languages
		Arts and Culture	- Dance - Music - Visual Art - Speech and Drama - Design and Graphic Art
		Human and Social Studies	- Life Orientation - History - Geography
		Physical, Mathematical, Computer and Life Sciences	- Mathematics - Mathematical Literacy - Physical Science - Biology - Information and Communication Technology (ICT)
		Agriculture and Nature Conservation	- Agricultural Science
		Business, Commerce and Management Sciences	- Accounting - Economics - Business Economics - Compu-Typing
		Manufacturing, Engineering and Technology	- Motor Mechanics - Electrician Work - Technical Drawing
		Services	- Travel and Tourism - Hotel Keeping - Home Economics
	FET Certificate at the end of Grade 12		

The four Learning Fields excluded from the school option are (Brown 2005 and Hoek 2001:1.9):

- Education, Training and Development
- Law, Military Science and Security
- Health Sciences and Social services
- Physical Planning and Construction.

The GET band of Curriculum 2005 is already in place in schools at a national level, while the FET is soon to be incorporated with the Grade 10 learners of 2006 (DoE 2002b:6).

C2005 was reviewed in 1999 after teachers had expressed concerns when it was first introduced into schools at the Foundation Phase in 1997 (WCED 2005:2). The "Revised National Curriculum Statement Grades R – 9" for the GET phase (DoE 2002a) and the "National Curriculum Statement Grades 10 – 12" for the FET band (DoE 2003) were developed from the reviewed curriculum. The National Curriculum Statement (NCS) is based on the same principles of C2005 and, at present, consists of 29 subjects. The Department of Education (DoE) is still to develop and distribute Subject Assessment Guidelines, which express the minimum internal and external assessment requirements for each subject. These are due to arrive at schools in September 2005 (WCED 2005:3).

As a result of these revisions, the term "Curriculum 2005" is gradually falling out of use in the educational environment and is being replaced by the acronym "NCS". However the reader should note the following:

- The change in name of the curriculum is a recent occurrence
- The term C2005 appears in some DoE documents and relevant literature
- C2005 and the NCS are founded on the same principles.

The author has therefore decided to use the term "C2005" when referencing literature written before the revision of the curriculum, the acronym "NCS" when referring to the present day and "C2005 (NCS)" when referring to the principles and ideology of the curriculum.

1.3   MOTIVATION FOR THE STUDY

The background information provided thus far clearly shows that South Africa is in a stage of transition and transformation in its educational system. The new syllabus for the FET is now available and it is the music syllabus of this FET curriculum that is the focus of this thesis.

The motivation for the study is twofold. The author is a music teacher and is thus in the position of having to implement the FET music syllabus soon. It is therefore of personal benefit to the author to investigate the curriculum in the hope of gaining a thorough knowledge of it. The other reason for the study became clear once the investigation of the music syllabus began. This was the African music aspect of the syllabus. The author obtained her Bachelor of Music degree a few years ago and it included only a very brief introduction to African music; thus she felt that she lacked the knowledge to teach African music to learners at school level. She also felt that there would be other music teachers who could benefit from the research.

1.4   RESEARCH QUESTIONS

The focus of this study is on the Music Syllabus of the FET band (DoE 2003). Some questions arise when investigating this syllabus:

1.4.1 Multicultural Education and Multicultural Music Education

> Are music teachers equipped to deal with the changed programme of study?

The challenge is to incorporate a multicultural component into music lessons, as regards content and process. It is necessary to examine the concept of Multicultural Music Education, along with its relevant philosophies and proposed models that could be applied in the school environment, in the hope that some ideas would be helpful to music teachers.

1.4.2 FET Music Syllabus

> What does the new FET music syllabus entail?

A thorough investigation of the Learning Outcomes and the Assessment Standards of the FET music syllabus will aid teachers in preparing themselves as knowledgeable music facilitators of the new curriculum.

1.4.3 African Music

> What is African music and what should a Western-trained teacher know about African music and its teaching strategies to teach it at a standard that would prove to be acceptable?

The FET music syllabus incorporates the teaching of musical skills and knowledge by exposure to Western classical music, African music and other global music. This thesis investigates issues specifically surrounding the teaching of African music south of the Sahara. The methodology and didactical nature of African education from an ethnological point of view is investigated. The outcome of this will yield a manner of teaching that promotes a unique multicultural (African) approach to music teaching in the South African formal music educational environment. Geoffrey Poole (1999:334) so eloquently concludes:

> No doubt that African music has enormous treasures to offer materially – in its polyrhythmic techniques, hocketing textures, attitude to the perception of repetition, vocal sonorities, call-response activities and unfamiliar instrumental resources. These treasures are seldom transferable directly; thus the challenge is to understand how such music relates in its own terms (not as "exotic" extra) to African sensibilities and feeling, to custom and to fundamental spiritual needs – and then to try and see how the warmth of that relationship might be transformed to benefit our own post-everything situation.

1.4.4 Technological Resource

> Are resources available to teachers to promote the successful implementation of the FET music syllabus?

Resulting from this study is a practical aspect that incorporates the use of technology to aid teachers with the African component of the music syllabus. There will be an investigation into the technological side of preparing the product, which will then be combined with the methodology of the appropriate teaching strategies to produce an authentic approach towards the study of African music. Naturally, it is imperative that the technology be used effectively as an instructional tool, not for mere reinforcement of a concept, and should be prepared in such a way that there would be minimal teacher preparation, or possibly even involvement. The aim would be to make such a teaching aid available to music teachers in order to assist them in teaching African music.

1.5   AIM OF THE STUDY

The author hails from the Western Cape and has noted that the WCED has not offered sufficient in-service training specifically for music teachers to familiarise them with the FET music syllabus. A training session was held during the 2005 June/July school holiday where teachers from the same subject areas got together to discuss the implementation of the FET band for 2006 with a

WCED employee. At the music training session it was mentioned that some changes are still to be made to the present FET syllabus received by teachers and that hopefully the final draft will be available by December 2005. However, this uncertainty of music content led to much dissatisfaction by music teachers who felt that having a workshop about the present FET syllabus was a waste of time. There were also many questions that could not be answered by the WCED representative, one of which was the standard of music for learner entry level into music as a subject in Grade 10.

Unfortunately this thesis cannot be expected to solve these problems. The aim therefore of this study is to act as an aid and a resource for current music teachers who do not have knowledge about African music and African teaching strategies so as to better prepare them for the implementation of the African component of the FET music curriculum in 2006. Please note that all mention of African music throughout this thesis refers to the music of cultures found in sub-Saharan Africa only.

1.6 RESEARCH METHODOLOGY

It should be emphasised that this study is not an ethnomusicological study, but rather a literature review of writings and on-line documents concerning multicultural education, multicultural music education and African music. The divergent nature of this study progresses from research hailing from the vast field of education to the specific focus on the concepts found in African music and the relating teaching-learning strategies. It should be noted too that this study has the purpose of informing music teachers to the extent that they can implement the FET music curriculum successfully. It is not an investigation of African music as such, but merely serves as a knowledge basis from which teachers may draw.

After an exhaustive review of literature, it was necessary to collect suitable resource material that would be of value for music teachers. This is presented as a technological resource. However, the author is aware of the lack of technology in some schools and has had difficulty obtaining statistical information regarding this from the WCED and DoE.

1.7 THESIS OUTLINE

Chapter 1 serves as a broad introduction into the educational situation of South African including a brief look at the past and how the present NCS evolved.

Chapter 2 presents some perspectives on multicultural education. These include the advantages of multicultural education and suggestions as to how multicultural teaching methodologies might be employed for effective teaching. Although some of these perspectives are obtained from

research conducted within the United States, they are not specific to the American society. The author has commented on the implication of these perspectives when applied to the South African context.

Successful transmission of multicultural music education should combine the inclusion of a variety of culturally diverse materials with the appropriate multicultural teaching-learning strategies. One important issue pertaining to the teaching of music from various cultures is its purpose. Teachers need to be clear as to why they are teaching music from various cultures. A dilemma relating to multicultural music education philosophy is presented and explores the choice between teaching music for its own sake or using music as a tool to achieve extra-musical goals. This has an impact on certain concerns for multicultural music education practices, hence the presentation of existing multicultural music education models.

Chapter 3 investigates the ideology of C2005 (NCS) and briefly discusses African Philosophy and Indigenous Knowledge Systems. It attempts to explain these phenomena in terms of their applicability to the school environment by providing some practical solutions and poses the challenge for teachers to find ways of linking the school environment with the home environment of learners.

Chapter 4 is structured around African music and the tension that exists between teaching traditional African music and music that is relevant to the learner's environment as imposed by the technology age. The rest of the chapter is devoted to the actual understanding of the constructs of African music and the need for the analysis thereof for a better understanding. Various notational systems that have already been used for African music are explained.

Chapter 5 is devoted to investigating the design of an effective instructional programme and discusses the technological resource developed for this study.

Chapter 6 summarises the findings of this study. A conclusion is reached through the investigations that were done during this study and recommendations are offered for the continued efficacy of music teaching in the FET band. Suggested future studies in the field of multicultural music education and music technology are listed, which brings the chapter to a close.

This thesis is accompanied by a set of compact discs containing activities where African music is used as a tool to develop musicianship in the user. These activities are specifically aimed at learners in Grades 10 – 12 and have been recorded in Addendum A.

CHAPTER 2	MULTICULURALISM AND CURRICULUM 2005 (NATIONAL CURRICULUM STATEMENT)

2.1 INTRODUCTION

Curriculum 2005 (C2005), later revised as the National Curriculum Statement (NCS), is an outcomes-based education (OBE) system that provides opportunity for learner-centred learning. It is the South African national core curriculum that pursues the vision of developing "a prosperous, truly united, democratic and internationally competitive country with literate, creative and critical citizens leading productive, self-fulfilled lives in a country free of violence, discrimination and prejudice" (DoE 2002a:4).

The underlying principles of this vision are in accord with the values as stated in the *Manifesto on Values, Education and Democracy* (DoE 2001:12-16), namely democracy, social justice and equity, equality, non-racism and non-sexism, *ubuntu,* an open society, accountability, respect, the rule of the law and reconciliation. Thus one may conclude that C2005 (NCS) is a curriculum that is true to the ideals of multiculturalism. De Villiers concludes that the ultimate goal of multicultural education is to "equip learners with skills, knowledge, attitudes and values needed for positive interaction in a democratic society" (De Villiers 2000:29). She compares characteristics of multicultural education with the ideals stated in C2005 (NCS) and concludes that C2005 (NCS) is an example of a multicultural curriculum that promotes human rights, tolerance, co-operation and collaboration, value of diversity, equality and equity, redress of previously marginalized cultures and groups and education for democratic citizenship through development of problem-solving and critical thinking skills.

As stated in paragraph 1.4.1 of the research questions, there is doubt as to whether teachers are equipped to teach a curriculum that is charged with multiculturalism. Many teachers received their training prior to the initiation of the new curriculum and thus were not properly prepared to teach according to the demands of multicultural education. The author's intention for this chapter is to explain the concepts of multicultural education and multicultural music education by reviewing relevant literature. Various proposed teaching models are presented, but the author must emphasize that these models are all based on equally valid educational philosophies. The author

therefore has not attempted to prescribe any particular model as "the perfect model", since no such phenomenon exits. The reader is free to choose a preferred model or various models, as his/her unique situation requires. The author aims to promote an awareness of the relevant literature that is available and offer her personal comments and opinions regarding the suitability of these models in the South African context so that teachers will be able to make an informed choice.

2.2   MULTICULTURAL EDUCATION

The NCS explains the curricular requirements at various levels and phases, and describes the desired learner in terms of knowledge, skills, values and attitudes (DoE 2002a:6). Multiculturalism plays such an important role in C2005 (NCS) that it is worth investigating exactly what multicultural education entails. The author believes that multicultural education refers to two phenomena:

- the incorporation of multicultural content within an educational curriculum and
- the teaching approaches used to educate a class of learners who are from a diverse cultural and ethnic background.

These two phenomena lead to certain considerations:

- Goals of the teacher and prescribed curricular outcomes
- Make-up of the class in terms of learners from diverse cultural backgrounds
- Teacher's knowledge of the cultures within the class
- Availability of resources for multicultural education.

Multiculturalism was introduced into some South African schools in 1990 and others shortly after. However, this sort of multiculturalism was merely the admission of learners from various cultures into the same classrooms. There was no attempt to incorporate multicultural content or teaching strategies. C2005 (NCS) has tried to remedy this situation, but the lack of preparing teachers to become culturally competent educators is one of the considerable problems we are still facing in the South African context today. Teacher-training institutions are gradually warming to the idea of including multicultural teaching strategies in the teaching courses of prospective teachers. However as in-service teachers lack this training, suitable workshops are increasingly being presented to address this problem. The question is whether these workshops are actually successful in attaining their goals.

Banks (1995:4) concludes that there is a big gap between the theory of multicultural education and what really happens in practice. At present there are no statistics that could support or contest this statement when applied to the South African educational environment. Banks has formulated five "dimensions" in which multicultural education can be conceptualised. This is a result of his research, which included observations and experiences in the late 1960's in the United States. His hope is that it will lead to a better understanding and implementation of multicultural education that is more consistent with the theories:

- Content Integration: takes examples from a variety of cultures/groups to demonstrate key concepts, principles, generalizations and theories
- Knowledge Construction: describes how knowledge is created and how cultural assumptions, frames of reference, perspectives and biases influence this knowledge
- Prejudice Reduction: explains children's racial attitudes and suggests ways to help children develop more democratic attitudes and values
- Equity Pedagogy: techniques and methods that teachers can use to facilitate academic achievement of learners from a variety of racial, ethnic and socio-class groups
- Empowering School Culture: development of a school culture that includes diverse groups whereby all learners can experience equal education and cultural empowerment.

Cortés (1995:169) also writes of knowledge construction, but with the focus on the mass media, which plays a role in multicultural education, even though most learners are unaware of it. The media can influence the way people process and organise information and ideas during the construction of knowledge. It also plays a very important role in the social construction of race, ethnicity and culture. The challenge is for learners to develop mature ways of exploring and accessing mass media-based multicultural knowledge construction.

One might wonder exactly how these "theories" apply to teaching. Regarding the dimensions by Banks, one can conclude that with some effort and proper planning, teachers are able to implement these suggestions. The NCS takes care of the first dimension. It promotes integration of content from a variety of cultural groups. An example from the FET music syllabus supports this by including the study of African, Indian and Western Classical music. This is specifically geared at the South African context and the distinguished tastes in societal music practices. Knowledge construction, prejudice reduction and equity pedagogy all lie in the hands of teachers. Teachers should take time to get to know their learners in terms of learning preferences and cultural backgrounds. With this knowledge, teachers can provide effective and appropriate learning, teach without offending cultures, show sensitivity towards learners and help them develop into culturally tolerant citizens. These small efforts begin in class, but show results in learners' attitudes and extend to the larger school community where learners feel the freedom to culturally express

themselves without intimidation from other cultural groups. The difficulty with implementing such change in the South African context is that teachers have not been culturally prepared during teacher training courses. They do not have the knowledge of the influence culture has on learning styles and what is or is not acceptable to members of a specific culture. Thus teachers may per chance say or do something that would offend some learners. Unfortunately this knowledge that is needed by teachers is seldom written in a book and rarely spoken about during in-service training courses. The focus of these courses tends to be on the subject content and assessment strategies. South African teachers are in dire need of proper help for multicultural education. This is a major problem South African teachers are facing.

Mehan *et al.* (1995:141) have studied classroom practices in multicultural education and their suggestions overlap somewhat with those in the preceding paragraphs. Their five "generalizations" can guide teachers in planning lessons that can benefit learners from diverse cultural groups. However, these suggestions still need to be personalised by teachers to suit their situation and subject area so as to make them a practise and not just theoretical concepts.

- Academic "rigour"[4] with social support: culturally sensitive features are added to the curriculum with "rigorous" academic value while maintaining high expectations. Focus on comprehension and academic instruction is conducted with scholarship and a system of social support
- Student-centred classroom and discourse organisation: smaller-group instruction, co-operative groups and turn-taking rules that facilitate learner-initiated participation
- Teacher as Ethnographer: teachers are to learn about their individual learners through observation and from their families, and not resort to generalizations of ethnic groups
- Students' knowledge as resource: promotion of ethnic pride and self-esteem by learners bringing their language, culture and knowledge into the classroom, thereby resisting cultural exclusion and creating an inclusive environment
- Adapt general principles to local circumstances: these general recommendations should be modified to accommodate local circumstances, i.e. personalize to suit one's own needs.

Ogbu (1995:585) has identified that there are school failures among some of the minority groups in the United States. His statistics and research show that it is not solely cultural and language differences that cause these failures. He comments on what he labels as *primary* and *secondary* cultural differences. Primary cultural differences refer to those differences that exist within a culture. Secondary cultural differences develop when two cultures meet and there is a

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[4] In this context "rigour" implies strict; thus a programme that is strong on academic content with content-based outcomes.

reinterpretation of the primary differences, or when new types of cultural norms and behaviours emerge.

From these perspectives, some possible reasons why problems in learning may occur include the lack of certain necessary concepts within the culture, differences in language understanding, differences in styles of teaching and learning and conflicts in interpersonal relations that may occur due to cultural misunderstandings (Ogbu 1995:587). Possible ways to help children who are experiencing cultural or language differences are to learn about their cultural backgrounds and to use this knowledge sensitively in class. Ogbu's suggestions reiterate what has already been mentioned regarding what South African teachers need to apply to their teaching. According to Ogbu, multicultural education is based on knowledge of the learners' cultures and languages, noting the differences from the mainstream culture and language and the possible problems that these might generate. Ogbu thus advises a comparison of the language and culture of the minority and mainstream groups, to use his terms. The situation in South Africa is however slightly different in that there should also be a comparison of the cultural and language differences, but it is in fact the minority group that is the mainstream culture in the educational environment. The majority group is actually the disadvantaged group in the educational environment and they are the equivalent of Ogbu's minority group. This truly is a unique situation where the majority group has to adapt to the culture of the minority population. Slowly, but surely, the government is looking at language differences and the effect it has on learning. There is much discourse currently taking place around the implementation of mother-tongue education. The problem, however, is that South Africa has several official languages and the cost of implementing mother-tongue education will be exceptionally high.

Breidlid (2003:95) addresses the language issue in C2005. Research in this field reflects that learners have a more efficient acquisition of knowledge when studying in their mother-tongue, especially in the early years. The Language-in-Education Policy refers to the inherited policy that was in place prior to democracy as filled with "tensions and contradictions, underpinned by racial and linguistic discrimination". Thus access of learners to the education system or their success within it has been affected. The new policy is part of the "building of a non-racial nation in South Africa" and is "meant to facilitate communications across the barriers of colour, language and region", thus creating in learners a respect for all languages (including sign) in South Africa (DoE 1997:1). The policy therefore promotes multilingualism in recognition of our cultural diversity as a valuable national asset. The school can thus either teach in a number of languages, or offer second and third languages as subjects. The policy states that the language of instruction has to be an official language (DoE 1997:2). Breidlid notes, however, that many Black people perceive instruction in an African language as education of inferior quality, due to the fact that historically they were excluded from mainstream education, which was in English or Afrikaans. Breidlid

conducted fieldwork and found that many rural Xhosa schools still use English as a medium of instruction. Thus one can conclude that the language of the minority group has overpowered the South African educational scene (Breidlid 2003:97). Until now,[5] very little has been done about the implementation of this language policy and therefore, for the learners, their home and their school environments seem to be, culturally, of two different worlds.

Moore (1996:69-71) favours a "communitarian" approach and places the emphasis on schools to act as institutions that provide experiences vital for the full development of the learner. Through these educational experiences learners interact both independently and in groups. In the context of multiculturalism, the values of this approach lie in cultural enrichment, but not cultural superiority. Such a "communitarian" approach would supplement the Prejudice Reduction of Bank's previously named "dimensions" in order to achieve in learners an attitude of equality and respect for all cultures. The development of such a "school community" may be a favourable choice for South African schools since the home environment of learners often does not expose them to various cultures and therefore prepare them for post-school activities.

Yudkin (1993:47) distinguishes between "cultural pluralism" and "cultural particularism". The former suggests a variety of cultures within a society. It promotes unity among diverse cultural groups and emphasises those human attributes we share. However, "pluralism" may imply the absence of assimilation in society, which challenges Yudkin's "promotion of unity" concept. "Cultural particularism", on the other hand, focuses on the differences between various cultures. With this in mind, teachers should decide whether they are going to teach "cultural pluralism" or "cultural particularism" and the strengths and weaknesses of each should be examined before implementation. Goodkin (1994:39) embraces overlapping approaches in which she combines "pluralism" *and* "particularism" in terms of content and process, focusing on the commonalities and differences between cultures. Elizabeth Oehrle (Volk 1998:153) prefers the term "intercultural", which incorporates the plurality of cultures in a society, and also its free intermingling in one common school curriculum. However, this intermingling also implies that the various cultures influence each other, which might eventually lead to the loss of cultural individualism and the emergence of one new combined culture. As South Africans we should be proud of our cultural heritage and thus strive to be a nation of one society made up of a multitude of cultural traditions. Thus the author prefers the term multicultural.

Gonzo (1993:49) calls on two contrasting theories of multicultural education that have resulted in multicultural education becoming an American social issue. These two theories are the *melting pot theory* and the *cultural pluralist theory*. The former implies that ethnic groups in the American

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[5] According to news reports during May 2005, the Minister of Education, Naledi Pandor, is looking to implement mother-tongue education. This is eleven years after the 1994 democratic elections.

society adapt to American ways, thereby abandoning the specifics of their own cultural heritage. The latter implies that differences should be preserved and thus requires schools to cater for multicultural education. Gonzo (1993:50-51) continues in her article to deal with issues relating specifically to multicultural education in the United States of America; however, the following four viewpoints may also be of interest to teachers in other countries:

- *Assimilationists*: Ethnic groups must become part of the American life-style; cultural differences are seen as a disadvantage. (*This is a form of discrimination.*)
- *Cultural pluralists:* Acknowledge different groups and adopt multicultural approaches to the teaching and learning process; ethnic diversity is seen as a strength that enhances the American society. (*This may reinforce sense of distinctiveness.*)
- *Anti-racist educationists:* Eliminate stereotyping of minority groups; language use and encounters with learners are free of bias and prejudice. (*This may be just another form of "tokenism", since the phenomenon of multicultural education is used to solve racism and legitimate minority demands. Racism is, however, a societal problem that cannot be solved solely in the school environment.*)
- *Globalism:* Aspect of multiculturalism that includes the world and its diversity. (*This is similar to "cultural pluralism", but on a global level.*)

Each viewpoint discussed by Gonzo has its flaw. In the South African context teachers need to decide (if indeed it is up to teachers) what they want to achieve through their multicultural teaching. Much thought needs to be invested into the phenomenon of multiculturalism in South Africa to truly maintain an equal and united front without sacrificing identity.

2.3 MULTICULTURAL TEACHING-LEARNING STRATEGIES

Teaching-learning style refers to the way teachers teach and learners learn. It is a field of research on its own and its examination is not within the scope of this study. However, some points of interest are presented here.

Findings in this field show that students have different styles and preferences for learning. Teachers need to be aware that there is no one best way for teaching all learners in a class and they should employ a variety of instructional models to attain successful learning for all learners (Lasley & Matczynski 1997:29). According to research, family socialisation practices play an important role in the development of a learning style in a child. This includes the role models in the child's life, teaching styles of the family, types of learning and the way learning is encouraged (Lasley & Matczynski 1997:30).

It is noted that culture does affect learning styles; however, research has not been able to prove that there is a specific learning style unique to everyone in a cultural group. One should not assume that all learners of a gender/racial/ethnic group learn in the same way, or that there is a best way suited for teaching an individual from such a group (Lasley & Matczynski 1997:32). Notwithstanding, some consistencies have become apparent in the learning styles of certain cultural groups. These are labelled as field-dependent and field-independent learners.

Unfortunately locating research findings of this nature in the South African context proved difficult. Lasley & Matczynski (1997:53) and Irvine & York (1995:490) have conducted research in the United States of America, comparing the learning styles of African Americans with European Americans and these studies reveal that African Americans are predominantly field-dependent learners with the following characteristics being highlighted:

- Prefer holistic approaches and view reality in a global manner
- Focus on people: motivated by learning that is orientated around relationships, social behaviour and affective learning
- Focus on group learning: effective in collaborative learning and interested in achievements as it reflects the group
- Effective at oral learning experiences and more proficient in non-verbal communications
- Motivated by lessons that are direct instruction, hands-on learning, and containing personalised subject matter; enjoy energetic learning experiences with active instructional activities
- Prefer concrete reality and approximations of space and numbers
- Show sensitivity to outside environment and are easily distracted

- Prefer inferential reasoning (as opposed to deductive reasoning) and proceed from a top-down processing approach.

It is important to realise that these findings have been summarised from Lasley & Matczynski (1997:53) and Irvine and York (1995:490) and are the result of research done on African Americans. Words like "prefer", "motivated", "focus" and "effective" are used to describe learning styles of African Americans and in no way indicate that it is the rule. However, the reason for inclusion in this study is because they bear a resemblance to the way African music is taught in African cultures, as discussed in Chapter 4.

A thorough investigation would have to be introduced here, drawing from other disciplines and making a comparison of findings on learning styles of all learners from various cultures in South Africa. These results would help with the choice of teaching methodology in a multicultural environment. De Villiers (2000:31-54) discusses multicultural teaching strategies with reference to applicability in C2005 and concludes that the following are effective methodologies to be employed by teachers:

- Direct teaching: presentation of culturally diverse material
- Discourse: verbal communication, conversation and discussion which occur in class
- Role-play: taking on different characters to explore a situation
- Coalitions: integration of multicultural values across all Learning Areas
- Co-operative learning: learners working together in groups.

The message in this discussion is that teachers need to plan carefully. They should know their learners and their preferred learning styles, and then incorporate these diverse styles into the lessons so as to cater for the needs of each learner. Lessons should have learners actively participating, listening in silence, reading for comprehension, discussing in groups, assessing fellow learners and a variety of other activities that allow visual and aural learning. These activities should include content that is relevant, challenging and diverse. This list is by no means exhaustive and provides teachers with a few ideas that can be expanded as they gain confidence and experience.

2.4 MULTICULTURAL MUSIC EDUCATION

In the history of South African music education there were predominantly two institutions which included some form of music education – the schools established by the settlers and the Mission schools founded to spread Christianity. Only Western music was allowed in schools at that time, as indigenous music was deemed inappropriate for educational purposes. Music in these institutions was taught formally to a classroom of children. The music education in the Mission schools consisted mainly of teaching Western hymns and encouraged the introduction of Western instruments. A system of education was inaugurated in 1839. The music taught was of a religious nature and hymns and songs were transcribed into tonic sol-fa (Rijsdijk 2003:10-25).

By 1955 provincial education departments were responsible for education and class music was still the centre of music education. By 1964 the theory of music was introduced. However, music containing elements of Rock, Jazz, African music, Indian music or dance was considered unsuitable with the belief that these "other" music styles could be learnt at home. The Department of Education and Training (DET)[6] started a programme to include music from various cultures within the curriculum, but there was no practical component. In summary, the music education in South African schools rested on the teaching of Western music and Western instruments (Rijsdijk 2003:10-25).

This trend has continued, and will probably continue, until the NCS is implemented fully in all the phases in all schools. However, the views, approaches and philosophies of music have varied over recent years. Jorgensen (2003:77-92) outlines five "images" of music that illustrate the conception and practice of music by musicians and music educators:

- Music as Aesthetic Object: exemplary performances of how music should be produced and sound
- Music as Symbol: signifies how music is perceived
- Music as Practical Activity: performing music
- Music as Experience: the permanent trace left by the impact of music
- Music as Agency: reflection of institutional and personal values.

These five "images" show that there is not only one right way of coming to know, thinking about and doing music. None of the "images" fully satisfy the basis for a curriculum. Music teachers should draw on one, then another, as the need arises, in the interest of their learners and their own objectives. This permits teachers greater freedom in designing and carrying out their

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[6] The DET was the department formerly responsible for the curriculum in Black schools.

programme of study. The music curriculum for FET is a broadly formulated one, allowing the teacher creativity in attaining the objectives. However, the assessment standards are so broad that they seem to require *everything* about music to be learnt within a variety of styles and cultures, including Western, African, and global. [7] The author is caught in a dilemma as far as the FET music curriculum is concerned. She is glad to have the freedom to choose her own lessons and teach according to her own musical philosophy, but at the same time she is wary of what is expected from teachers and learners for the final examination in Grade 12. As of yet, teachers have not been informed of this by the Department of Education. The concern is that information must get out to the teachers as soon as possible so that they can start preparing their Grade 10 learners in 2006. This is imperative since music learning is a lengthy process.

One of the goals of the South African education system, and thus the implementation of C2005 (NCS), is a change in learners' attitudes and behaviours that will lead to a societal change. Teachers do, however, need to be clear on which objectives they should follow: should multicultural music education be used as a vehicle to heal our society and learn tolerance of another culture, or should multicultural music education incorporate the music from various cultures in their own right? A tension might begin to develop between the objectives of the teacher and those of the DoE as to whether music education is about teaching music, or teaching political motives.

Gonzo (1993:49) notes that certain issues arise when talking about multicultural music education:
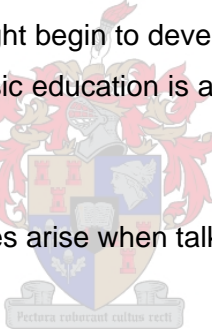
MULTICULTURAL MUSIC EDUCATION	ISSUES
• Multicultural Education as main focus of teaching	• Confusion about the study of music for its own sake
• Teaching the music from other cultures (content)	• Effect on the importance and role of Western art music
• Emphasis on non-musical goals	• Concerns as to the contribution of the aesthetic power of music

From these concerns, Gonzo concludes that teachers seem to see multicultural music education as an "either/or" situation – out with the old, in with the new. This is exactly where South African music teachers need clarity and guidance. There seems to be more ignorance than understanding about the nature, purpose and role of multicultural music education.

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[7] See par. 2.8.2 for the assessment standards of the FET music syllabus.

2.4.1   MUSIC FROM VARIOUS CULTURES

Much literature has been written on the subject of Multicultural Music Education, most of which refers to the teaching of music from various cultures within the North American environment. Most articles written for this purpose propose ways in which music from various geographical areas, globally, can be included in the music curriculum and thus form the "multicultural" component of the curriculum (Campbell 1995, Goodkin 1994 and Sarath 1993). In the South African context, De Villiers (2000:85) agrees with the notion of using culturally diverse materials, but advocates that this should be combined with the appropriate multicultural teaching-learning strategies to achieve the successful transmission of multicultural music education. Kwami (1998:166) takes this idea further saying that critical to the teaching strategies used is the authenticity with which the music of a culture is presented. It should be comprehensive without being what he refers to as "tokenistic".

De Villiers (2000:85) also proclaims that multicultural music education taught in this way aids in educating the youth to play a positive role in our democratic society, which is in agreement with the attitudes and values as stated in C2005 (NCS). Volk's opinion is that merely studying the music of another culture is not enough to promote institutional transformation, solve socio-political problems or to rid the system of oppression (Volk 1998:6). However, Elliott offers a contradictory point of view. He views music as a "cultural symbol" because it is true and unique to that culture and holds certain values, skills and knowledge of that culture (Elliott 1989:12). Thus the educational process of music teaching in a specific culture is also a powerful tool for "enculturation" - becoming a competent member of that culture. Elliott questions the values of a culture that teaches children to play music as it is written, without any deviations, to listen with "immaculate perception" and to ignore the context in which music was created and functions (Elliott 1989:13). He views music as a cultural reflection and argues that, if music education functions as a culture, then it has the potential to change attitudes and behaviours (Elliott 1989:14). However, one should ask whether this is still a logical argument for music education at our FET level where learners are expected to develop musical knowledge and skills, rather than focus on non-musical outcomes.

According to Volk (1998:4), multicultural music education is the teaching of a variety of music cultures in the music curriculum by focusing on ethnocultural characteristics. Campbell (1996:11) reminds us that the literature is vague in defining the term *multicultural music education* and its use merely stems from the ideals of multicultural education, but with the addition of the word "music*".* By 1985 multicultural music education had become synonymous with the teaching of

world[8] and minority[9] music. She distinguishes between *The Multicultural Emphasis* and *The World View.* The former focuses on the study of various cultures, usually found within local communities, and their representative musical styles as integrated with other art forms. The latter is a cross-cultural musical comparative study of various global cultures, usually comparing musical components/elements (Campbell 1996:12-13). Thus, it can be a study of different cultures and then their music (the cultural focus), or a music study with the cultural use of musical components (the music focus).

According to Nettl (1992:6), studying the music of the many world cultures broadens both learners' musical and cultural understanding. Volk expands on this advantage of exploring world music by commenting that it not only teaches learners about the people who made the music, but also (by studying others) imparts to them an insight into themselves (Volk 1998:124). Learners also become more open-minded towards a multitude of musical sounds different from their own and can build up a palette of compositional and improvisational devices from which they can draw when involved in musical experiences. Volk seems to have amalgamated what Campbell has kept apart under the two headings of music focus and cultural focus. However, a consideration would be as to whether teachers realistically have time to cover both focuses in lessons. Volk also states that the exposure to music of different cultures places Western art music in perspective within the global context; that is, assuming teachers have the time to even include the study of Western art music. A superficial introduction to all styles of music has none of these advantages. Could one possibly argue that the music curriculum of the FET band is rather ambitious in trying to achieve what it is meant to in terms of the critical outcomes?

A need exists for us as South African music teachers to know truly which type of music is meant to be taught and the assessment standard for which we need to aim. Technological advances have changed the face of musical composition, performance and listening because of developments in computing, sound recording and synthesis. We also have the media that propagates popular music, resulting in a global musical mix (Jorgensen 2003:10). This is particularly true in the South African context. Is the true traditional music still being practised in communities from which our learners come, or are they subjected to the global mix through media and technologies? Can learners therefore still develop a tolerance through music for their neighbours from different cultures if the traditional cultural music studied in class no longer features in reality? To which music should teachers be exposing their learners? Again, do teachers have the time to include all these music styles into lessons – Western, traditional,

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[8] The music from cultures around the world.

[9] Campbell refers to the music of the cultural groups that are the minority in American society. In a global context it can refer to the cultural groups that do not represent the dominant codes in any society.

popular, global mixes? If not, on what grounds do teachers base their choices? Teachers should be cautious of the development of "cultural imperialism".

Teaching music material from the music of various cultures in the classrooms raises a debate in which one can argue that the music of these various cultures is central to the context in which it exists, i.e. the society or community in which it was created and is performed. By teaching this music in schools (i.e. out of context) the meaning and underlying reason for its existence may be stripped away from the music. Thus, do we still achieve a better understanding of the people that have created it? And does it still serve the purpose of healing our society? Does context still play such an important role at the FET level where the learner is expected to develop musicianship?

2.4.2 REASONS FOR TEACHING MUSIC FROM VARIOUS CULTURES

Reimer (1993:22) talks of a "multimusical culture" which narrows the scope of music from various cultures all over the world down to the music of the cultures present in one's own society. He regards this term as an accurate one for the American society in which there exists an identifiable culture that has its roots in Western tradition, but which is enhanced by the many other cultures within. He speaks of aiming to achieve, within the music curriculum, an appropriate and relevant music literacy level in order to share the many musical experiences in the multimusical culture. The situation in South Africa is similar in that the South African society is also composed of various identifiable cultures. Thus we too should strive to share in the various experiences that are part of our society. Reimer (1993:22) names three urgent musical needs in society:

- Discovering the historical roots
- Honouring and preserving the cultural subgroups
- Exposing citizens to all music so that they have the freedom to share freely in the cultural diversity of an open society.

Reimer's focuses lie with the individual - his/her history and how that individual can express himself/herself within society. Volk (1998:5) has a more inclusive view than Reimer. She sees the individual as part of a larger community and as having relationships with local, global and environmental contexts. Her ideas include the following:

- Diverse learner population: develop tolerance for others and a better understanding of the people making up our society
- Global population: develop an understanding of international relationships

- Ecological interrelationships: foster an understanding of the relationship between people and the earth, develop concern for balance, tolerance, natural resources and respect for other inhabitants of the earth.

The reading thus far points to the urgent need of knowing why we have a multicultural music education included in our South African curriculum:

- Do we value music as a form of human expression, an aesthetic experience and a form of communication?
- Do we treat music as a discipline and learn about it for the sake of music itself?
- Do we include the learning of music of diverse cultures so that we can gather information as to how music exists – the elements of music, and thereby build a language for ourselves?
- Do we use music as a tool to understand our relationships to other people, thus fostering an attitude of tolerance towards others?
- Do we learn music to help achieve an educational aim – the development of critical thought?
- Do we include multicultural music education to be politically correct?

The answers for these questions will differ when answered by teachers from the GET and FET bands and also because teachers have their personal opinions and philosophies about music teaching, regardless of the band in which they teach.

Volk (1998:9) discusses some problems and potentials of multicultural music education. One should not teach music from various cultures just to be "politically correct". The focus of teaching music should be for its own purpose. However, she seems to be contradicting herself in that earlier in this chapter she is referred to as stating that the advantage of learning music from different cultures is to understand the people who make the music. How do learners understand the people who make the music if they approach the music from a conceptual perspective as generally done when specialising in music as a subject? Or, by using the phrase "focus of teaching music", does she imply here that there should be a balance between the two approaches, but just with more weight on the musical elements than on the cultural aspect?

Walker (1990) argues throughout his book that for us to understand the place of music in human life, we have to understand the belief system within which it has been created. These belief systems are developed over many years and those that affect the music are part of the cultural history of any group of people. The belief system relates to concepts of pitch or auditory perception, the supernatural power of music (for example, healing), the music of the spheres, etc.

It is important to keep this view in mind. It implies that music is an invented cultural artefact and we as outsiders can best understand its significance by understanding how music has been nurtured within that belief system. The implication for music teachers is to know that children learn from the experiences they gather while growing up and they then reproduce those same learnt sounds. The problem for them later in school is that "school music" sounds are often foreign to them and seldom exist outside of school. Thus the school experience is unrelated to their world of music sounds and is discarded (Walker 1990:216-220). Therefore we should be patient when expecting children to assimilate sounds that are different from their prior experiences. This leads one back to the questions asked previously regarding the choice of music for teaching: traditional versus popular, art music versus relevant.

Laubscher (1993:67) asks the following questions:

- What is our music?
- How much of the music that we listen to, recreate or compose relates to our daily existence?

On examining these questions, Laubscher concludes that learners should associate more with their society through music functions, social gatherings, songs of worship and compositions involving the community. They should be encouraged to promote local groups and compositions. They should also reach the conclusion that culture is dynamic and should not be expected to conform to specific standards. One should consider why we do music, if we are not willing to share it in our society. There has been mention of the cultural focus, achieving a better understanding of other people, and the musical component focus, which achieves a better musical understanding and insight, but music does not solely exist cognitively. It is an active art form, and should also play an active role in our society.

The situation in the South African society is rather antithetical in terms of participation in societal music activities. Members of certain cultures participate spontaneously in community events where music is always present, while members from other cultures do not.

Leong (1997:155) views multicultural music education as an ongoing process, rather than a product. People from different ethnicities move through various psychological stages towards a social and cultural integration, hence healing society. The author agrees with the ongoing process of multicultural music education, but queries the outcome within a school environment. Can such a process really deliver the intended outcome and make such a big difference of "healing society" in the three years of specialised music study at the FET band or the general Arts and Culture Learning Area of the GET band? This long process of multicultural music education in the school

timetable is limited to just a few lessons a week (depending on the school), which also has to be used for the other outcomes as prescribed for the subject. Can this particular outcome really be achieved?

2.5 MULTICULTURAL CONCERNS

2.5.1 Authenticity and Cultural Context

Volk (1998:6) and Elliott (1989:11) agree that music is not just a universal language and that one should see things in perspective. This implies that music is not instinctively understood, appreciated or enjoyed by anyone outside of the culture in which it exists. Music may be viewed as a "cultural possession", since it is often understood according to the criteria of the society in which it is created. Therefore the teaching of music outside of its culture requires knowledge of the original cultural context, as well as the creative principles that underlie the music and the manner in which this music is transferred to the next person (Flolu & Amuah 2003:93). Elliott (1989:12) places priority on music as a "human practice" with specific skills, understandings and rules. Generally there is an established institution, or educational system, whereby this "human practice" is passed on to the next generation. He mentions teachers, or curricular philosophies, that often also take on the aesthetic approach of teaching music. Elliott criticizes this approach because it excludes the art of music-making, labels functional music as "unmusical" and views music as an object, thereby removing it from its functional or creational context. Shepherd (1996:15) is also dissatisfied with the aesthetic approach, claiming that music is in its own way both social and cultural by nature. Music that exists in the real world must be understood in the context in which it is created and received. It is to the detriment of music if it is allowed in music education classes to be left on a shelf as an aesthetic object. However, one should question both Elliott and Shepherd as to how one might bring that social, cultural or functional context into the classroom. Teachers have to deal with music as a product. It is what they do with that product that is important.

The aesthetic approach as expressed by Reimer (1970:114) focuses on "experiencing the expressiveness of sound" with the belief that this experience is enhanced by understanding the music. Music is experienced, then studied and the re-experienced (Reimer 1970:116). Reimer advocates using "good" and "challenging" music that is obtained from every possible source. His criteria are thus not restricted to Western art music as was exemplified in the aesthetic wave of the eighteen and nineteenth centuries, but he prescribes music of "excellent construction and genuine expressiveness" (Reimer 1970:114). Regarding the aesthetic experience, Reimer also comments that it is an elitist notion to presume that this is only for some people or that it can only be experienced from some types of art (Reimer 1989:111). Nonetheless, Elliott (1992:3)

disagrees with the philosophy that the aesthetic approach follows: that music is aesthetic in nature and that music education is synonymous with aesthetic education. He believes that musical works can provide more than mere aesthetic qualities and that teachers should strive for developing musicianship in their learners by providing learners with opportunities for the acquisition of musical knowledge and musical competencies. He continues to discuss that music consists of a "doer", a "doing", a "something done" and a "context" in which it is done (Elliott 1992:5). One cannot argue with Elliott, but it should be mentioned that none of these four categories of music-making can actually exist without the musical product or work. One cannot "do" if there is nothing to be done, nor can a "context" exist if there is no music produced. Thus one should promote the music work as the feature of music education, with the process of getting there being equally important. Therefore one should not be so quick to criticize the aesthetic approach, but try to look for a balance between these varying philosophies. One might also argue that at the FET level, learners should be focusing on the music product more than on the music-making entirety. These philosophies are possibly more suited to the American general education programme, which differs from our South African academic programme.

These conflicting ideas about music leads one to wonder as to whether it is acceptable to differentiate between different types of music: "music as an art" and "music as part of a cultural practice"? Is it so wrong to recognise the distinction between "music in social context" and "music in artistic context" (Flolu & Amuah 2003:84)? Referring back to Jorgensen (2003:77-92) in her outlining of the five "images" of music as mentioned earlier, there are only some styles of music that exist as aesthetic objects with intrinsic value.

Palmer (1996:127) and Campbell (1996:15) both mention that the repertoire chosen by music teachers to cover their curricular requirements for music from various cultures often include just the introduction and singing of songs from these cultures and/or the discussion of their music, but seldom with reference to a sound recording. This experience for the learners has little meaning, since the song is often removed from its original context and sound source. Also, due to time restraints or lack of resources, one genre of music or a single song is chosen to represent the rich musical body of a culture. It is also noted that music is often considered to be the property of a culture, as it reflects the culture's identity, and teachers should respect this should the group not wish to share it.

Authenticity is a major concern for many (Gonzo 1993, Volk 1998, Campbell 1996 and Palmer 1992). By "absolute authenticity" the following is implied (Palmer 1992:32):

- The performance of music by practitioners of the culture
- The use of cultural-authentic instruments

- Correct cultural language use
- An audience composed of cultural members
- The real setting as used by the culture.

Because Palmer realises that music transferred from its original culture to a foreign environment, such as a classroom, will inevitably lose some of its authenticity, a certain degree of compromise is to be expected. However, the make or break of the matter is to what degree this compromise is acceptable without altering the value of the music as a representative music of the culture. The responsibility rests on the teacher because learners, due to lack of sufficient understanding, are not capable of making allowances for the absence of certain authentic components (Palmer 1992:39).

Both Gonzo (1993:52) and Volk (1998:9) agree on the importance of exposing learners to authentic works. If works are presented in an inauthentic manner, it might strengthen the stereotypical ideas about people from that culture. Noted too is that many cultures associate music with specific functions. This music then loses its cultural meaning when it is transferred out of context. A suggestion is to incite a culture bearer to present the music.

Another concern is whether teachers are musically or pedagogically prepared to teach a curriculum that is charged with music from cultures all around the world. Campbell (1996:18) believes that teachers trained in a Western musical style have the ability to become competent transmitters of music from another culture. Naturally they need to develop the aural and performance skills of a specific chosen culture through careful study and, although they may not know the deep cultural meaning of a musical work, they do have keen and critical listening skills, the potential ability of performing skills and, in time, confidence to lead others to a competent level of authentic performance. This also ties in with the idea of "bimusicality" as discussed by Hood (1960), Nettl (1992) and Shand (1997).

Campbell (1996:17) goes one step further to distinguish between *authentic* and *truly traditional* musical works. Music is a*uthentic* to the people of a culture who perform it. *Traditional* music refers to that which has emerged with little influence of recent cross-cultural components. With this in mind, it is therefore possible for music to be *authentic* but *non-traditional*. Campbell would thus see Palmer's definition of "absolute authenticity" as being authentic, but not necessarily traditional.

From the above concerns regarding authenticity and tradition, many people see a link between music education and ethnomusicology (Hood 1960, Nettl 1992 and Gonzo 1996). This is supported in Livingston's reflection on the three eras in music education, namely referentialism,

realism and relativism. She notes that today in music education there is a tendency towards a philosophy of the latter. The standing of the relativist philosophy is grounded in the belief that musical meaning is dependent on what flows from cultural orientation and stylistic experiences. It also acknowledges a value criterion that has developed over time and from the cultural group (Livingston 1996:186). Nettl agrees with Livingston, but enters through the field of ethnomusicology. For him, this is where there is an overlapping of the fields of music education and ethnomusicology - both share an interest in the way a society teaches its music and the significance thereof in understanding that music. Ethnomusicologists also compare music of various world cultures from a relativistic perspective and seek to understand the message that music brings from its society (Nettl 1992:3-4).

Ethnomusicologists believe in the preservation of traditional music in its original form prior to intercultural influence (in agreement with Campbell's notion of *truly traditional* music). However noted is that this attitude of "purity" derives from a Western ideal. One should also realise that culture is dynamic; thus, influences are unavoidable and form part of the changing face of a culture. Equal importance should therefore be given to the process as well as the musical product (Nettl 1992:4). Application of this notion in the music class might suggest that learners should not be expected to reproduce African music as it should sound traditionally, firstly because there is no such thing as "as it should sound", and secondly because when making music, learners who are not from African cultures will inevitably combine their creativity with influences of other musical styles with which they are familiar, thus exemplifying the dynamic nature of music. One could also directly apply Nettl's ethnomusicological view in the classroom, whereby teachers could highlight the gradually changes that have taken place within the music itself – how the traditional music has changed over time. Although this would make a wonderful lesson, it is a difficult concept to prove with hard facts and appropriate resources that illustrate this dynamism are rare. Agawu (2003b:xix) suggests that a view of African musical activities is constructed "not under the weight of a nostalgic look at the past but through a realistic look at the present".

Another Western view is the idea of music being "good" or "bad", or a "like" or "dislike" for certain music styles. Teachers should aim for learners to comprehend that music is something to be understood and should be seen as part of a society; thus, the "contextualization" of music (Nettl 1992:5). However, Agawu (2003b:xiv) advocates the understanding of African music as a potentiality and not merely as a large body of musical works. He firmly believes that there is no one way to approach the teaching/learning of African music and encourages "a more open, less tutored engagement with African music as a means to an end". The author favours the idea of African music being a "potentiality" and has incorporated this notion into her philosophy for the design of the resource developed to teach African music. This rests on the belief that the principles underlying African music are well suited to being used as a tool for developing

musicianship in a learner. These principles exist because of the nature and contexts of African music, such as oral/aural transmission, rhythmic complexities, etc. and therefore require an African approach.[10] The author therefore disagrees with Agawu and suggests that there is a specific approach to teach African music. True, there might not be "one way" to teach it, but there is one approach that may incorporate many ways. This approach (teaching-learning strategy) is discussed at a later stage.

Volk maintains that greater understanding of the music of a specific culture, or the perception of its meaning, relies on the existence of prior knowledge of the particular culture and the expectations or rules of the music. To understand or perceive the meaning of a variety of music from world cultures, one must have a greater knowledge about each culture and the rules of its music (Volk 1998:6). This statement supports the need for contextualisation of music.

Gonzo's ideal for teachers to fully understand and appreciate another culture's music, is that they should live in the culture as ethnomusicologists do, and enjoy the context in which it has been created (Gonzo 1996:63). This is obviously difficult in terms of reality. However, it is not impossible. Effective substitutes for getting to know and understand music of various cultures include the attendance of workshops and continued in-service training, the observing of master musicians from other cultures in the community, access to a facility that houses multicultural teaching material and following a comprehensive plan for multicultural music education (Lundquist 2002:630). Unfortunately in the South African context, teachers do not presently have a facility that houses such a great variety of appropriate multicultural teaching material. University libraries are generally well stocked with whatever resources are commercially available, but the public seldom has access to these. As of yet, there is also no comprehensive plan available to music teachers. This is possibly something to look at for the future.

In reflecting on the ideal situation, Gonzo (1996:64) questions the validity of judging music only within its own context. She proposes a happy medium to expand what is considered intrinsic aesthetic value, regardless of context. Gonzo raises some questions that allow one to think a little deeper about multicultural music education. She places more emphasis on the intrinsic aesthetic value of music from various cultures than on cultural context, whereas others prefer to reverse this ratio. However, one should be careful of approaching the aesthetic context from too much of a Western perspective: what an African might perceive as "nice", may not necessarily be the opinion of a Westerner. The aesthetic context therefore should be approached without reference to such subjective terms and should rather concentrate on using the music to provide an experience, albeit an "extra-cultural" experience.

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[10] Details of these principles are discussed in Chapter 4.

Gonzo (1996:64) also asks whether in our multicultural society it is correct to build a "normative model" or "ethical consensus". By this it is implied that there should be a standard, prescribed music model that is followed by all teachers. One has to agree that teachers will have their own situation and philosophy to which they will adapt and apply whatever suits them and, as professionals, one can trust that skilled music teachers will have the knowledge and expertise to decide which model best applies to their situation. The author also feels that her research should create an awareness of the relevant literature for teachers so that they can make an informed choice as to the teaching model (or various models) they would prefer to follow. However, one might wonder how many music teachers are aware of the concerns and models that do exist. Only recently has music from world cultures become part of teacher-training courses, so what about the teachers who were trained prior to this? Should there not be a "normative model" that prescribes the teaching of music from world cultures or, at least in South Africa, African music that can act as a guide to help teachers? The NCS is wonderfully written to allow teachers complete freedom to choose their own content, but that is almost the complete opposite of what it is meant to achieve. For teachers who lack the sufficient knowledge of music from various cultures, it would be easier just to ignore the whole problem, as there are very few relevant textbooks, materials or resources available.

2.5.2 Bimusicality

The notion of "bimusicality" was recently born from the interest among ethnomusicologists in the universality of music. This concept is worth investigating and has resulted from today's cultural mixing where individuals participate in various music (Nettl 1992:4). Thus there is a universal nature in all music, i.e. they share common elements, but they are not necessarily used in a universal manner, as Volk (1998:6) and Elliott (1989:11) have mentioned in their opinion about music being (or *not* being) a universal language.

Hood (1960:55-59), in his discussion of "bimusicality", believes that a basic study and training in musicianship is essential for the development of musicality, regardless of the world music culture. Thus, should we want to be "musical" in a culture other than our own, we need to have a basic training of the chosen culture, hence the challenge of "bimusicality". Shand's perspective is that the ideal situation for the learning of music from another culture is for outsiders to become insiders and actively participate in the musical culture until they are fluent members (Shand 1997:47). Thus the word *fluency* implies the notion of "bimusicality", and therefore again strengthens the connection between music education and ethnomusicology. The goal for music teachers, according to Shand, is to broaden the learners' concept of music. Learners should participate actively in authentic music-making activities from various cultures in the hope that they experience music as a diverse human practice (Shand 1997:47).

Hood discusses the difficulties of a trained musician in developing musicality in another culture. The Western-trained musician trying to learn Oriental music has to *unlearn* certain skills such as perfect pitch and notation-bound learning, and *relearn* concepts such as microtonal inflections, or a "liberalizing (of) his aural perception", and learning music through rote and imitation (Hood 1960:56). It may be easier for an untrained musician, who would then not need to *unlearn* certain skills. Other concepts and skills to be developed would include the element of rhythm, technical demands of the different instruments, singing in the traditional style, along with a different vocal production and fluency in the art of improvisation. Obviously these skills must be taught by a teacher who is a master in such music. Hood is adamant that musical expression does not have cultural or racial characteristics that make it inaccessible, so anyone is capable of learning all music.

Worth noting is Hood's comment that if one has a desire to comprehend music of another culture to a level that is not embarrassing, one must persist practical studies in that music until the basic musicianship is secure (Hood 1960:58). Thinking back to one's own basic musicianship training, one realises that it takes quite a few years before that secure level is reached. So, maybe the implication for music teachers is that there is not only a challenge of "bimusicality", but also a challenge of "musicality" (Hood 1960:59).

The notion of "bimusicality" is one that may prove to be advantageous for music teachers in South Africa. Although it may not be the rule, there is a possibility that some learners from a certain culture may have more knowledge of that musical style than the teacher who is from a different culture. Thus an effort should be made by teachers to develop "bimusicality".

2.5.3 Assessment

There is a concern about assessment. Firstly, for assessment to be successful, there is a need for clear goals and definitions of purpose. Especially in the outcomes-based scene, the lack of what Campbell (1996:20) refers to as "hard data" as to the effects of cultural units on student attitudes is likely to lead to the abandonment of such curricular efforts. Campbell's situation specifically translates to the teacher who is fulfilling a music curriculum that aims for extra-musical goals. In the South African context, teachers may have concerns for assessment out of lack of knowledge of the music of a variety of cultures. Teachers should then either opt for developing "bimusicality" for themselves, which would be ideal, but may take a number of years, or assess according to musicianship. The author has chosen the latter and thus does not claim to be teaching African music as such, but uses African music for the development of musicianship.

2.6 SUMMARY

Much necessary information has been presented in a very cursory manner and might be all a bit confusing for the reader. Therefore at this stage, the author would like to summarise what has been mentioned thus far under the heading of Multicultural Music Education (par 2.4) and Multicultural Concerns (par. 2.5):

- Teach music from various cultures to aid in an extra-musical goal:
    - Heal society
    - Learners play a positive role in our society
    - Develop tolerance for all people of various cultures in our society
    - Getting to know the various cultures present in our society
    - Develop enculturation and thereby becoming a competent member of another culture
    - Understand the culture, so that one can better understand the music.

    De Villiers (2000), Elliott (1989), Campbell (1996) and Leong (1997).

- Teach music from various cultures for its own sake:
    - Build a vocabulary of a multitude of musical sounds
    - Places Western music into perspective
    - Develop a music literacy level that allows learners to share in all experiences of the multimusical society.

    Nettl (1992), Volk (1998), Reimer (1993) and Walker (1990)

- Types of music to use for teaching music from various cultures:
    - Traditional
    - Global Mix
    - Popular
    - Music present in our society.

    Jorgensen (2003), Laubscher (1993) and Reimer (1993)

- Authenticity

    Palmer (1996), Campbell (1996), Gonzo (1993 and Volk (1998)

- Cultural context

    Elliott (1989), Shepherd (1996) and Gonzo (1996)

- Teacher training and "bimusicality"
Campbell (1996), Hood (1960), Nettl (1992), Shand (1997) and Gonzo (1996)

- Assessment
Campbell (1996)

These goals and concerns should be kept in mind while reading the following paragraphs regarding the models, philosophies and approaches of Multicultural Music Education.

2.7 MULTICULTURAL MUSIC EDUCATION MODELS AND PHILOSOPHIES

Various models and ideas on how to approach the teaching of music from another culture have been recorded by Campbell (1996), Walker (1990) Jorgensen (1996), Palmer (1996), Livingston (1996), Mang (1998), Laubscher (1993) and Elliott (1989).

Campbell (1996:20-25) names and discusses two models of multicultural music education:

- "The Multicultural Music Model": This is an interdisciplinary in-depth study of cultures present in the learner's immediate environment - the integration of music with other aspects of the culture. Community artists can be used to provide live performances and explain life in the local community outside of school.

  The purpose of this model is for an improved tolerance of ethnic and racial differences. Learners become aware of the existence of cultures and their music within the local community.

- "World Music Model": Musical styles and structures of world cultures are selected for their inherent value.

  The purpose of this model is the cross-cultural comparisons of various human musical expressions with a focus on musical knowledge rather than cultural issues. An appreciation of the many musical expressions of various cultures develops through a discussion of the musical elements.

Walker (1990:221) ponders on the question as to which cultural sounds would be most suitable for educating children musically, especially in light of the cultural mixing that occurs across the world. Two choices are suggested:

- Confining learners to the genuine sounds of one culture
- Approaching music from a pancultural perspective.

The first choice is rather a difficult task because of the exposure of all musics to people of all ages through the entertainment industry and the media, both of which are relentless and pervasive. This choice also rests on a system of apprenticeship, i.e. learning from a practising master, whether in a Western tradition or other societies. The second choice treats the study of one musical culture, then the next, as a single unit within the broad curriculum of music education.

Walker ultimately opts for the *Pancultural Approach* because of the type of institution that American schools are today. This is also true in the South African context. Learners are in a society where there is not only one cultural focus, but rather a mix of various cultures. The *Pancultural Approach* targets the qualities of sound *per se*. For this to be successful the ear should be developed to appreciate the subtleties of the various qualities of sound. After this has been achieved, the unique acoustic properties of different musical cultures can be approached (Walker 1990:222). Thanks to technology, such an approach is possible. We have the knowledge and the production equipment for any sort of sound imaginable. The result of this approach is that children grow up knowing no particular culture very well, but are much more informed about their own and other cultures than in past practices. To a certain extent there is a link here to Campbell's *World Music Model* and the idea of the conceptual study of diverse musical practices.

This model provides the learner with exposure to a multitude of sounds, but is more suited to the primary school level. Unfortunately this model has no place in the three years of FET music. One might wonder, however, how a learner who has followed this model might ultimately benefit musically over a learner who has not.

Livingston (1996:187) suggests two relativist philosophies of music education:

- A high priority is given to the teaching techniques that involve learners in creating music through improvisation and composition. These activities allow for the differing needs and abilities of the learners and encourage discovery-learning and problem-solving. Musically, it leads to the grounding of musical concepts.

- The writing of a musical autobiography and biography helps learners develop a concept of "self and other". This results in a revelation of learners' own musical context within, which is unique to each person and, according to Livingston, is worth exploring.

These two suggestions by Livingston are directly in line with the FET music curriculum where the focus has turned from an emphasis of performing music, to one of creating music and critical reflection.

The teaching of techniques such as mentioned above can aid in finding commonalities of context between various cultural groups, as Nettl (1992:4) proposes with regard to the universality of music. Livingston (1996:189) predicts that society will need certain values and principles to be taught to learners, and will recruit music education to assist. This supports Jorgensen's "image" (Jorgensen 2003:89) of music as an agency, whereby music reflects institutional and personal values, and this again emphasises the urgency of having clear curricular goals for multicultural music education. However, music teachers will not choose this approach should they value teaching music for its own sake as core of the curriculum and not view it as a vehicle to heal society. The NCS is rather prescriptive in its general critical outcomes, but vague in prescribing how to use music to achieve these. This allows the teacher much freedom in choosing a personal philosophy and, therefore, also a model or an approach.

The term "multicultural", as described by Elliott, "refers to the coexistence of unlike groups in a common social system" (Elliott 1989:14). He proclaims that South Africa, although culturally diverse, did not hold true to the ideals of multiculturalism in that there was neither mutual respect nor supportive exchange for enrichment between the different cultural groups. These were his views at the time.

Elliott (1989:14-18) discusses the six curricular models of multicultural music education as proposed by Pratte.[11] However, he favours the last two models, namely *Modified Multiculturalism* and *Dynamic Multiculturalism* because of their conceptual approach toward music of various cultures.

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[11] Pratte, R. (1979). *Pluralism in Education: Conflict, Clarity and Commitment.* Springfield, Il: Charles C. Thomas.

Figure 1: Pratte's Modified Multiculturalism[12]
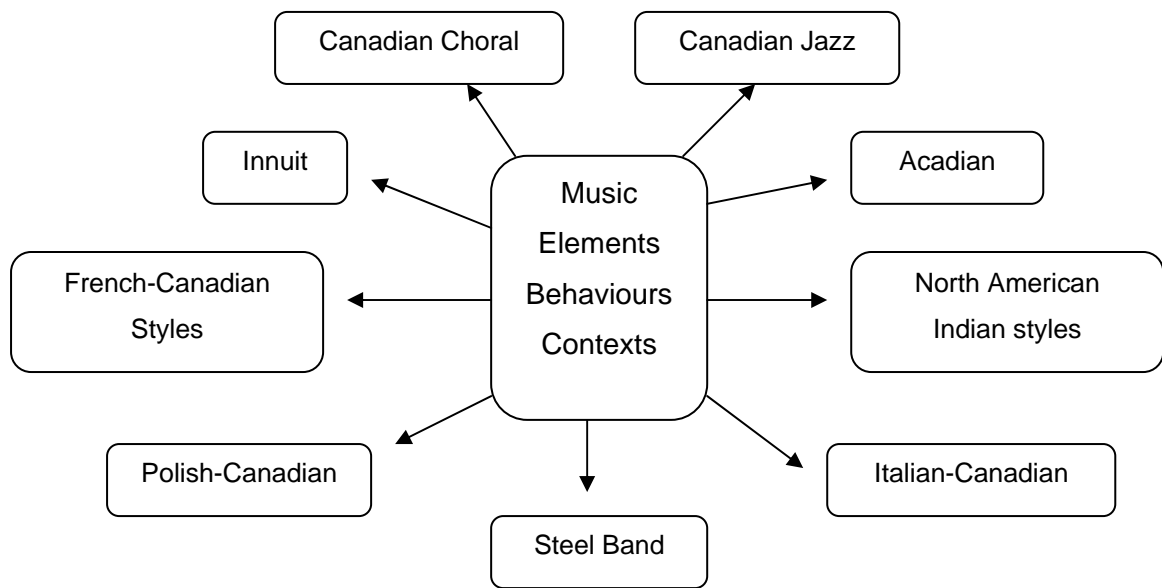
According to Elliott, the model of Modified Multiculturalism is close to his ideal of multicultural music education because the chosen cultures are bound geographically, music is taught from a conceptual perspective and music is taught traditionally as it would be taught by members of the culture. However, the weaknesses are that the styles are limited and that teaching from a conceptual perspective is a Western-based approach (Elliott 1989:17 and Volk 1998:13).

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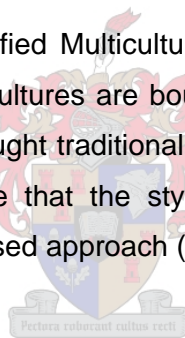
[12] Excerpt from Elliott (1989:15).

Figure 2: Pratte's Dynamic Multiculturalism
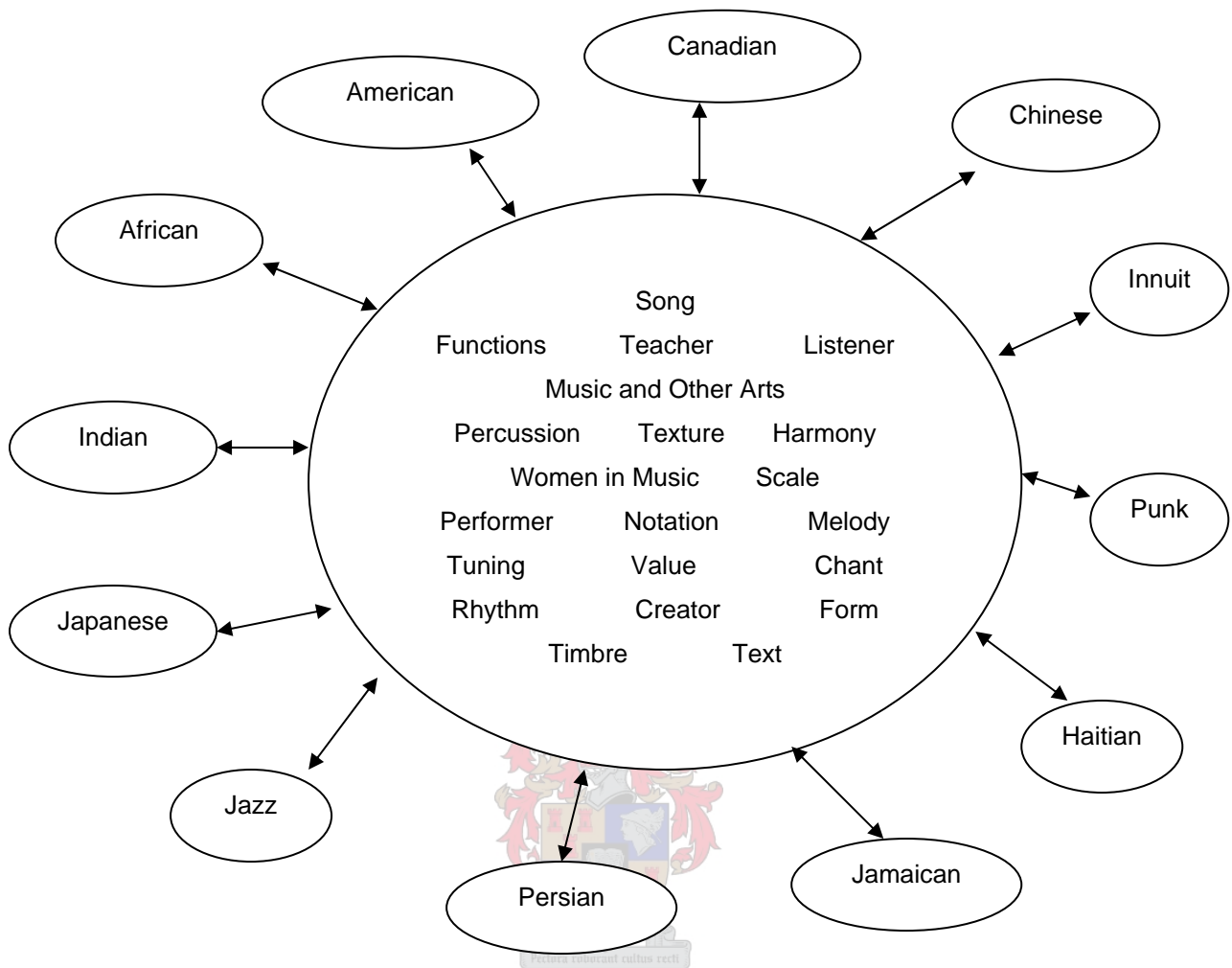
In the model of Dynamic Multiculturalism, concepts pertaining to a specific musical culture already learnt (in Pratte's example it is the Western culture) are changed or replaced by unique concepts of the other cultures. This model includes a wide range of music from various cultures and a world view of musical concepts (Elliott 1989:18). There is a two-way interaction between various cultures and topics that allows the study to proceed objectively (Volk 1998:13). Unfortunately in the South African context there would have to be music learnt from several cultures before any substitutions may occur, since it is difficult to determine which concepts are those of the "musical culture already learnt".

Elliott has further developed a *Praxial Approach*. This is based on the philosophy that music should be understood with its meaning and values as supported in the activity of music-making within a culture and, thus, as a human practice of a culture, music-making is inherently multicultural (Elliott 1995:207). His *Praxial Philosophy* states that "learners should develop their musicianship in the contexts of specific musical practices" (Elliott 1992:12). From this philosophy,

one may argue that music is composed according to the norms of a certain culture because it is created by the people belonging to that culture. This in turn relates to the antipathy concerning universality, and holds true that everyone does not instinctively comprehend music from diverse cultures. Therefore learners should be taught to participate in various musical practices (Volk 1998:13).

2.8   CONCEPTUAL APPROACH

On a more musical level, some advantages of learning the music of other cultures include the broadening of a learner's sound basis, thus developing an ear that is more open and tolerant to new sounds, as proposed by Walker (1990) and Mang (1998). By learning musical concepts from different cultures, learners are given a greater source from which they can reach for compositional and improvisational devices – their own musical context as proposed by Livingston (1996). It also places Western art music in perspective as part of the world of music (Volk 1998:6). This is an apt approach to apply in the GET band and may serve as a good background for learners choosing music in the FET band.

Delport (1996:30) explains and comments on the *Conceptual Approach* for the teaching of music from various cultures in the primary phase of the school educational system. Also referred to as the *Common Elements Approach*, it uses sounds as a departure point for the core syllabus and focuses on the common elements that are found in all types of music. The idea is to study ways in which each cultural group uses these elements, thus allowing an insight into how each group presents itself through music (Delport 1996:51). Notably for the primary phase especially, the music must be actively experienced, thus emphasising the importance of the process of learning or conceptualising. Through this approach, learners are exposed to a wide variety of music styles, forms and genres. This educates them musically through developing skills that allow them to enjoy meaningful musical experiences from which they can draw personal aesthetic value (Delport 1996:52). Delport advocates using this *Common Elements Approach* together with the development of skills and techniques as the core of the primary school phase syllabus.

Delport also discusses the relevance of the *Aesthetic Approach* to music learning because of its capabilities to develop the aesthetic sensitivity of the learner. However, it is insufficient if used solely as the foundation for a musical philosophy due to its focus on cognitive knowledge and the lack of skills development. She promotes Elliott's *Praxial Approach* where music is actively experienced through "practise". A balance between the *Aesthetic* and the *Praxial Approach* is suggested as a good combination for music education. Finally Delport concludes that there should be a balance between Western and non-Western perspectives with much room for teachers to adapt to their own situation of teaching methods of music in South Africa (Delport 1996:47). A

good balance does exist in the FET music syllabus. However, Delport's statement "with much room for teachers to adapt" implies that there is no set plan for teachers to follow. Thus teachers are inclined to teach that with which they are most comfortable and in turn tend to ignore the unfamiliar music due to lack of knowledge and appropriate resources. It is therefore imperative that the Department of Education ensures that regular and useful workshops are held, and that accompanying notes/resources are provided.

In his paper, Oku (1997) discusses moving from the *Conceptual Approach* of music to the *Cross-Arts Approach*. This relates back to the ideas discussed earlier in this chapter. He advocates that all music should be understood in its original context, but notes also that the classroom is isolated from the contexts of world cultures. Oku (1997:115) concludes from a case study that, when learners are introduced to music of other cultures through the *Conceptual Approach*, there is an understanding of the unknown music by means of the concepts of the familiar music. Thus, music from other cultures is easily misinterpreted with the use of the conceptual approach. Oku therefore advocates the *Cross-Arts Approach*, whereby the features of the music material change once examined together with a poem, literature or a picture. This also provides a door to a better understanding of the culture. The advantage for the learner is that other music is understood more accurately because it relates the musical comprehension to the other arts (Oku 1997:120). This seems to imply an holistic approach of the arts, of which music naturally forms part. The author has considered applying this approach to the teaching of African music, but feels that this approach is not suited for use in the FET band where music is the focus and not merely a part of an integrated art form. Music thus loses its value as a discipline in its own right. The author therefore advises teachers to be very careful when reading through these ideas presented in this chapter and not to follow them too religiously. Teachers should use these ideas as a basis, but always adapt them to the South African context, the music being taught in class and their own musical goals.

Palmer, too, supports the holistic approach in which one should not focus solely on the acquisition of intellectual knowledge but link music with other studies – aspects of culture, aesthetics, sociology and psychology. There is also reference to the motto followed by ethnomusicologists: "learning the other culture by living and working within" (Palmer 1992:35). The author feels that this holistic approach is not relevant at the FET level where music itself is the focus of study.

Christopher Waterman is one of the most dynamic members of a new generation of ethnomusicologists who has an extensive knowledge on the music of the Yoruba[13] people. In an interview with Patricia Campbell (1995:38), he explains that the meaning of music to the Yoruba people is closely bound up with kinship, religion, politics and economics. It celebrates stages

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[13] A people of Nigeria.

throughout the course of human life and intertwines with other forms of expressive behaviour. When teaching African music, it should be presented with respect for its cultural context and with the aim of combating stereotypical notions that Africans are "primitive". Contrary to feelings portrayed in films of "wild" Africa, the music is fundamentally concerned with restraint, balance and sharing. So, can we really separate the two – music and culture? It is tempting to overlook this argument since learners at the FET level have chosen music as their focal study. However, teachers should be wary of completely ignoring the cultural context of the music in order to avoid those stereotypical attitudes that do often arise.

Palmer (1996:136-137) discusses several points that became clear to him while working with music from various cultures:

- The participation in music-making activities is important when learning the music of another culture so that the music can be understood in its totality
- Ideally the goal of multicultural music education is to understand the music of a culture through the eyes and ears of its members. Therefore the study requires years of involvement in learning the basic skills and structure. At school a teacher should try to instil a desire within the learner for life-long learning
- The instruction of music from another culture should be done by someone who is proficient and knowledgeable in that field
- Education should begin as early as possible
- Authentic presentations of music from other cultures are crucial. It is unacceptable to present Western music with an exotic flavour
- Adopt as far as possible the learning methodology of the culture being studied. The learning system is bound within the music system and to learn the music from a culture's point of view without that culture's process of teaching is detrimental.

2.9 FET MUSIC SYLLABUS

2.9.1 The MEUSSA Model

The South African Qualifications Authority (SAQA) was established in 1995 with the aim of developing a National Qualifications Framework (NQF) that would introduce the new curriculum. The Music Education Unit Standards for Southern Africa (MEUSSA) Research Project was thus initiated in 1999 at the University of Pretoria under the auspices of Professor Caroline van Niekerk and Professor Heinrich van der Mescht. It consisted of a team of experts in various fields of music with the aim of generating unit standards for the then newly proposed curriculum (Grové 2001:2-1

and Grové *et al.* 2003:58).[14] The result of this project was the development of the MEUSSA model along with a number of unit standards based on specific outcomes for music education.

The MEUSSA model developed by Petro Grové is discussed at length in her Doctoral Dissertation.[15] This model includes both music skills and music knowledge. The actual model is a three-dimensional Rubik cube,[16] but this extract represents its two-dimensional diagram for simplicity (Grové 2001:3-11).

Table 2.1: The MEUSSA Model

MUSIC SKILLS			MUSIC KNOWLEDGE		
CREATING	**PERFORMING**	**APPRAISING**	**KNOWLEDGE** Conceptualising	**STYLE** Contextualising	**NQF LEVELS**
Improvising	Idiophones	Conceptualising	Melody	S. African Music	8
Improvising	Membranophones	(Knowledge)	Rhythm	Art Music	7
Arranging	Aerophones	Contextualising	Dynamics	Indian Music	6
Arranging	Chordophones	(Style)	Texture	Folk Music	5
Composing	Electrophones	Listening	Timbre	Popular Music	4
Composing	Vocal	Analysing	Harmony	Jazz	3
Technology	Group/Ensemble	Technology	Form	World Music	2
Notating	Theatre	Notating	Tempo	Technology	1
Assessing	Assessing	Assessing	Notating	Notating	ABET[17]

This MEUSSA Model uses broken lines to indicate that each row is movable and any combination can be achieved. Grové chooses to repeat *technology, notation* and *assessing*. These components can form part of any column and also serve the purpose of filling in the 9 squares. Thus, an example may be (Grové 2001:3-20):

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[14] This sentence is written in the past tense because initially the goal of developing unit standards was set for 2001. The MEUSSA project was intended to be an ongoing project, but unfortunately that ideal could not be realised.

[15] See Grové, J.P. (2001) Chapter 3.

[16] The Rubik cube has six sides each with nine squares. It was chosen for the reason that the cube may be manipulated to achieve any desired combination of squares, thus allowing a variety of music skills and knowledge to be combined.

[17] Adult Basic Education and Training is one of the NQF levels.

Table 2.2: An example of an application from the MEUSSA Model

AEROPHONES Trumpet	COMPOSE	NOTATE
RHYTHM	JAZZ	MELODY
ASSESS	TECHNOLOGY	NQF LEVEL 3

From this combination a more detailed unit standard may be composed. All unit standards are then reviewed by the SAQA to be considered as the National Curriculum Statement for the FET music syllabus.

Unit Standards have been proposed by other members of the MEUSSA team who have employed the MEUSSA model. Britz (2002) has written units standards for music creating and appraising, Domingues (2002) for a music technology programme and Hoek (2001) for listening and notating.

Although the MEUSSA Model was devised before the FET music syllabus, it is a structure that incorporates both aspects of music learning by developing musical skills and knowledge. It allows for a "mix 'n match" working together of musical components and includes all styles of music. Thus it focuses on the "ingredients" needed to make music. The lessons devised by the author uses this model backwards. The music is used as a point of departure and then the focus is turned towards the "ingredients" of that particular musical product and the way they have been used to create the resultant sound heard. In the South African context, music at the FET level is not only about knowing how to create music, or analysing music, but there is also opportunity for playing an instrument of choice to a high standard – the practical solo performance component. Teachers should also work this into their plans.

2.9.2 FET Music Curriculum Content

The FET music curriculum was published in 2003 and suggests a programme of study that consists of four Learning Outcomes (LO):

LO1 - MUSIC PERFORMANCE AND PRESENTATION
LO2 – IMPROVISATION, ARRANGEMENT AND COMPOSITION
LO3 – MUSIC LITERACIES
LO4 – CRITICAL REFLECTION

The Assessment Standards of these Learning Outcomes are now presented in the following four pages.

Table 2.3: LO1 - MUSIC PERFORMANCE AND PRESENTATION

The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.

ASSESSMENT STANDARDS		
Grade 10	*Grade 11*	*Grade 12*
❖ Develop control over the chosen instrument/voice by: • *expanding technical ability, co-ordination and accurate intonation through the use of appropriate technical exercises such as scales, arpeggios, vocalisations* • *developing sight-reading/sight-singing skills* ❖ Perform a variety of solo pieces on one or more chosen instruments demonstrating: • *musical response including awareness of style, tone quality, rhythmic precision, articulation and phrasing* • *a sense of stylistic and imaginative interpretation of pieces* • *a sense of performance including the ability to communicate with the audience* ❖ Perform a variety of pieces in group context on one or more chosen instruments demonstrating: • *the ability to play at the same tempo as the group* • *the ability to start and end at the right time* • *the ability to cope technically with the requirements of the work performed* • *the ability to participate in a group* ❖ Demonstrate and explain how sound is produced on own instrument/voice referring to: • *how pitch is altered on the instrument/voice* • *care of the instrument/voice* • *correct posture when playing the instrument/singing* ❖ Assist in planning of a musical performance that communicates a personal, social or human rights issue by participating in: • *group planning of a musical performance and accepting allocated responsibilities (e.g. collecting information for the programme, décor, setting up the stage, selling tickets)* • *identifying and selecting appropriate music that will communicate a personal, social or human rights issue*	❖ Develop increased control over the chosen instrument/voice by: • *expanding technical ability, including co-ordination, rhythmic precision and accurate intonation, through the use of appropriate technical work such as scales, arpeggios, vocalisations and studies* • *developing sight-reading/sight-singing skills* ❖ Perform a variety of solo pieces on one or more chosen instruments demonstrating: • *musical response including an increased sense of style and imaginative interpretation of pieces* • *increasing awareness of tone quality, articulation and phrasing* • *using musical elements and conventions to present a performance* • *an ability to convey thought, feeling and/or character using non-verbal communication skills appropriately* ❖ Perform a variety of pieces in group context on one or more chosen instruments demonstrating: • *the ability to take a supportive or leading role within the context of the music performed* • *the ability to adapt tone balance and production* • *the ability to cope technically with the requirements of the work performed* • *the ability to contribute positively towards a group performance* ❖ Assist in the planning of performances demonstrating: • *selecting, identifying, working and using available technology (e.g. necessity for placing and using microphones for amplification of sound)* • *marketing and publicity skills* • *a sense of acoustic principles as applied to performance* • *setting instruments for solo and ensemble performances* • *assessing the practicality and relevance of a venue for a specific performance* • *well-timed preparation of venue and equipment* • *identifying appropriate marketing and publicity materials and methods* ❖ Present own or other musical work that communicates a personal, social or human rights issue by: • *identifying a relevant topic* • *identifying suitable music to communicate the chosen topic through musical means* • *giving a presentation on the process followed* • *performing the work*	❖ Demonstrate technical control over the chosen instrument/voice by: • *performing technical exercises to display the level of technical proficiency achieved* • *playing/singing short unprepared pieces that test reading skills* ❖ Perform a variety of solo pieces on one or more chosen instrument/voice demonstrating: • *a programme selection representative of a variety of stylistic, cultural and historical contexts of the chosen instrument/voice* • *a developed sense of stylistic performance within a variety of contexts* • *musical response including imaginative interpretation of pieces* • *increasing awareness of tone quality, articulation and phrasing* • *the ability to convey thought, feeling and/or character by using non-verbal communication skills appropriately* ❖ Perform a variety of pieces in group context that displays: • *a programme selection representative of different stylistic uses of the chosen instrument/voice within group context* • *the ability to determine whether a supportive or leading role is required within the context of the music performed* • *the ability to suggest appropriate methods to achieve balance within the group* • *the ability to cope technically with the requirements of the work performed* • *the ability to interact positively within a group* ❖ Co-ordinate a music event by: • *writing a management plan for a music event* • *organising an appropriate venue and equipment for a music event* • *compiling a programme for a music event* • *organising performers and other human resources for a music event* • *writing informative programme notes for a music event*

Table 2.4: LO2 – IMPROVISATION, ARRANGEMENT AND COMPOSITION

The learner is able to apply musical knowledge, skills and technology to communicate musical ideas, using own and existing ideas in a variety of styles and contexts.

ASSESSMENT STANDARDS		
Grade 10	*Grade 11*	*Grade 12*
❖ Improvise with rhythmic and melodic patterns by: • *exploring given rhythmic patterns* • *stylistically employing melodic variation of motifs based on scales studied* • *exploring the characteristics of scales studied (e.g. major, minor, pentatonic scale, blues scale)* ❖ Using available music technology to enhance own and existing musical ideas by: • *recording sound (e.g. with the use of a tape recorder)* • *using music programmes on the internet and/or other available and relevant software to notate and/or record music* • *using available technology and/or other music software to arrange melodies (e.g. the use of the electronic keyboard with a built-in sequencer)* ❖ Compose a song that communicates a social issue by: • *exploring a given text with regard to the application of rhythmic patterns* • *choosing a voice range and key/scale/mode within which to work* • *constructing phrases containing motifs* • *composing and/or identifying and arranging music that will convey a relevant/given social issue*	❖ Improvise stylistically with rhythmic and melodic sequences and variations: • *creating melodic variations of motifs characteristic of major, minor, pentatonic scales or modes and blues riffs* ❖ Use available music technology to enhance a music composition or arrangement by: • *arranging an existing work using available instruments and/or technology* • *arranging a given four-part choir work for an instrument quartet or ensemble* ❖ Compose and/or arrange music to enhance a performance about a human rights issue by: • *using compositional techniques that are defined and identified in explanatory notes*	❖ Improvise stylistically with traditional, indigenous and contemporary scales and modes: • *melodic and/or harmonic improvisation on own choice of four different types of scales or modes* ❖ Use available technology to compose, arrange and present a musical work ❖ Compose a musical work in combination with another art form to communicate a personal, social or human rights issue

Table 2.5: LO3 – MUSIC LITERACIES

The learner is able to apply knowledge and skills of music theory in order to read, write and understand the music from a variety of styles and cultures.

ASSESSMENT STANDARDS		
Grade 10	*Grade 11*	*Grade 12*
❖ Record or notate and read music with regard to rhythm, scales (e.g. major, minor, pentatonic), intervals and key signatures as applied in music using appropriate notational systems. This also implies aural training of these elements ❖ Apply melodic and rhythmic patterns in simple duple, triple and quadruple time signatures ❖ Use basic chord progressions to harmonise folk melodies ❖ Identify aurally and visually basic chordal progressions	❖ Apply the knowledge of appropriate notational systems to notate music and interpret scores ❖ Apply the knowledge of scales (e.g. chromatic, whole tone, blues, modes), intervals and chords to write and transpose music. This also implies aural training of these elements ❖ Provide a chord basis for melodies	❖ Analyse notated and/or recorded music visually and aurally according to the elements studied ❖ Transcribe music from one notation system to another (e.g. from Sol-fa to staff) ❖ Apply the knowledge of harmony to compose a piece of music
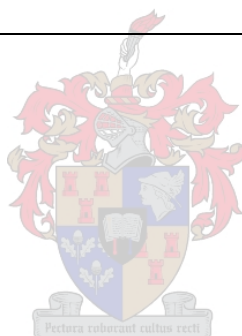
Table 2.6: LO4 – CRITICAL REFLECTION

The learner is able to respond critically to music by researching, reviewing, appraising and participating in African and global musical processes, practices and products in their historical, cultural, socio-economic and other contexts.

ASSESSMENT STANDARDS		
Grade 10	*Grade 11*	*Grade 12*
❖ Identify and describe notated, recorded and/or performed music according to: • *genre* • *form/structure* • *instrumentation* • *mood and character* ❖ Place a musical work within a cultural context ❖ Understand the basic working of the music industry ❖ Write a report on own performance as well as performance by other groups	❖ Identify and describe notated, recorded and/or performed music according to: • *genre* • *form/structure* • *instrumentation* • *compositional techniques* ❖ Explain how specific compositional characteristics contribute towards the placement of a work within a social, historical and cultural context ❖ Do research on the working of the music industry according to: • *basic contractual issues related to the presentation of a live concert* • *a basic knowledge of copyright*	❖ Critically evaluate representative examples of notated, recorded and performed music with specific focus on: • *genre* • *form/structure* • *instrumentation* • *compositional techniques* ❖ Compare different styles of music within varied social, historical and cultural contexts ❖ Apply basic contractual practices to register a musical composition and recordings thereof
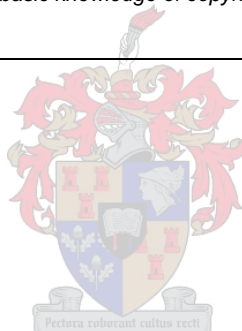
2.9.3 Comments

These Learning Outcomes focus on technical instrumental or vocal skills, various performance practices, creativity, musical communication and critical thinking. Thus, the music skills and knowledge that are incorporated correlates with the MEUSSA Model. In fact, one may conclude that the FET music curriculum teaches everything about all kinds of music. It contains an enormous amount of knowledge and skills for learners to ultimately learn, which may prove to be a major challenge for music facilitators. Time restraint within the school academic programme is always a huge problem, and it is an art in itself to know how much practise and musical experience learners need to form a concept properly. In her case studies of integrating ensemble (group work within the classroom) within the general music programme, Hoek (2001:4.25-4.34) noted the good features of the lessons, but she also took cognisance of some problems that needed solving. These problems have been broadly summarised and include the following:

- Lack of instruments, time and space
- Difficulty in giving attention to all individuals (some learners will require more attention than others)
- Lack of responsibility by learners to take charge of their own learning
- Difficulty in recording and assessing individuals within groups
- Difficulty in hearing individual sounds within the collective class noise level
- Lack of extra adult help in rectifying unforeseen problems.

Although these problems hail from lessons in the GET band, one might wonder how this situation might influence the learners' attitudes towards music by the time they reach the FET band. Unfortunately these problems are a reality and cannot be overlooked. The FET music curriculum is an ideal programme in terms of its inclusivity of content; however, for a music facilitator just to present the suggested assessment standards and rush through the programme in an attempt merely to get through these assessment standards would result in a superficial musical education and one might question what purpose it then serves. Unfortunately there is no way to scale down the curriculum and still maintain an inclusive programme.

2.10 SUMMARY

This chapter posed many questions to the reader in order to highlight the problems that music teachers face. These questions are meant to stimulate creative and critical thinking in the reader. The author cannot provide answers for these questions (if indeed they can be answered) since every individual will have an opinion that will suit differing circumstances. The author, however, has tried to create an awareness of the interesting issues that have surfaced during her research.

Firstly, there is a need for music teachers to have a music philosophy and to provide answers to the following: What is music? Why do we teach it? How and why should we incorporate multicultural music education into the lessons? What do we want to achieve through (multicultural) music education, i.e. what are our goals?

Once there is clarity on such questions, specifically pertaining to multicultural music education, it is important for teachers to be aware of the current concerns and implementation methods regarding multicultural music education. Included are the issues relating to the authenticity of music from other cultures and various opinions about cultural connotations that are associated with music practices.

There appears to be an overwhelming support for the Conceptual/Common Elements Approach and, associated with this, is the aim of broadening learners' sound basis so that they are capable of processing and assimilating *any* sounds that may occur during a listening session. However, ideally this should be done in the GET phase. Sound resources of music from various cultures are scarce, but technology is widely available nowadays and its use in practice should be a skill of any music teacher. However, of dire importance is that teachers should be careful not to approach Multicultural Music Education from a Western perspective. The idea in itself of teaching from a conceptual approach is, in essence, a Western approach. Teachers need to be aware of and able to apply the educational methodologies of the various cultures.

There are a number of ideas and models presented by various experts in the field of Multicultural Music Education. However, these are merely suggestions and it is up to teachers to choose and to adapt these ideas to suit their unique situation. They should also carefully evaluate these models and decide whether they really are applicable to the FET music syllabus.

The preceding paragraphs, although a summary of the research findings, may still be confusing to the teacher. The author has thus composed a list of what she thought would be helpful guidelines to music teachers who need to include the teaching of music from various cultures in their FET music programmes:

- Have a clear music philosophy: do I teach music for its own sake or for achieving non-musical goals?

- Have clear music goals: why do I want to teach music from various cultures?

- Choose an approach (comments are included in brackets):

  ➢ Pancultural: familiarise learners with a variety of sounds used in various cultures (needs to begin in primary school)

  ➢ Conceptual: compare the way musical elements of the familiar culture are employed by other cultures (which is the familiar culture in South Africa for different individuals?)

  ➢ Dynamic multiculturalism: concepts already learnt are expanded, not simply compared, by concepts unique to the music of other cultures (again, to which culture do these "concepts already learnt" belong?)

  ➢ Praxial: learn music through active music-making as it happens in the culture (lacks theoretical knowledge needed for FET music)

  ➢ Cross-Arts: learn music from other cultures as part of a larger art form as found in that culture (music becomes part of something bigger and loses importance of a discipline in its own right)

  ➢ MEUSSA: combination of the Conceptual approach and Dynamic multiculturalism (actually a structured model and not an approach, results in a "melting pot" of music)

- Ensure the authenticity and quality of the music: if adequate recordings or materials are not available, ask a cultural bearer from the local community for help

- Contextualisation: evaluate to what extent cultural contextualisation will aid or impair the music learning process

- Plan activities: provide opportunities that cater for all the learning styles of the learners in your class.

| CHAPTER **3** | AFRICAN PHILOSOPHY, INDIGENOUS KNOWLEDGE SYSTEMS AND C2005 (NCS) |

3.1 IDEOLOGY OF C2005 (NCS)

There is a close relationship between social and educational transformation, since both act as the two pillars of national development (Mungazi & Walker 1997:20). Thus, the NCS plays an important role in transforming South Africa into a democratic society. C2005 (NCS) uses words like democracy, social justice, equity and equality, but these concepts are by nature political and difficult to implement into educational practice. C2005 (NCS)[18] appears to be an ideology, since it seems to give the people what they want, but in fact does not do so at all (Breidlid 2003:86).

Breidlid refers to C2005 (NCS) as a modernist curriculum because it is modelled on OBE and lists the critical outcomes to be achieved. These outcomes correlate with most Western curricula by listing the ideals of "critical thinking and problem-solving skills", "critically evaluate information", "using science and technology effectively", etc. Even though C2005 (NCS) promotes the value of culture and indigenous knowledge systems, it does not suggest how to implement them. Breidlid also suggests that the division of the curriculum into eight learning areas could take us back to the old apartheid idea of segregation, which is contradictory to indigenous communitarian approaches (Breidlid 2003:89-90). Thus there exists an apparent tension between modernity and tradition.

C2005 (NCS) mentions the teaching of skills and knowledge for learners to cope with the economy, but elsewhere states that we should "salvage elements of indigenous culture for prosperity" implying that these do not add to the economy and are treated merely as exotic elements (Breidlid 2003:91). This also implies that C2005 (NCS) is based on international notions and merely incorporates words such as "culture" and "indigenous" to suit the South African context. So, is the NCS an ideology that only tells half-truths or can it really aid in transforming society?

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[18] Although Breidlid (2003) refers to C2005 in his article, his ideas are applicable for the NCS, since the principles and therefore the ideology of the curriculum has remained the same. Thus the author has decided to incorporate both terms when referencing Breidlid's article.

Notwithstanding Breidlid's affirmative view that C2005 (NCS) has brought the South African population out of racism and has given all an opportunity to participate in a quality education system, he still views C2005 (NCS) as a powerful ideological tool (that can be shown to the world as an achievement of the new democratic government) which blurs the reality of very little structural change (Breidlid 2003: 99-100).

This tension between modernity and tradition is also a problematic issue for the author when it comes to reviewing the proposed music syllabus of the FET, since it treats African music (and the music of global cultures) as an added extra in the syllabus while still maintaining the Western standards and methods for assessment. However, it is not the author's aim in this study to challenge the NCS. This chapter is devoted to explaining the terms African Philosophy (with its related term *ubuntu*) and Indigenous Knowledge Systems for the following reasons:

- These terms appear in the NCS and should be understood and applied by all teachers
- There is such a close link between life in an African society and African music that understanding these terms (African Philosophy, *ubuntu* and Indigenous Knowledge Systems) can lead to a better understanding of the music that an African society produces.

The author has also included suggestions on how to apply the knowledge gained from the explanations of *ubuntu* and Indigenous Knowledge Systems practically into music lessons.
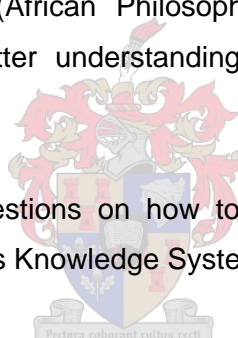
3.2   AFRICAN PHILOSOPHY

Higgs (2002:29) distinguishes between philosophy in the academic sense and philosophy in the popular sense. The former refers to how one might think about things, while the latter is a broad definition that, in the context of African Philosophy, captures the essence of terms such as either African or philosophy. Bello (2004:264) defines philosophy in this "popular sense" as a "criticism of the ideas by which we live". Thus African philosophy should concern itself with the ideas by which Africans live.

The discussion by Omoregbe (1998:3) ties in with the "academic sense" and refers to philosophy as a reflective activity in which answers to some of life's fundamental questions are sought. Usually the questions and answers arising from such an activity are put down on paper. However, until recently, in most African societies there has been an absence of written records, which means that the philosophical reflections of African thinkers have not been preserved in writing. Fortunately the reflections and views of African philosophers have been preserved through the people within a society who have transmitted these views through proverbs, stories, socio-political

organisations, mythology, and religious doctrines and practices, which form the backbone of the African way of life, culture and heritage (Omoregbe 1998:5).

A term that goes hand-in-hand with African Philosophy is *ubuntu* (Dargie 1998:118, Mngoma 1998:430, Primos 1998:492 and DoE 2001:58). This Nguni word (*batho* in seSotho) is difficult to define because it is an abstract word and refers to an African notion that is not easily translated into another language. However, as a concept it is related to the world view of African societies and social conduct (Mokgoro 1998:49). It derives from the Nguni saying: *Umntu ngumntu ngabantu* - "a person is a person through people" (Dargie 1998:118) or "a person is a person by virtue of other people" (Mngoma 1998:430). Mokgoro (1998:49) interprets this as implying "that during one's lifetime one is constantly challenged by others, practically, to achieve self-fulfilment through a set of collective social ideals". In an article discussing music education in a traditional Zulu society, Xulu (1992:182) refers to the philosophy of *ubuZulu*, which is defined as a belief system that relates to an *isiZulu* person and the world around him/her. The idea is that the people should maintain a lively bond between themselves as living beings and their environment (Xulu 1992:182).

In the paper, *Education in a Global Era,* reference is made to the Sotho proverb: *Motho ke motho ka batho* – "people are people because of other people" (DoE 2000:58). This was used by President Thabo Mbeki in a call to world leaders to rethink globalisation among nations that are committed to human rights and democracy and are determined to build peace and equity in the world.
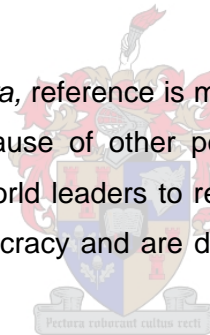
The African philosophy is not unique to a particular group, but is shared by many African cultures. However, one should be cautious of an oversimplification of this term. Although the notion of *ubuntu* incorporates social values of respect, dignity, group solidarity and compassion, among others, it generally refers to this social behaviour within a specific society. One would find it present mostly as a central idea to the survival of a specific community, especially where resources may be scarce. Thus, there is a relationship between the individual and the group (Mokgoro 1998:49), but one should not assume that such values are transferred or practised outside of the community.

3.2.1 *Ubuntu*

It is interesting to note that when Dargie (1998:119) asked an i*siXhosa* woman for the meaning of *umntu* (human being), it was explained to him as follows: *Ndim lo. Wena. Yena* - "I am. You are. He/she is." The concept of *umntu* is not an abstract definition, but is realised by living people.

This simple example is evidence of the importance of the relationship people have to each other – the existence of "I, you and he/she" as inseparable.

Mngoma (1998:430) explains *ubuntu* in terms of space. Each person has his/her own personal space. Through interaction, this space is shared by others, and this results in a communal space that is filled with virtue and goodwill. In this space there is respect and acceptance for the self-worth of others. People share their space with others in the hope that goodwill and support will be returned to them.

A similar idea is presented by Pitika Ntuli (2002:26) where life is viewed as a cycle, and the world is a place of interconnected reality: human beings, plants, animals and the universe are all equal parts and their survival depends on how they interact with each other.

The term *ubuntu* is also discussed in the *Manifesto on Values, Education and Democracy* (DoE 2001) as one of the ten fundamental values of the South African Constitution, as well as the relevance thereof to education (DoE 2001:12-16). It appears in the postscript of the Interim Constitution, Act 200 of 1993 as the following: "there is a need in South Africa for understanding, but not for vengeance, a need for reparation but not for retaliation, a need for ubuntu but not for victimisation" (cited in DoE 2001:13).

Ubuntu is explained as a term similar to "human dignity" and one that is particularly important in the South African value system because of its African origins. It embodies the mutual understanding and tolerance of and appreciation for human differences. It requires one to understand one's place and that of others within a multicultural environment, which ultimately leads to respect for oneself and others. Emanating from the values of *ubuntu* and human dignity is the practice of compassion, kindness, altruism and respect (DoE 2001:14).

Primos (1998:493) discusses *ubuntu* as an holistic concept with the interaction of various parts to create the whole. She refers to our South African "Rainbow Nation" in which the various parts should interact to create unity. However, her question in the school context is how to nurture individual identity, while simultaneously developing successful interactions between the individuals.

3.2.2 *Ubuntu* in African society

The family is central to a society that rests on *ubuntu.* To fully understand the meaning of *ubuntu* one should look at its application in everyday life (Mokgoro 1998:50). The family forms the backbone of African societies and is responsible for imparting knowledge and skills to its young

(Abrokwaa 1999:192). In an essay concerning Yoruba Philosophy, Gbadegesin (1998:130-131) discusses how children are brought into the family, looked after by all the members of that family and introduced to the ways of the family through experience and observation. Ultimately children are nurtured to become members of that family and manifest certain values and traditions. In such an environment growing children may see themselves as part of a household. They notice an intrinsic relation to others and thus see the interdependent existence between themselves and others. These individuals, through socialisation, love and concern received from the household and community, can only but see themselves as part of the community.

The process of socialisation, beginning with the family and household, extends into the larger community to expose the children to the virtues of communal life. They have first-hand experience of communal life and children see themselves as one with the community, thus rejecting the notion of individualism (Gbadegesin 1998:131). This is the epitome of *ubuntu* - "I am because we are; I exist because the community exists".

Enculturation is the total immersion of a person within a culture and is a process that implies learning through observation, imitation and participation. In a society (as described above) where this occurs, the members of that society traditionally receive knowledge orally. For this they generally require an effective retentive memory. During this process, children develop artistic skills and acquire a complete knowledge of the community's traditions, norms and lifestyle (Amoaku 1998:23).
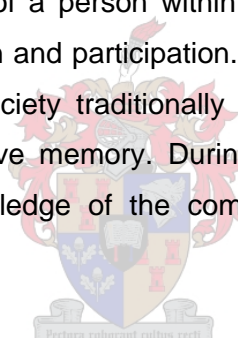
Mans (1997b:22 & 2001:79) complements the description of the enculturation process by stating that learning takes place through imitation, adult or peer intervention, self-instruction and participation in community activities. The major means for transmitting knowledge, life-skills and social values are music, dance, stories, narratives, games and rituals.

3.2.3 Summary

Higgs (2002:30) notes that there are two prevailing themes in African Philosophy: African communalism and the notion of *ubuntu*. African Philosophy thus comprises a way of living that is virtuous. It involves knowledge about all aspects of life: culture, lifestyle, traditions, skills for survival, etc. People treat each other with respect and behave with goodwill towards others. The family, and then later the community, imposes this way of life upon children, so there is no room for an individualistic existence. However, one might question whether this notion of African philosophy is still followed by African people when they are exposed to the Modernist Western society where individualism seems to be the way our society functions.

The implication for teachers has its emphasis in the term "community". Activities should be provided where learners are given the opportunity to learn in groups and are encouraged to show respect and tolerance for the members of their group. In music class there is much scope for ensemble work and African music is so appropriate for this situation. Learners are taught to co-operate with their fellow musicians while still retaining their individuality within the piece. With guidance, they can begin to comprehend the importance of each part of the music as they contribute to the whole sound. It must be pointed out that learners should need to carry this idea out of the music class and into their wider community. This is a prime example of how non-musical goals are achieved through the practise of music.

3.3 INDIGENOUS KNOWLEDGE SYSTEMS

Higgs *et al.* (2003:40) mention that, although there is no single definition of indigenous knowledge, there are some distinguishing traits, a view which concurs with what is to follow.

Semali & Kincheloe (1999:3) explain that "indigenous knowledge reflects the dynamic way in which the residents of an area have come to understand themselves in relationship to their natural environment and how they organise that folk knowledge of flora and fauna, cultural beliefs and history to enhance their lives". According to this definition indigenous knowledge is specific to the people of an area and is an holistic knowledge that encompasses all aspects of the society's living. Maurial (1999:63) concurs with this, saying that indigenous knowledge is 1) local - the daily routine interactions among families and communities immersed in the whole culture and not separated from practical life, 2) holistic – information that covers all fields of disciplines as an integrated whole, and 3) agrapha – transmitted orally, mostly due to the lack of writing in the culture. Maurial also refers to indigenous knowledge as being recreated through generations, thus implying that indigenous knowledge is dynamic by nature, i.e. it is influenced by experimentation and societal and environmental change and therefore that which no longer holds true is lost. This opinion is shared by Semali & Kinchloe (1999:3), Quiroz (1999:306) and Higgs *et al.* (2003:41).

George (1999:80) supplements the definition, stating that indigenous knowledge often refers to the knowledge possessed and used by people in "non-western, non-industrialized, traditional settings". It exists because people try to find solutions to their everyday problems. They draw on existing societal wisdom and other local resources, which they then combine with intuition and creativity.

Quiroz (1999:306) prefers the label "local knowledge" because it belongs to the local people. They integrate and adapt new technologies, so new knowledge is constantly been generated. It is important that local knowledge be understood within the framework of the culture of the local

people. Quiroz advocates the conservation of local knowledge by keeping it alive and in use because of the meaning it has for the survival and integrity of the local communities.

To the above information Millat-e-Mustafa (2000:28) adds that it is not always easy to put indigenous knowledge into words. Sometimes the knowledge is passed on through experience and skill, so when trying to verbalise it, meaning could be lost. Higgs *et al.* (2003:41) agree that oral transmission of knowledge includes that which is transmitted through imitation and demonstration, not solely through verbalisation; thus, it is labelled as *tacit* knowledge. Much knowledge is gained through experience without the conscious awareness of attaining it. Often too, the knowledge providers may not want to share their knowledge as it gives them a position of status (Millat-e-Mustafa 2000:28 and Odora Hoppers 2001:77).

A summary of the preceding information concludes that indigenous knowledge is

- Local
- Holistic
- Orally transmitted through verbalization, imitation and demonstration
- Experiential and learnt through repetition
- *Tacit* knowledge
- Dynamic
- Valuable information discovered through tried-and-tested methods
- Wisdom combined with intuition and creativity.

Thus an Indigenous Knowledge System is the framework by which indigenous knowledge functions within a society in which it exists. It combines knowledge from the fields of technology, philosophy, society, economy, education, law and governance. It is embedded within the culture and history of a people and forms the backbone of the identity of those people (Odora Hoppers 2001:76).

The skill now is actually deciding on how to use this information in class. Perhaps one should not concentrate on what IKS is, but rather on the way it is used. One should focus on the oral and imitative learning techniques, remember that experiential learning and repetition are important factors in the equation and realise that knowledge/information is constructed from and influenced by the results obtained from experiments. As a music teacher, the author would incorporate these principles in her music class by allowing learners to make music. This can also include listening activities. Learners can then think about what they do and identify concepts, thereby constructing their own knowledge. In the class music is experienced and can be enhanced through repetition. Any additional information about the music can then be transmitted orally or through a

performance from the teacher. Once learners have the knowledge they are encouraged to combine it with intuition and creativity as they apply what they have learnt to other musical situations/activities.

Such a glimpse at African Philosophy and Indigenous Knowledge Systems does not do justice to these subjects. However, a deeper investigation is beyond the scope of this thesis. The brief preceding discussion serves as a stepping-stone to aid us in understanding African Music in context and will ultimately lead us to the core of this study, namely the teaching strategies for African Music.

3.4   APPLICATION TO SCHOOLS

3.4.1 The Rebirth of Africa

The need for an African Renaissance evolved because, under the influence of colonial rule, African people lost their identity to that of a Western-Eurocentric one. This process of acculturation took control of the cultural, scientific, economic, religious and political lives of those on the African continent with complete disregard for Indigenous Knowledge Systems (IKS) and the African way of life (Higgs 2002:27, Masoga 2004:iv and Abrokwaa 1999:193).

The education system under colonialism consisted of divided subject areas in a curriculum which was taught in classrooms and was completely institutionalised. Educators were trained at selected academic institutions and replaced community members and family as mentors, as is common in the African philosophy (Nixon *et al.* 2003:66).

The idea of a rebirth for Africa is one of valuing the past, yet acknowledging the present environment. Mbeki (1998:10) views the African Renaissance as a process of rebirth on the African continent by stating:

> (It) affirms an indigenous and sustained movement towards the elimination of the failed systems and violent conflicts which have served to define the continent in a particular way in the eyes of many in the world…There exists within our continent a generation which has been victim to all the things which created this negative past. This generation remains African and carries with it a historic pride which compels it to seek a place for Africans equal to all the other peoples of our common universe.

It may, however, remain a process, rather than be defined in terms of content or dimension (Buthelezi 1998:13), which serves as a concept of a new ideology of development and reconstruction in Africa (Kornegay & Landsberg 1998:30). In an address, President Thabo Mbeki (2002:125) said:

> When we speak of African Renaissance, we speak of ending poverty and underdevelopment on our continent, and therefore, the building of a better life for the ordinary people of Africa, especially the poor, and the assertion of our pride as human beings, with a culture and identity that define our personality.[19]

In educational terms we should interpret this as recognising the past where IKS and the African philosophy are respected and form the foundation on which successful living is based. This implies fostering a humane society with morals and virtues, such as kindness, compassion, benevolence, courtesy, and respect and concern for others. Education as such should not be a separate unit from actual life. Rather, it should be a process whereby children acquire skills, knowledge and attitudes to make them successful members of their community (Higgs 2002:32-33).

One of the principles that form the basis of C2005 (NCS) is the valuing of IKS (DoE 2003:1). The wide variety of knowledge systems through which people make sense of the world in which they live is recognised today. The following is an extract from the DoE document regarding IKS (DoE 2003:4):

> Indigenous knowledge systems in the South African context refer to a body of knowledge embedded in African philosophical thinking and social practices that have evolved over thousands of years. The National Curriculum Statements Grades 10 – 12 (General) has infused indigenous knowledge systems into the Subject Statements. It acknowledges the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution. As many different perspectives as possible have been included to assist problem solving in all fields.
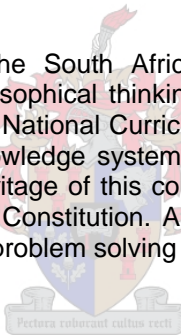
3.4.2 Educational goal

What then is required of education?[20]

- According to the DoE extract in the previous section, education should be "a body of knowledge embedded in African philosophical thinking and social practices" and, as Higgs (2002:32) asserts, "fostering a humane society". Therefore schools should nurture virtuous people who, as adults, will be responsible for their own actions and enact the essence of *ubuntu*.

- There is also mention of "skills" and "knowledge" acquisition (Higgs 2002:33: "skills, knowledge and attitudes"; DoE 2002b:6 and DoE 2002a:6: "knowledge, skills, values and attitudes"; DoE 2003:1: "high knowledge and high skills"). Therefore schools should impart

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[19] "Towards an African Renaissance" - Address at the 25th meeting of the Association of African Central Bank Governors, Sandton, 16 August 2001.
[20] Education in this context specifically refers to the learning experience within primary and secondary educational institutions.

skills[21] and knowledge[22] to people by encouraging entrepreneurship or providing information about further training and education for careers.

Quiroz (1999:309) proclaims that the problem with schools is that there is a lack of vocational education and thus learners are not effectively provided with the skills for self-employment in the local community. He claims that learners with knowledge of Local Knowledge Systems would be able to interact more effectively with the community. This may hold true for some learners who will be working within the community, but one has doubts as to whether it will be beneficial to those who will be focussed more on the global market. Such a statement by Quiroz cannot be generalized.

So, the *raison d'être* of education is to nurture children into becoming adults who are virtuous[23] and who can (eventually) support themselves financially and thus be successful members of society. This is achieved by means of learning opportunities provided by the studying of a selected academic and practical programme.

There is much to be commended about the principles underlying African philosophy and IKS. However, is it really the new programme of C2005 (NCS) (which is embedded in these principles) that would produce a better society, or is it the political shift to the social democracy of the post-1994 elections? Is it really applicable to our diverse society? Is this curriculum aimed at the Whites who need to be more accepting of differences within society, or is it political verbosity to effect African empowerment? Is it fair to enforce the African ways on the non-Africans? Do we implement the principles of IKS and African philosophy or do we adapt it to our present situation; in which case why even mention the principles of African philosophy and IKS, instead of just stating that there should be a shift towards a communal and holistic approach that includes more participatory educational activities where learners can construct their own knowledge? After all, the values emanating from African philosophy and IKS are not unique to African societies and can be compared to those of various religions.[24]

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[21] Skills: Expertness: expert knowledge: a craft or accomplishment (Extract from Kirkpatrick, E.M. (Ed.). (1983). *Chambers 20th Century Dictionary* (p.1212). Great Britain: W & R Chambers Ltd.).

[22] Knowledge: That which is known: information, instruction: enlightenment, learning: practical skill (Extract from Kirkpatrick, E.M. (Ed.). (1983). *Chambers 20th Century Dictionary* (p.700). Great Britain: W & R Chambers Ltd.).

[23] This term in context here is meant to supplement its own meaning by including virtues such as compassion, concern, respect, tolerance, and the like.

[24] One can explore the ethos of the following: Christians vow to love one's neighbour as oneself (Roux 1996:36); Jews too love their neighbour as themselves and follow a lifestyle that is based on rules as found in their religion (Roux 1996:51;56); Hinduism is seen as a cultural heritage that relies on tolerance and belief of: "wat jy saai, sal jy maai" (Roux 1996:61;66). Buddhists have a lifestyle that follows an eightfold path incorporating, among others, right living, right behaviour and right speech (Roux 1996:77).

It does hold true that social transformation begins with educational transformation.[25] How do we go about this transformation? Can the "new" be juxtaposed with the "old" and stand its ground without being influenced by the "old"? Can we expect the school to do the job of the family and the community by enforcing a lifestyle from 8:00 – 14:00 without that lifestyle being reinforced at home? How do we go about living according to the principles of African philosophy in a world where it might not be welcomed? These questions all bear similarity to the tension between modernity and tradition as proposed by Breidlid (2003:99-100).

Many questions have been asked here, but it is beyond the scope of this thesis to launch an investigation on these issues. The author is merely trying to reveal the ambiguity and irony of the situation. One must remember that the idea of an African rebirth is a process. The value of *African Renaissance* as a political catchphrase is far greater than the meaning of the term when decoded semantically. Cleary (1998:21) aptly explains:

> The word renaissance reflects rebirth; the underlying concept thus encapsulates the tension between rediscovery of an earlier, higher civilization and a great leap forward from the platform provided by the antique philosophical, legal, scientific and aesthetic verities. It is this leap that justifies the concept we often apply to the period today, that of "… the birth of the modern".

He continues by saying that the state has a responsibility to provide the population with certain requirements: safety, homes, financial advancements, education and health. However, a simplistic rediscovery of historical cultures prior to colonialism will reflect that these universal requirements were not all present. Thus the African Renaissance will have to consider the present global environment (Cleary 1998:22).

The African Renaissance does not explicitly define who and what exactly an African is. Agawu (2003a:1) explores this issue: "Who is an African?" However, there is no clear answer to the question and his reader is left with some mixed feelings. It is an incredibly difficult issue to qualify as it has different connotations depending on the context in which it exists, specifically, the colour of skin or the geographical region. If one says that all Africans are black, then one excludes those non-blacks that reside on the African continent. Conversely, if one assumes that everyone living on the African continent is an African, then one offends those residing abroad who still take pride in their African origin (Agawu 2003a:1). There is such a variety of cultural and religious practices on the African continent that it is wrong to label everyone under one term without destroying the identity of individuals; thus a form of colonialism, but now from the other side, hence a sort of "Africanism".

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[25] See paragraph 1.1.1.

3.4.3 Practical solutions

In essence the problem lies in the dilemma we face when trying to incorporate traditional ways and cultural philosophies in a world of modernity where the individual thrives, where culture takes a back seat and where economic gain is the order of the day. The solution may be to try to select the best of both worlds – understanding the traditional and the modern. This should be seen as a move towards an integration of the two knowledge systems (Odora Hoppers 2002:16 and Pitika Ntuli 2002:26). Millat-e-Mustafa (2000:30) specifically refers to the development of a country when he advocates the adaptation of familiar techniques, comparing and integrating scientific and indigenous knowledge to achieve the most suitable solution to a problem. A consideration would be whether this idea could be applied to the field of education. Is a true integration possible, or should they simply be used side-by-side, alternating the two approaches as appropriate, thereby maintaining the value of each? A suggestion may be to let the content of a lesson dictate the approach employed. Le Grange (2002:71) examines this issue by exploring Turnbull's idea of spatiality and performativity in which Turnbull advocates creating a "multiple knowledge space", i.e. a space where the important contributions of each knowledge system can come together, but without being assimilated into one. [26]

Higgs & Van Niekerk (2002: 41) replace "Indigenous Knowledge Systems" with "Integrated Knowledge Systems" as they question the superiority of Western frameworks of knowledge within academic institutions and promote the realisation that IKS is an equally valid way of knowing. The influence of indigenous knowledge on education is seen in the move to OBE, a system that promotes basic education and vocational training (Crossman & Devisch 2002:106).

Both George (1999:84) and Semali (1999:105) draw parallels between IKS and the constructivist approach to education. One important aspect has to do with the learner's prior knowledge and experience. The child's real-life experience is the source from which indigenous knowledge arises and should be brought into each subject area at school, thus aiding learners in the construction of abstract understanding. Other parallels include the active participation in learning experiences for the development of skills and knowledge, teaching strategies that allow learners to reach conclusions through questioning and discussing and creating a learning environment which is fair, open, honest and supportive (Semali 1999:110).

Quiroz (1999:307) views schools as agencies to ensure the continued existence of society through the transfer of culture. Topics taught at school should be relevant to the learner, hence contextualised education, unlike modern "uncontextualised" knowledge, which is built on

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[26] Turnbull, D. (1997). Reframing science and other local knowledge traditions. *Futures,* 29(6):551-562, referenced in Le Grange (2002:73).

abstractions. The predominance of Western models of education have prevented the inclusion of what Crossman and Devisch (2002:97) refer to as "endogenous,[27] context-specific knowledge". They suggest striving for a conceptual shift towards a plurality of knowledges, a "pluralistic intellectual context in Africa".

3.5 SUMMARY

African philosophy and Indigenous Knowledge Systems have briefly been discussed in this chapter. Their implication for education has provided some valuable ideas, as well as some controversy associated with the use of these terms and their ideals as promoted by C2005 (NCS).

The greatest challenge for teachers is to create a link between the "inside" and the "outside" of the classroom, i.e. school and society. Therefore teachers should first access the indigenous knowledge of the learners in the classroom, understand its relation to what is taught in class and then devise effective teaching strategies that support the use of indigenous knowledge in schools (George 1999:84 and Higgs & Van Niekerk 2002: 44).

Teaching according to OBE and Constructivism is in fact related to IKS. Therefore teachers who teach accordingly support the use of IKS, albeit unknowingly. Further support of IKS teaching strategies is evident in the contextualisation of lesson content (making the content relevant to real-life experiences) and in providing opportunity for active participation. These suggestions serve as guidelines; however, where does it all start? Teachers should first access the indigenous knowledge of the learners in their class. The author suggests that teachers embark upon a search for knowledge acquisition within the community from whence the learners hail and observe learners' behaviour as they work in groups. The author specifically highlights group work since it offers opportunity for learners to instinctively take on various roles. This hints at the way learners are accustomed to receiving and transmitting knowledge.

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[27] The term "endogenous" is preferred by Crossman and Devisch (2002:99) because it implies development from innate resources, as opposed to "indigenous", which is associated with "primitive" and "tradition".

CHAPTER 4

TEACHING-LEARNING STRATEGIES FOR AFRICAN MUSIC

4.1 INTRODUCTION

There is mention of African music in the FET music syllabus and thus music teachers are expected to incorporate it in their teaching, regardless of whether they are adequately trained in African music or not. This is a problem that music teachers who are trained in any music other than the African currently face, as stated in paragraph 1.4.3 under the research questions. The purpose of this chapter is thus to discuss African music as it functions in traditional African societies and propose possible ways of applying the principles underlying indigenous African music education to current school practices. The reader should note that it is an impossible task to discuss African music in a chapter (and many will criticise the author for doing this). Nevertheless, the author has attempted to present the absolute basic and most needed knowledge of African music that is required by music teachers to at least introduce African music to learners in a meaningful way that is not superficial. She must stress that this chapter is not an ethnomusicological study of African music, but has been approached from a teaching perspective that takes into account the limited time and resources available to music teachers. She also assumes that the teacher has no prior knowledge of African music.

African music is the general term that represents a broad range of musical practices characterised by a specific style of music-making. Writings about African music include the complex and elaborate use of rhythm, a close association of music with language and movement, the close relationship of the music with other cultural and social phenomena, a unique sound ideal, inherent patterns that are implied by the interaction of multiple parts and a variety of musical idioms (Agawu 2003a:4 and Waterman 1993:243). Although there may be a debate as to whether music is or is not a universal language, it has to be agreed that music is a universal medium of expression (Heunis 1995:61). It is taken for granted that traditional African music is functional while European music is contemplative. However, the distinction between functionality and contemplation is not as clear-cut as one might assume. Agawu (2004:408) and Flolu & Amuah (2003:58) propose that all music is functional, while all music that had previously been labelled as functional, has an element of contemplation. Thus all music originates because of a socio-cultural

need it has to fulfil, whether it is traditional African music or the great classics by European composers. And this music too has a contemplative element, whether the listening session results in an admiration for the composer or an achievement of an emotional state. Agawu (2004:408) advocates the inclusion of the social background of music in the analysis thereof so as to properly understand it; thus striving to understand what it is trying to express.

4.2 TEACHING INDIGENOUS MUSIC

Let us consider the common trend of attributing the role of music to the promotion and preservation of culture. Sadly many traditional African societies have imparted knowledge to their young solely through oral/aural means and, because of the influence of colonialism and the destruction of IKS, much knowledge is now being lost through the death of the older generation - the custodians of the knowledge (Agak 2001:39). This once again brings us back to the role of education. It is advised that indigenous music be taught in schools to preserve and promote culture, to give young people something to offer other cultures should the opportunity arise and to facilitate the learning of the music of other people and perform it to an acceptable standard as found in the culture. Because learners spend most of their time in schools, in a sense schools are required to take over the role of subjecting learners to the learning of indigenous music. This had previously been the task of traditional African societies (Agak 2001:40). Another attribute of teaching indigenous music is to develop in learners a tolerance and respect that will manifest itself in their relationships with others. Schools should thus strive to create an environment where learners recognise, understand and appreciate multicultural music expression and artistic achievement that is different from their own by incorporating a wide variety of world musics (Heunis 1995:62). Learners will develop a fuller appreciation of the vastness of the musical world once they have a basic understanding of their own music and can then move on to draw parallels or divergences with other African traditions (Agawu 2003a:4).

The benefits of studying indigenous music are recorded by Heunis (1995:62) and Anderson (1986:183-185) and include the following:

- Learners see music's relevance to the arts because of its holistic study with the other art disciplines
- Learners are intellectually stimulated by learning a new system and observe a different, but equally valid way of constructing music
- Learners realise that indigenous music is a sophisticated form of art
- Learners expand their music vocabulary for expression by being introduced to an array of new musical sounds – thus they become more receptive to and tolerant of all types of musical expression

- Learners are introduced to a wider range of terminology
- Learners gain musical flexibility through the development of other instrumental and vocal techniques.

There are, however, a few of these benefits with which one might want to disagree. Not many learners really express themselves through music in their daily lives by incorporating "foreign" musical elements. Learners that do include characteristic traits of other music in their compositions often end up with a musical work that is tokenistic or has an exotic flavour, and it is exactly this situation that one should try to avoid.

There is an on-going debate regarding terminology and the type of approach employed when teaching/learning, or merely representing African music. One such discussion revolves around the ethnography of music, i.e. writing about the way people make music (Seeger 1992:89). In his article, Seeger (1992:90) expresses the different approaches to music where he explains that each approach, through the study of musical activity, can contribute to an improved understanding of the musical event, while also contributing knowledge to the different disciplines (psychology, sociology, economics, anthropology, folklore, musicology, political science and so on). Another aspect of approach is the emic and etic approaches. Kubik (1996:5) explains the approaches as follows:

> To study from an emic standpoint therefore means to analyse a system according to its own meaningful components. To study from an etic standpoint on the other hand means to analyse one or more systems comparatively with reference to an analytical framework of concepts created by the researcher and projected upon those systems.

This is not really a concern for music teachers, as they will not be doing the research themselves. However, they will be reading the articles written by ethnomusicologists and thus should be aware of the manner in which the authors have approached their subject. Music teachers should be able to make an educated choice as to how they will teach African music in their classrooms and which approach is suited to their situation.

The notion of providing learners with skills of flexibility on other instruments and vocal techniques is a challenge. Can schools really provide opportunities for all learners to become performers of an acceptable standard on authentic African instruments and/or competent singers employing African vocal techniques without employing a master musician? Although the benefits of studying indigenous music are numerous, the reality does present concerns.

4.3   AFRICAN MUSIC AND SOCIETY

African music is an inseparable part of everyday life in African societies, even though there is an absence in many African languages of a translation for the term "music" as such (Agawu 2003a:1, Agawu 2004:407 and Abrokwaa 1999:194). African music closely interlinks music with life by expressing what Tracey & Uzoigwe (2003:75) refer to as the "basic truths about what Africans consider important in life". Herbst *et al.* (2003:142) consider music-making as a "powerful life force" within the African context that carries with it a social responsibility towards the community from which it evolves. For the relationship of music and society to become apparent, Kruger (1995:47) advocates a contextualization of the music during study. The loss of indigenous music is a disaster to the cultural identity and future prosperity of that society and may lead to cultural extinction (Mbabi-Katana 2001:95).

The aim of music education is to nurture the young of a community, imparting to them socio-cultural knowledge and skills. Abrokwaa (1999:198) writes that natural endowment and one's propensity for self-development is essential for attaining these skills, so the transmitting of knowledge and skills is not organised or structured on a formal basis. However, Nzewi (2003:14-15) proclaims that the learning of musical arts in indigenous African societies does have a certain formality about it, which has been proven by the unchanging framework it has held over many generations. The purpose of these musical practices is that they form the structure by which knowledge is transmitted. They have a systematic philosophy and logic in their creativity, content, production and objective. This philosophy is based on cultural normative principles (Nzewi 1998:457). Besides transmitting knowledge, music education in Africa is also a process of socialization. During this process certain cultural behaviours, morals and values are imparted. It disciplines the extroverts and socialises the introverts, thereby instilling balance, sociable personality and tolerance in the young of the community (Nzewi 1998:462, Herbst *et al.* 2003:143 and Mans 2001:79). Not only are the objectives of knowledge and socialisation important in African music education, but also the process by which these are attained (Tracey 1991:314 and Oehrle 2001:104).

4.4   INDIGENOUS MUSIC TRANSFERANCE

4.4.1 Informal Learning

Music education is provided in informal settings because it is such an integral part of community life and happens at any time of the day, and anywhere in the community (Abrokwaa 1999:204). The young acquire their knowledge and skills through exposure to the African society in which they experience and observe the relationship music has with life (Tracey & Uzoigwe 2003:77 and

Smith 1962:6). In traditional African societies there is abundant opportunity for active participation in musical activities (Nzewi 1998:458). The main instructional methods are oral tradition (knowledge is passed on orally), demonstration, imitation and memorization. Thus African children rely on their eyes, ears, memories and intuition to learn and produce music (Abrokwaa 1999:204, Mans 1997b:22, Mans 1998:383, Agawu 2004:407, Nzewi 1998:460, Amoaku 1998:23 and Dargie 1998:116). Concentration is very important when learning and observing music, especially because of the complex rhythmic nature of African music. Therefore children are introduced to the rhythmic patterns inherent in their musical culture from an early age (Abrokwaa 1999:199). Sometimes verbal explanations also support the practical experience (Nzewi 2003:14).

4.4.2 Formal Learning

Besides the general informal learning that takes place, there is also a formal system of apprenticeship learning for children that require knowledge of specialised musical arts styles and a technical proficiency on specific instruments (Nzewi 2003:25, Nzewi 1998:457, Abrokwaa 1999:206, Mans 1997b:22 and Smith 1962:8). The aim of this system is to produce master musicians within the community who are then responsible for becoming the community's musical referents (Nzewi 1998:457).

4.4.3 Practical Participation

Participation is the primary means of learning African music in traditional societies (Tracey & Uzoigwe 2003:76-77, Nzewi 2001:24, Amoaku 1998:23 and Nzewi 1998:457). The reason participation in musical activities is employed within the context of performances is that through this method music is relevant to the children in their immediate environment and is not just seen and experienced as abstract knowledge (Nzewi 2001:24). The exposure to various performances as prescribed by the society also aids in teaching the child the difference between musical practices that are associated with various circumstances, whether it is music for ritual or ceremonial purposes, social or recreational opportunities and spontaneous or work-related functions (Amoaku 1998:23).

Amoaku (1998:23-24) offers some insight into how the child is exposed to music at a young age:

- Rhythm and movement: parents rock their children when they are young and tap out rhythmic patterns on their bodies. They also verbalise patterns while simultaneously articulating these in movement.
- Singing and rhythmic games: songs are sung so that children learn the melody and text simultaneously. The children are encouraged to join in call-and-response singing. They also play games where movement, singing and improvisation are prevalent.
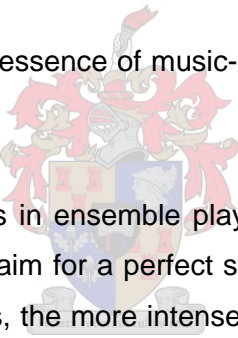
4.4.4 Holistic Learning

The practice of the musical arts in African cultures includes the performance of music, dance, drama, poetry and décor as a unity and is seldom separated into the individual constituents (Nzewi 2003:13). Thus there is a unification of the arts. This integration is necessary for the holistic development of the child artist and therefore it is this combination of the arts that ultimately becomes the child's concept of music (Mans 1997b:21, Agawu 2004:407 and Amoaku 1998:23).

In the community, songs are taught in totality, thus incorporating their structure, harmony, polyphony and complex rhythms (Dargie 1998:118). It is also important to note that there is a very close relationship between the contour of the melody and the intonation patterns audible in speech, since African languages are tonal (Abrokwaa 1999:199 and Petersen 1981:14). This means that a word may have several meanings depending on the way in which it is tonally inflected.

4.4.5 Performance Practices

Tracey (1986: 31-38) summarises the essence of music-making in traditional African societies by nominating representative keywords:

- Cooperation: listening to others in ensemble playing is imperative. The individual has to relate to other performers and aim for a perfect state whereby the rhythm is exactly right. The longer the music continues, the more intense it becomes and thus the more pleasure is obtained.
- Conflict: there should always be a tension within the music. A player should never double another part; rather, new material strengthens the music.
- Relationship: music is a social phenomenon and there is a striving for independence within a larger sense of interdependence – a relationship also where the process of getting to that perfect state is more important than the music produced.
- Integration: being an individual, but working together as one to create music.

These four keywords are the epitome of the *ubuntu* philosophy as discussed previously.[28] The music is naturally very repetitive which provides individual performers with ample opportunity to listen to detail and add a flavour of their own to heighten the experience for the audience and the performers. This is done through improvisation of new material or variation of current material. However, the drummers and singers do have knowledge of common musical texts that are used

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[28] See paragraph 3.2.

during performances and are familiar with the structures, styles and melodies of the songs (Abrokwaa 1999:199). This knowledge is the basis from which new material can be improvised.

Performance of music in African societies is the antithesis of the concept as perceived by Westerners. In African societies it is an opportunity for learning, while conversely, learning in itself is an interactive performance (Nzewi 2003:14). In fact, it might be wise to rather label performances as music-making activities. There is an informal atmosphere present in the performance arena. The audience stands close to the performers and has the freedom to move around at will. This atmosphere is most suited to African music, which requires spontaneous participation. The audience and the performers are one (Abrokwaa 1999:195). The audience not only participates in these activities, but also expresses their opinion as to whether it has been a successful activity or not. They evaluate the musical activity spontaneously during the performance through physical gestures and vocal interjections (Nzewi 2003:25). This criticism may continue after the activity has ceased through verbal expression and either increased support or neglect. However, adults do relay much positive reinforcement to the child musician (Nzewi 1998:461).

4.5 THE PRESENT MUSIC SOCIETY

Chertkow (1995:91) notes that there is a vast difference between the music taught at school and that which features in society, namely the bulk of music that is promoted by the media. The twentieth century and the technology era have had a huge impact on our daily lives, and nowadays most people own a compact disc player, cassette player and/or radio (Chertkow 1995:93). So the music taught in schools commonly prepares the learner only to be a professional musician. Chertkow (1995:94) asserts that the subject of music at school should be one that will ultimately enhance the quality of life for all and thus teachers should aim to educate knowledgeable consumers of the music world by refining learners' listening habits through the conceptual approach using a variety of materials, including the music heard via the media. However, it is important to bear in mind that studying music at school level is not only content-centred, but it also teaches certain skills that accompany the learning process. This is especially true in the FET band. Conversely, it is also necessary to educate to a sufficient standard those learners who do decide to make music their career. By aiming to nurture a consumer society, the "elite" might be disadvantaged, as university requirements for entrance to music courses are of a fairly advanced standard for practical skill and theoretical knowledge. [29]

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[29] Presently, the Universities of Stellenbosch and Cape Town both require a standard equivalent to Unisa, Royal Schools or Trinity Grade 7 practical and Grade 6 theory.

Okumu (2001:115) rightly notes that, due to our ever-changing socio-cultural environment, the traditions of lived experience and the accompaniment of music for all social events that were present in African societies are slowly disappearing in our present society. African music education should therefore move with the times and study the music that is currently relevant. One might argue that learning the traditional music of Africa has little relevance for contemporary society and music educators should facilitate the learning of African music as it exists in the present social, cultural and artistic contexts (Flolu & Amuah 2003:64). A reason why traditional music may not be the best option for music education is that it carries with it the connotation of being "primitive" and "inferior" as many writers of African music tend to express their knowledge in comparison to Western classical music (Flolu & Amuah 2003:53). Flolu & Amuah (2003:145) advocate the "here-and-now" for music education. For current African music, one may employ radio, cassette, computer, compact disc, television, digital versatile disc (DVD) and video recorder, and these should focus on music such as jazz, kwela, maskanda, mbaqanga, reggae and kwaito (Okumu 2001:120). Here the emphasis is placed on neo-traditional styles of music.

However, we cannot ignore the previously mentioned opinions of authors who are adamant that schools are also institutions for preservation. How can one please one group without offending the other? Where can one find the time to promote a balance of traditional and contemporary music without it being a superficial study?

Amoaku (1998:25) blames technology, especially television, that has replaced those group activities that previously reinforced social development and responsibility. On the one hand, Africa should move with the times but, on the other hand, she should not sacrifice her traditional values. However, Amoaku does not advocate a blend of the two trends.

A group of people selected by Primos (1992:132) for an interview reported that traditional songs are still sung in Soweto, but are no longer handed down in the traditional oral manner. Many of the students from African backgrounds in the group who were studying Western music were keen to do so and felt that it served as a basis for the study of music from various cultures. Nzewi (1998:462) concurs that the traditional modes of imparting knowledge and skills are not as intensive as they used to be in the past, because these have little relevance for the younger generation from rural communities who are attracted to radios and other media technologies. One might pause to ponder about which music is relevant to us nowadays. If we are being bombarded by media music, is this then not the music that is relevant to us? Admittedly, the relevance of media music does not serve the needs of a traditional African society which relies on traditional music to impart knowledge, but if this process is dwindling, then can one really say that the music previously used for these events is more relevant to African children than music they hear

elsewhere, especially since school does not allow much "home-time" for children to spend in their community?

4.6 ANALYSIS OF AFRICAN MUSIC

Several authors have advocated that the analysis of African music is essential for an understanding thereof (Nzewi 2003:30, Herbst 2001:63, Oehrle 2001:104 and Tracey 1986:29). Anderson (1986:181), when talking of multicultural music studies, states that in order to understand the music of any tradition, one should have knowledge of the operative principles. He continues to acknowledge that once the music is understood, one can better understand the culture of that music and the people who produce it. However, such knowledge about the culture and the people is not apparent just from the music and learners would require supplementary verbal explanations. We cannot rely solely on the analytical study of African music to teach learners the tolerance, respect and other humanistic values we desire from them. Without prompting, learners often lack the insight to deduce these values for themselves.

Kwami *et al.* (2003:275) speak of *knowing 'it'* and *knowing 'the context'.* Thus the teaching and learning of African music needs to be grounded in an understanding of the music itself as well as the musical tradition from which it originates and should be more than just an awareness of African conventions and perspectives. Herbst (2001:63) uses the terms "knowing about" and "knowing how to". True knowledge is obtained when one knows the music analytically and can construct it by using the underlying principles. Despite how simple this may seem, a problem not to be overlooked is where to find such "knowledgeable" instructors. Agawu (2003b:196) advocates using any and all approaches for analysing African music, but a specific way may prove helpful or be less successful, depending on the reasons for the particular analysis.

Nixon *et al.* (2003:66) explain that the colonial system, through its classroom-based learning, has driven education away from the community-based IKS and so too from employing indigenous experts in the learning environment. Ideally, music educators should try to bring the cultural life back into schools by organising local performing groups (Heunis 1995:63). This does not quite match the experience gained from the immersion in a culture, but seems a viable solution for the present situation.

It always helps to compare the situation of music education in other countries that have rebuked the colonial music education system and have incorporated the local teaching strategies in school. Besides the lack of knowledge of African philosophy and how it is applied to the arts in traditional Zambian communities, formal music education in Zambian schools, according to Mapoma (2001:16), has not been successful because of the inability of music educators to use

the available material in archives and libraries. However, it is noted that African musicians are more interested in the current musical trends, while archived music does not capture the culture of the present times (Tracey 1991:315). Archived music can only repeat the sounds of African music, so not only is the social context lost, it is also foreign to the younger generation of a community.

Nzewi (2001:28) comprehends the need for writing and analysing music, but encourages teachers and learners to interact with traditional experts so that the virtual music as written on paper can be accompanied by live performances.

Nzewi (2001:21) maintains throughout that African music has a theoretical framework and that teachers and learners should learn to decipher it. Tracey (1986:29) advocates a reductionist approach where one should look at the different parts that make up the music to understand its structure. Elsewhere Tracey & Uzoigwe (2003:27) claim that any non-African can perform an extract of African music, but true understanding only takes place once the musician has learnt to enjoy the rhythmic concepts and patterns within the African context. Thus one can never underestimate the value of analysing music (Agawu 2003b:183).

Besides understanding African music through analysis, one might achieve an enriched appreciation by developing the ability to listen on two or more levels of perception simultaneously (Nzewi 1998:478). Teachers should aid learners in shifting their attention at will and thereby teaching them to change their focus in order to listen to different elements of the music at various moments (Herbst 2001:65). This is a wonderfully apt exercise that can be applied to traditional African music precisely because of its repetitive nature. Appropriate resources are however of utmost importance for this scenario (Mapoma 2001:17 and Mngoma 1988:11).

4.7 CONCEPTS IN AFRICAN MUSIC

Agawu (2003b:59) states the obvious when he says that there is no "homogeneous body" that constitutes African music. Nzewi (1997:31) agrees by drawing a picture of the divergent qualities:

AFRICAN MUSIC	→	ETHNIC GROUP	→	AREA: North, South, East, West	→	ONE COMMUNITY
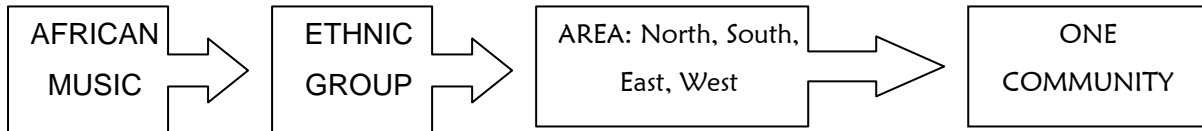
This diagram explains that at a first listening, one may recognise music as African. Subsequent listening sessions, combined with aural analysis[30] and appropriate knowledge will help one attribute the music to a specific ethnic group, then locate the area and eventually one can narrow it down as being from one specific community. One can therefore not make a list of the characteristics of African music, as these traits often only apply to the music from a specific place or group. Flolu & Amuah (2003:51) postulate that broad generalisations often lead to misconceptions and "twisted conclusions". People have now come to accept certain traits as "reflectors" of African music and researchers have spent time finding support for such hypotheses, rather than investigating the basis of their formulation. Ethnomusicologists tend to describe the music of a specific community in which they have been active.[31] However, there are certain underlying principles or concepts that do characterise music as African. An attempt has been made in this thesis to summarise these concepts from various sources.[32] It should also be noted that listening to African music could either reinforce or undermine these concepts. Agawu (1995:2) proclaims: "And this is as it should be, for the web of knowledge about African music is diffuse, intricate, and subject to constant revision".

Initially there was an urge to discuss these concepts of African music under the following headings: rhythm, structure, melody, harmony and texture. However, after thorough consideration, this idea was abandoned because of the realisation that this urge was trying to squeeze African music into compartments as used by the Western models of musical understanding and thus was an inappropriate Eurocentric approach to classifying African music. This conclusion was supported by Nzewi's (1997:35) mention of "melorhythm" - the phenomenon he perceives as resulting from the tonal and rhythmic foundation provided by the thought process

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[30] As advocated by Nzewi (1998:478) and Herbst (2001:65) in paragraph 4.6.

[31] Examples include Dargie (1991,1996 & 1998) who writes of Xhosa music specific to the community of the Lumko district; Kubik (2001) in *The New Grove Dictionary of Music and Musicians* qualifies very specific examples of African music as found in named areas; Serwadda and Pantaleoni (1968) developed their tablature notation specifically for Ewe drumming; Agawu (1995) writes of African rhythm from a Northern Ewe perspective.

[32] Agawu (2003b:73-84), Herbst *et al.* (2003:167-169), Kubik (2001:199-203), James (1999:7-18), Dargie (1998:120-123), Mans (1997a:141-159), Nzewi (1997:32-67), Rommelaere (1989:1-2), Mngoma (1988:4-5), Nzewi (1998:476-481), Tracey (1986:38-42) and Petersen (1981:5-6;14-47).

and creation of African drum music. Dargie (1998:120) mentions that rhythm in African music also serves as a structural component. The integration of these African musical elements is so substantial that they cannot be compartmentalised. It was then decided to simply list these concepts, beginning with the most basic principle of African music and then building upon that to describe various other traits. Audio and notational examples to illustrate these characteristics are included on the compact discs.

4.7.1 Pulse

The pulse is the **smallest** unit of time that sets the music in motion. Kubik (2001:199) refers to pulsation as a "mental framework of fast infinite pulses". Thus a sound does not necessarily happen on all the pulses, but each pulse is internally experienced (or shown in notation)[33] and constitutes the internal structure of the piece (Rommelaere 1989:1). The series consists of **regular** pulses and each pulse is **equal**, thus carrying the same weight.

4.7.2 Reference beat

The series of pulses are divided into **units**, normally consisting of a set number of pulses. Kubik (2001:199) suggests 3, 4, 6, 8 or 12 pulses, while Rommelaere (1989:2) simply suggests 2 or more pulses. Within these units, there is an intermixing of sounds of various durations - in Western terms, a rhythm consisting of crotchets, dotted crotchets, minims, etc., but these are not arranged according to the traditional Western theory grouping rules. A type of grouping labelled as "additive rhythm" is often used in African music, e.g. an 8-pulse unit may result from adding 3 + 3 + 2.[34] One should not confuse additive rhythm with syncopation,[35] since all the pulses constituting the beat are equal. Thus, a reference beat is a **pulse unit containing a rhythmic pattern.**

4.7.3 Cycle

Many reference beats (pulse units) together make up a cycle that, when reaching the end, **repeats**. These repeats may contain **variations**. Successful variations depend on the musicianship of the performers and their skill at improvisation. Improvisation is added to the music through continual creative invention of motives. Repetition and variation are both subtly and not so subtly employed (Mngoma 1988:4). Because of these variations, one may think of a spiral moving forward in time, rather than a circle that implies an exact repetition. Nzewi (1997:42) aptly

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[33] See paragraph 4.8.

[34] This rhythmic pattern is called "dochmiac" (Mans 1997a:157).

[35] Syncopation in the Western sense is the emphasis of the weaker beats in a bar.

names this "linear circularity". A cycle does not have a beginning nor an end. Hence there is opportunity to enter at any point within the cycle.

4.7.4 Time-line pattern

Agawu (2003b:73) writes of a "prominently articulated, recurring rhythmic pattern" in many West and Central African dances. He prefers to call this rhythmic pattern a "*topoi*".[36] Agawu notes that this pattern has also been called a "time-line pattern" by Nketia, a "bell pattern" by Jones and a "phrasing referent" by Nzewi. One should at this point note that these rhythmic patterns do not occur in all genres of African music and thus rhythmic patterns may be employed in various ways in music that does not hail from these specified areas. However, this time-line pattern is a recognised **rhythmic pattern** usually played on a percussive, **single-pitched instrument** that is **struck**. It is a distinct pattern, played in ensemble music and is repeated, functioning as an ostinato throughout the piece (Agawu 2003b:201). However, Kubik (2001:201) refers to "two adjoined sub-patterns", which could imply that time-line patterns may follow on each other; thus the idea of an ostinato may not be the rule. The time-line pattern is characterised by a unit of usually 8, 12, 16 or 24 pulses, made up of 5, 6, 7 or 9 strokes within the unit, and the idea of additive rhythm (Kubik 2001:201). Kubik (2001:201) also refers to these time-line patterns as representing the "structural core of the musical piece"; however, Nzewi (1997:35) does not consider them as structural features, but rather perceives them as constituting layers in ensemble playing. These time-line patterns are often transmitted by mnemonics.[37]
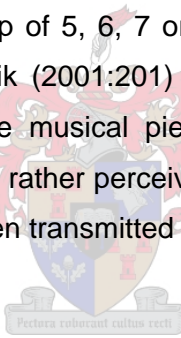
4.7.5 Rhythmic complexity

Rhythmic complexity in African ensemble music is a result of the **relationship** between two or more performers. Each performer plays a separate and **individual rhythm pattern**, that, when combined with other individual patterns, creates a **single intricate rhythm** for the listener. Terms for referring to this relationship are "interlocking", "cross-rhythm" and "hocket-type technique". These show that the strokes (sounds or body movements)[38] of the two patterns do not occur simultaneously – a stroke from one pattern may be heard while the stroke from the other pattern may be silent. These patterns together, through a feeling of conflict, blend into one while retaining their independence. Complexity is also presented by multiple main beats, by which the first pulses of multiple reference beats do not coincide, but exist in a relationship of interlocking.

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[36] Agawu (2003b:73) explains a *topos* as being a "short, distinct, and often memorable rhythmic figure of modest duration".

[37] See paragraph 4.8.

[38] The rhythmic complexity is not solely restricted to percussive sounds. It may occur between any of the following: strokes on instruments, voice in song, or body movement (this includes body percussion such as hand claps, feet stamping, etc.) (Petersen 1981:29 and Kubik 2001:200).

4.7.6 Call-and-response

This involves **responsorial** singing where the leader phrase is repeated or answered by a chorus. The response may either enter once the leader phrase has ended or before it has ended, thus a melodic overlapping. The chorus, if sung by a group, is often homophonic and in close harmony. Performing conventions may include the following: one performer against another, one performer against a group, group(s) against group(s).

4.7.7 Melodic construction

Melody is not discussed at length in the context of African music. This may be because of the lack of investigation/knowledge concerning melody in African music or because there is not much to be said about melodic construction that makes it unique to African music. It is however noted that **speech** plays a very important role in the melodic construction of songs. In tonal languages the text of a song governs the melody in terms of contour and rhythm. A common feature for melodic contour is one of descending order – a phrase starts at a higher pitch and descends to a lower one. The influence of speech on melodic construction is so great that Rycroft has identified it as a "parlando style". [39] This occurs when the melody switches to speech with an indefinite pitch. The reason suggested for these influences is that the words used as text need to retain their meaning. In a tonal language a word may have a different meaning according to the way that it is pronounced. Thus the tone pattern of the word in a song must correlate with the tone pattern of that word as it is spoken.
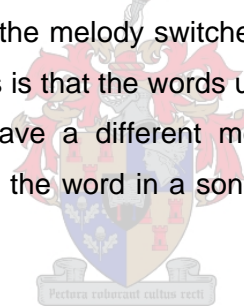
James (1999:8) also suggests that melodies are based on scales of 4 - 7 tones. Naturally this relates to the tonal systems used in African music, which enjoys more exposure in literature. In context, no generalisation may be made. There seems to be an apparent use of a vast variety of combinations, mostly governed by the number of tones used, i.e. the Western equivalent of **tetratonic** (4-tone), **pentatonic** (5-tone), **hexatonic** (6-tone) and **heptatonic** (7-tone) scalar modes. The choice of mode depends on the area from which the music originates. However, one cannot forget that African music, along with African culture and tradition, is dynamic. Today much African music is **diatonic**, due to the influence and importation of Western music and instruments.

The **overtone series** features in African music and is prominent mostly in southern Africa wherever the mouth bow and the overblown horn exist (Kubik 2001:202). In the case of the Xhosa

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[39] Cited in James (1999:9): Rycroft, D. (1985). *Zulu Melodic and Non-Melodic Vocal Styles*. Paper presented at the 5th Symposium on Ethnomusicology, (pp.13-28). Grahamstown: Rhodes University.

uhadi playing and *umngqokolo* singing[40] the overtones are built on only one or two fundamentals. The *umrhubhe*[41] also employs the overtone series (Dargie 1998:122-123).

Much of the preceding description pertains to vocal music, but one cannot forget about instrumental music. The close integration between rhythm and melody in instrumental music, however, makes it difficult to qualify exactly how the melody is constructed or characterised. Nzewi (1997:35) proposes that drum music, with its tonal qualities, underlies the rhythmic patterns produced. Playing this music is a "process of deriving rhythmic essence melodically".

The tonal system used in African music is reliant on the **tuning** system employed for melodic instruments or, conversely, instruments from a certain area may be tuned according to the tonal systems employed. Mans (1997a:148) suggests that the tuning pattern may be imprinted in the memory of the tuner. Equidistant tuning[42] relies on tuning by "ears" and occurs through matching tones with another instrument. However, this seldom achieves pitch accuracies (Kubik 2001:203). Tuning may also occur through friction octaves.[43]

4.7.8 Multipart music

In vocal music, much singing is done in **unison** and **octaves**, however there is mention of **parallelism**, notably parts moving in thirds, fourths and fifths. Once again, the tonal system employed prescribes the tones sung. However, Nzewi (1997:53) notes that each part is horizontally construed during composition.[44] It is noted that the Western concepts of **heterophony**, **homophony** and **polyphony** are sometimes used to describe African multipart music. Homophony, on the other hand, seems to be mentioned more with vocal part music, while instrumental music is predominantly referred to as heterophonic and polyphonic, but no clear distinctions are made.

Part music is not restricted to vocal or instrumental music, but may include the simultaneous occurrences of rhythm, voice and body movement; thus these simple elements can culminate in a complex entity (Dargie 1998:123). These body rhythms seldom emphasize the same accents that are heard in the music (Mngoma 1988:5).

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[40] See paragraph 4.8.3.

[41] A mouth bow played by friction that also employs tonal shift harmony because of its overtone series (Dargie 1998:123).

[42] This is a tuning system by which the interval of an octave is divided into steps that are equal distance apart.

[43] Kubik (2001:203) explains that the octaves are adjusted to "reduce the fusion effect of melodic lines played in parallel octaves".

[44] Nzewi does not specify whether it is in vocal or instrumental music, or both.

4.8   NOTATION

Naturally, since music in African societies has always been transferred orally and through performance practices, there has not been a need for Africans to notate their music. The controversy, however, begins when anyone outside the cultural group wants to analyse, study or preserve the music belonging to that group. Africans that perform traditional music from their own culture tend not to analyse their music on paper, since they have an understanding of it gained through participation and performance. As far as preservation is concerned, one must not forget that music-making in an African society is often a spontaneous activity. Both the improvisatory tradition and oral transmission of African music yield different versions of the same music (Ndlovo 1991:134). Therefore the musical product is ever-changing and notating one performance would merely be a record of that specific performance. One should also consider, for example, a specific rhythm or melody associated with a funeral dirge. As soon as that characteristic rhythm or melody begins, it is recognised immediately by the members of that society. Thus this music has been preserved in the memories of all members of the society through association and practise. Therefore, the notation of music for Africans is completely unnecessary. Preservation of African music is best done through the process of performance (Ekwueme 1976:26 and Ndlovu 1991:135).

Nevertheless, since we are concerned here with learning and teaching African music in schools, where it is removed from its social context, taught by teachers who are possibly not specialists in African music and often experienced by children from a different cultural background, there may be a need for music educators to have African music notated and even sometimes explained. One should also not forget the field of ethnomusicology where notated music is important for the study and preservation of African music so that the information may be disseminated.

4.8.1 The ideal notation system

One might wonder what to expect of a notation system. Ideally a notation system should capture the essence of the music. According to Mbabi-Katana (2001:96), it should indicate the pitch and duration of a sound. Nzewi (2001:32) prefers a system that should be a "common writing system for common musical facts in world music". When one considers these "common musical facts", one can only think of the musical elements that make up the sounds we hear. Bennett (1987:3-4) calls these the "basic ingredients of music" namely melody, harmony, rhythm, timbre, form and texture. To this list, Machlis & Forney (1995:7-32) add tempo and dynamics.

In a Western musical score, one can identify melody, rhythm and form and, depending on the instrument(s), harmony and texture. The remaining elements (timbre, tempo and dynamics) are

not clear from the actual notation system, but are indicated either by words or numbers at the beginning, or somewhere through the course of the score. Tempo and dynamics are relative and most likely to be performed differently by every human performer. The most constant elements are melody, rhythm and form. Melody has been described by both Bennett (1987:3) and Machlis & Forney (1995:7) as a succession of pitches that are organised to make musical sense and are perceived as a unity. Thus, the smallest possible unit is pitch. Rhythm is the "grouping of musical sounds with regard to duration" (Bennett 1987:4) or the "orderly movement of music in time" (Machlis & Forney 1995:12). Thus, one can use the term duration. Therefore pitch and duration can for our purpose be used interchangeably with melody and rhythm, and one can agree with the definition by Mbabi-Katana mentioned above that a notation system should indicate the pitch and duration of a sound.

Nzewi (2001:32) continues to explain that these concepts of melody and rhythm are common to indigenous African music as well as to that of any other culture and therefore criticises the use of any other form of notation such as the grid, time box unit or number system for the transcribing of African music. To him universal concepts can be notated in a universal manner. An advantage of using a universal notation system is that one deters the belief that any music other than Western music is abnormal.

However, Ndlovo (1991:133) strongly objects to the notation of African music. The reasons given for this include that of visual complexity (which is then added to the already existing conceptual and rhythmic complexities of the music itself), the lack of context (as notation can only reveal the music in its natural state without details of its status within the society) and, in turn, the loss of respect for the music that is now viewed solely as sounds. This problem of notation of African music seems to be a universal one (Agawu 2003b:64). Ellingson (1992:135) describes Charles Seeger's use of the terms prescriptive and descriptive notation: the former refers to the notation of music in terms of expressing exactly how the music should be made to sound, while the latter is a detailed report of how a specific musical performance did sound. Agawu (2003b:64) speaks of "supplement knowledge" that is needed for the interpretation of prescriptive notation. However, when the notation is descriptive, i.e. explaining all the details of timbre, method of playing, etc., the "supplement knowledge" is reduced and thus also the creativity of the performer/interpreter. Unfortunately, not many people have this "supplement knowledge", so we are forced into using descriptive notation, often also accompanied by verbal explanations. It is of no use if a system is effective in presenting the music if it cannot be "decoded" properly by the recipient (Ekwueme 1976:21). However, during the late twentieth century, there was a tendency towards a third notational interpretation, namely the cognitive or conceptual notation. This notation seeks to portray the essential musical concepts as understood by the members of a culture (Ellingson 1992:110).

Ekwueme (1976:24) lists criteria for the ideal notation system:

- it should accurately represent most aspects of the music
- it should be easily read and understood by the average (musically) literate person
- it should not be laborious
- it should be a representation of the true intention of the music, not merely a reproduction of the effect.

4.8.2 Notation systems for African music

The following are systems that have been employed to notate African music.[45] Generally they originate from a Western[46] attempt to notate African music (Mans 1997a:127). These systems arise from a Westerner's need for notated music, as previously suggested. However, although this might make the process of interpretation by Westerners a little easier to comprehend, it does not necessarily reflect the music as it has been conceived by the African musician/performer (Rommelaere 1989:1).

- **Staff notation**

Normally the Western staff notation system is adapted. Often bar lines, time signatures and clefs are left out, and accidentals may be modified.[47] The reason for this is that much African music does not share the same tonality or metric division as Western music (Rommelaere 1989:1,4, Kubik 2001:199-202, Shelemay 1998:154 and Ekwueme 1976:24). Rycroft has even made use of a circular staff notation so that the idea of the cyclic form in African music may be clearly distinguished (Waterman 1993:248).

Figure 3: Adapted staff notation

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[45] This is a summary by the author from the following sources: Ekwueme (1976:22-24), Rommelaere (1989:1-18), Waterman (1993:247-248), Mans (1997a:127-130), Shelemay (1998:154-162) and Kubik (2001:199).

[46] The term "Western" as used here refers to anyone who has been educated in Western music. Included are Africans who have a Western-based music knowledge.

[47] Ekwueme (1976:24) suggests the use of a semi-sharp or semi-flat. Rommelaere (1989) suggests the insertion of a plus or minus above the note to show that it is either slightly higher or lower than the notated pitch as perceived by interpreters of the Western staff notation system.

- **Multi-line graph**

The main pulse is represented by vertical lines (thus it is also known as pulse notation). This form of graphic notation is more suitable for representing rhythm, rather than form or melodic context (Mans 1997a:129).

Figure 4: "kon kolo" time-keeping rhythm pattern as found in Nigeria[48]
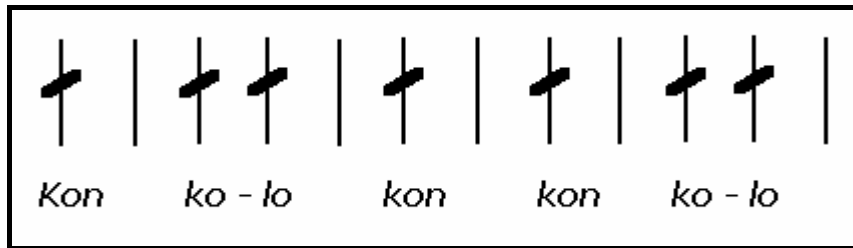
- **Cipher notation**

The pulse is represented by dots. This does not show the tuning system of the piece nor does it clearly identify the rhythmic pattern (Mans 1997a:130). Generally ciphers (numbers) are used to indicate the relative pitch of the tuned instruments, while X is employed for percussive instruments.

Figure 5: "kon kolo" rhythm pattern in cipher notation

X . X X . X . X . X X .

Figure 6: An example of the "kulya-kulya" pattern in the xylophone[49] music of Uganda.

3 5 . 2 4 . 1 3 .

Figure 7: The equivalent in staff notation of the "kulya-kulya" pattern

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[48] This *kon kolo* rhythm pattern appears in Tracey (1986:39) as multi-line notation. The author has used this pattern as a basis and has transcribed it into various other notations to follow.

[49] The slats of the log xylophone are numbered to show relative pitches. The ciphers refer to the xylophone bars while the dots show that no note is struck (Kubik 1994:257-258;295).

- **Sol-fa notation**

This system is best suited to music that is diatonic and has a fairly simple rhythmic pattern (Mans 1997a:127). This is used in vocal music only.

Figure 8: Soprano part extract from "Maneno yote Injili"[50]
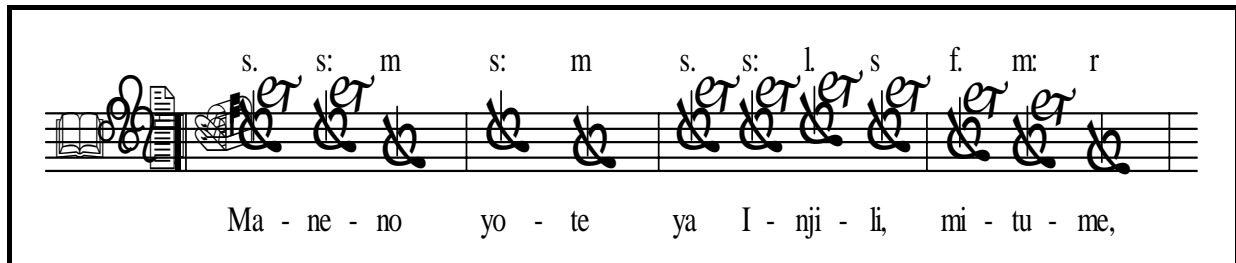
- **Block notation**

This includes the Time Units Block System (TUBS), which was developed at the University of California, Los Angeles in the late 1960's, specifically for teaching purposes (Waterman 1993:247). It is adequate for rhythm denotation (Ekwueme 1976:22).

Figure 9: "kon kolo" rhythm pattern in block notation

Kon   ko - lo   kon   kon   ko - lo
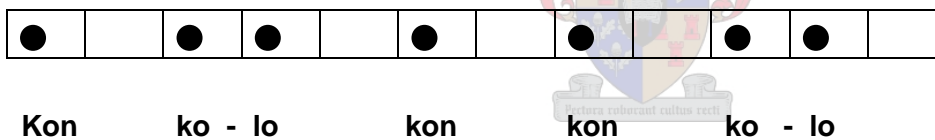
Figure 10: Akuda-omvɔk (xylophone) extract of the 'Alleluia' from the "Ebony Cross Oratorio" by Pie-Claude Ngumu (Ngumu 1980:56)[51]

	2	2		2		2			3		
4		4		4		4			5		

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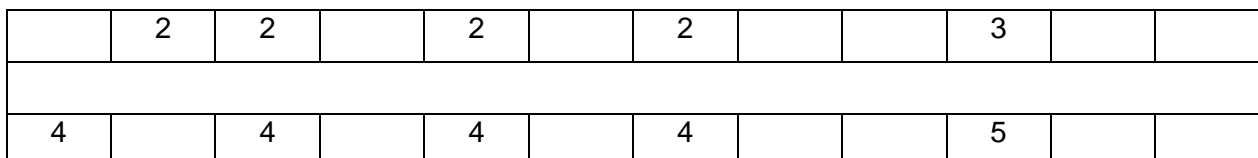
[50] *Maneno yote Injili* is an East African hymnal. The staff notation is written here together with the tonic sol-fa, which is indicated above the staff (Shelemay 1998:161).

[51] This xylophone is played with two hands and therefore has the two lines of squares. The numbers refer to the pitch of this xylophone.

- **Tablature notation**

Serwadda and Pantaleoni developed a system suited to drumming that shows how and where the drum is struck (Serwadda & Pantaleoni 1968:47). It incorporates a multi-line graphic notation and picture symbols.

Figure 11: The "sogo" pattern[52] in tablature notation
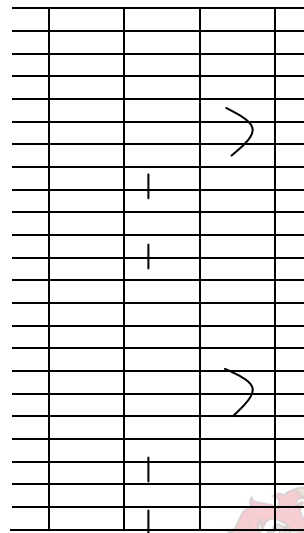
- **Greenotation**

"African Vuwo" is a term coined by Doris Green.[53] She devised a notation system for percussion, now called Greenotation that is aligned with Labanotation[54] in an integrated score. It is read vertically from the bottom to the top of the page on a vertical three-lined staff. The basic symbol is the rectangle. The manner of playing the instrument and the sound it should produce is determined by the shading and design of the rectangle. Greenotation is for the notation of the following percussion instruments: bells, rattles, drums, talking drums, sticks, stamping tubes, xylophones, hand clapping and water drums (Greenotation 2004:2).

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[52] This pattern comes from the Ewe who live in south-eastern Ghana. It should be read vertically from the bottom to the top with the horizontal lines representing the passage of time (Serwadda & Pantaleoni 1968:51).

[53] Referenced by Ekwueme (1976:26) as GREEN, D (1975): "Africa Vuwo". Unpublished manuscript. See also Green (2005) and Greenotation (2004) for a further explanation and an illustrative example of the notation.

[54] A standardised system that is used for the analysing and recording of any human motion. It was invented by Rudolf von Laban (1879-1958) and then later developed by several others. It employs symbols placed on a graph of three vertical lines to be read from the bottom to the top (Griesbeck 1996).

- ## **Oscillographic curve**

Music is translated into a graph through electronic means. This is very specific to a particular performance and, obviously, is only possible with the right equipment (Mans 1997a:128).

- ## **Orthographic notation**

This system has written words or symbols underneath the pulses and indicates accents and timbral subtleties of the time-line patterns (Rommelaere 1989:13).

Figure 12: The use of mnemonics to capture a five-stroke percussive pattern[55]

X . X . X . . X . X . .

Cha – mpwe – te   -   ka n' chi – ma – nga
Wan – kwan – gu – a – li – kos – we   –

4.8.3 Realities concerning notation

The notation systems for African music in the preceding descriptions all have their positive and negative points. What must be remembered is that there is as of yet no one notation system that can be labelled as the perfect system. Each system has been designed for a specific purpose and is appropriate for whatever it is meant to represent. The different types of music, musical styles and instruments under study should determine the notation system used (Rommelaere 1989:18). These notation systems are termed "descriptive notation" in that they record a particular performance. They are suitable as a tool for the preservation of the music (i.e. of a specific performance), but do not really represent the music (Ekwueme 1976:23).

Intonation may cause some concern, keeping in mind that pitch on the Western notation system is based on the equal temperament tuning system. For example, one can consider *uhadi*, a calabash resonating percussion bow that employs the use of overtones, or *umngqokolo*, the overtone singing by women in the Lumko District (Dargie 1998:123). Nzewi (1998:473) also writes of melorhythm, which he credits as unique and the most important phonic feature of African music. This is applied to drumming that also has tone quality. So, some may argue that such examples do not have a place on the Western notation system and return to the problem of finding a notation system which can accurately transcribe the overtones. Nzewi (2001:32) laughs

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[55] This pattern is common in the Chiyao-speaking areas of Malawi and is taught using the humourous phrase that translates as *"My husband is a rat"*. The cipher notation equivalent has been included here (Rommelaere 1989:12).

at the modern educational obsession with intonation. Is it so important that learners experience true accuracy of pitch even when it is only on paper? Can they really distinguish by sight whether a sound on paper is x amount of cents lower or higher than heard (Ekwueme 1976:24)? Hearing in sounds is another story, however here we are concerned with notation only.

One must have empathy for the purists. In such a case one could apply a little logic. Why do we approve of linguists reading different languages, but not expect musicians to read different notation systems? If one learns music as one might learn a language, then why can one not read the suggested notation system that is best suited to the music under study? One either has to endure learning many notation systems or be content with some inaccuracies.

4.8.4 Western staff notation

Western staff notation was initially invented to serve as an occasional reminder of the melodic contour for the monks who sang Gregorian chants. Prior to this, music was transmitted orally. Early notation merely served as a reminder of how the music proceeded and did not represent the music in totality. So it developed and improved over centuries by capturing more music data, as it were, until it completely assumed control as the mode of music transmission. Thus the dependence on oral transmission of music became redundant (Grout & Palisca 1988:80-81). Grout and Palisca (1988:872-873) note the various conventional freedoms from notation allowed over the centuries:

> option of voices and instruments in most polyphonic music up to the end of the sixteenth century; optional instrumentation in the seventeenth century; the basso continuo, where the harpsichordist played what he thought best over the bass line of the score; unspecified ornaments of a melodic line in the seventeenth and eighteenth centuries; and addition of unspecified trumpets and drums to the symphony orchestra in the eighteenth century.
> Freedom owed to inadequate notation is exemplified in the field of dynamics: despite the increased number of signs for different levels and gradations of loudness in the nineteenth century, indications were still approximate and relative. Instrumentation by this time had come to be strictly specified; but slight fluctuations of tempo (rubato), use of the damper pedal of the piano, relative prominence of different parts of the texture, and many other details were matters in which performers for the most part had to use their own judgement. The existence of different interpretations of the same symphony by different conductors is a standard example of the way in which authority and freedom came to an adjustment in the nineteenth century.

Our Western notation system today is as close to a perfect system for representing sound as can be achieved, even though it will never transcribe the exact sound as intended by the composer, unless the performer is eliminated through the genre of electronic music (Grout & Palisca 1988:873). Even some forms of contemporary music have to include written instructions.[56] So,

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[56] One example is Stockhausen's *Klavierstück XI,* where directions are included as to how the music should be played, even though it is a genre of aleatoric music and rests in the hands of the performer (Grout & Palisca 1988:874).

why are we so desperate to find an accurate notation system for African music, when it seems impossible to achieve?

4.8.5 Conclusion

One positive point to be gleaned from all of this is that music educators do not need to notate African music and thus need not concern themselves with the issues relating to the notation of African music. Music educators are the interpreters of such scores, but should be aware of the issues surrounding notation. Agawu (2003b) seems to have an underlying philosophy that permeates his book, one that encourages all to engage in African music, whatever the approach. It is important that African music is accessed by the world, not merely by the exclusive communities in which it is practised or by the privileged few who study it. This idea in itself is controversial and could either open up doors to the masses, or be completely shot down. So another can of worms is opened. However, the most important thing for music educators in teaching African music is to decide what to teach and do it, even if the means of getting there may sometimes prove to be a bit difficult.

4.9 TEACHING-LEARNING STRATEGIES

The predominant opinion regarding the teaching of African music is to focus on the fundamental concepts of music, i.e. the elements. However, the author has adopted an approach that investigates how the elements are used in musical works, thus departing from the point of the musical work. It should be noted that these musical works are always only a recording of a single event, since an African music performance is never repeated exactly the same.

When teaching African music, learners should always be granted much opportunity for practical experience. Opportunity should be provided by a variety of experiences such as singing (traditional songs), playing (authentic instruments), listening and moving (Chertkow 1995:93 and Anderson 1986:186-188). Knowledge can then be applied to analyse and understand African music. Oehrle (1992:110), Primos (1998:492) and Dargie (1998:119) remind the reader to consider the African philosophy. This is an holistic approach that teaches life-skills through music, rather than just teaching music knowledge. There is also an emphasis on teaching musicianship skills through African music, such as the development of aurality, musical creativity and imagination (Primos 1992:139). The holistic approach is also advocated by Nzewi (2001:19), Mapoma (2001:14), Okumu (2001:118), Mans (1998:374) and Oehrle (2001:105). The oral/aural/kinaesthetic method is best suited to teaching African music (Mans 1998:374, Flolu 1998:189 and Dargie 1998:124). Mngoma (1986:118) refers to researchers from Anthropology and the other social sciences that have observed that South African Blacks are "compulsive

singers"; therefore much singing should be done in the class when teaching the music from South African indigenous cultures.

So one might wonder where to start. It is advised that the music itself should be the starting point of any study of African music, no matter from which background the scholar hails (Flolu & Amuah 2003:64). Agawu (2003a:4) proceeds from the known to the unknown; thus, once learners are familiar with their own music, they can then draw parallels with other musics. This is achieved through composition, where learners can begin to think about the music they try to create (Agawu 2003a:6). One overlooked factor in this scenario is that proceeding from the known to the unknown is only achieved if one has a classroom filled with learners from the same background. Familiar music may be experienced, and then followed by a progression to unfamiliar music. What must one do when the classroom is filled with learners from diverse cultural backgrounds as in the South African school environment? Which music is then familiar?

Nzewi (1998:458) proposes that there is much benefit in mass participation, which leads to mass cognition and appreciation of the music. Tracey & Uzoigwe (2003:83) agree with the mass participation, but label it as ensemble work, which might give one an idea of a smaller group and not one as large as implied by Nzewi. Nzewi (2003:30 and 2001:20) also emphasizes that the practical experience of live and accessible music will best suit music education in schools.

In summary, one might conclude that the following are important to bear in mind when teaching African music:

- The Conceptual Approach
- An African philosophy
- An holistic presentation of African music
- Practical participation
- An oral/aural methodology
- Resources
- A knowledgeable educator
- Musicianship.

The last entry to the above list is one that is not specific to African music, but should be a goal of any music teacher, whatever music is taught in the classroom. There really is no point *knowing* music and not being able to engage with it. Every learner should be granted the opportunity to develop musicianship, thus incorporating all aspects of being a musician, namely, to engage creatively in all musical activities through creating, performing, listening, reading/writing and understanding sound. Musicianship thus also employs the learner's ability to use imagination and

to analyse, express and interpret music. Webster (1990:36) views musical creativity as a way of "thinking in sound and reflecting on its meaning as an art". He views creative thinking as a three-step progression:

- Solving a problem
- Introducing an aspects of novelty
- Resulting in a product.

In a musical context, solutions to problems are sought through activities involving composition, performance, improvisation and analysis, which all demand musical knowledge and imagination from learners. These solutions introduce a sense of newness, but keep within the constraints of artistic suitability and finally result in a product that may constitute a performance (practised or improvised), a composition (written or sounded) and an analysis (written, verbal or mental representation) (Webster 1990:37).

Flolu & Amuah (2003:86) reflect on how music at school can enrich the musical experience for learners and aid in the development of creativity in children. They conclude that composition plays an important part in this process. However, Flolu & Amuah (2003:90) advise teachers, when working in a multicultural context, to introduce compositional activities with music of a different culture only once the music of the learner's own culture has been properly consolidated. Unfortunately this is a dilemma in the South African context as there is no unique South African culture that can be consolidated first. Classes are generally represented by learners from various cultural backgrounds and until recently, Western culture has been dominant in schools, thereby marginalizing other South African cultures. Thus the logical advice by Flolu and Amuah (2003:90) cannot be applied to our South African situation. Webster (1990:38) insists that to achieve real musical understanding, learners should engage in creative musical experiences about musical content, i.e. they should use the facts (e.g. polyphonic texture) of music that they have obtained from listening or discussion sessions and apply this knowledge to produce a musical product.

One should not forget, however, that the focus of this study is on African music in the FET band. All of the above information is applicable to teaching and learning African music, but should ideally be applied to learners from a very young age and definitely to learners in the Arts and Culture area of the GET band. The teaching of African music in the FET phase should include a high academic standard and not merely singing an African song. The author has incorporated exercises and activities in her resource that require a high level of musical skill. These exercises and activities should not be done once and then cast aside. They aim to develop various music skills and therefore should be repeated often and done over time. Following is a reminder of the four outcomes for music of the FET phase:

- LO1 - Music Performance and Presentation: *the learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultures and historical contexts.*
- LO2 - Improvisation, Arrangement and Composition*: the learner is able to apply musical knowledge, skills and technology to communicate musical ideas, using own and existing ideas in a variety of styles and contexts.*
- LO3 - Music Literacies*: the learner is able to apply the knowledge and skills of music theory in order to read, write and understand the music from a variety of styles and cultures.*
- LO4 - Critical Reflection: *the learner is able to respond critically to music by researching, reviewing, appraising and participating in African and global musical processes, practices and products in their historical, cultural, socio-economic and other contexts.*

For LO1, if a traditional African instrument is the choice of study, an African musician will have to be consulted. It is impossible for a Western trained teacher to take a learner down this road. It will have to be done in an apprenticeship manner as in African societies. The master musician will also have to be very specific when it comes to assessing the technique; in fact, it is an impossible task for a teacher with little knowledge of the instrument and African music to even try to assess the performance, especially so because the music is, in most cases, not notated. Can we assess it on the same level as other orchestral instruments?

LO2 requires incorporating creativity and intuition in music. This can, to a certain extent, be learnt in the FET phase. Once again the problem lies with the assessment. Who is to say that the teacher is a better improviser than the learner? How does one justify given certain marks when the exercise is so subjective?

LO3 relates to the older curriculum in its context of learning music theory. Since there is no standard form of notation for African music, teachers have the freedom to decide whether they would use staff notation or another notation system. This would probably depend on what the resource material employs.
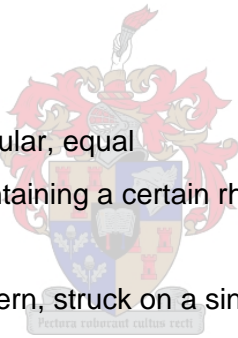
LO4 is a reflection of music styles and their various contexts.

At present there is no literature that has addressed these problems. There is, however, still a concern about the amount of knowledge required by the FET music syllabus. It is just unacceptable to only touch on the real basics of African music, because the learner will not have an understanding of or an appreciation for African music and this serves no purpose. When are teachers expected to do the "mass participation", or the "practical experience" or allow learners

just to sit down with each other to make music while still having to teach the usual Western-based musical knowledge of aural, theory and history courses?

4.10 SUMMARY

This chapter reviewed the teaching of African music in traditional African societies and why and how it was/is taught. Mention was made of the role music plays in imparting knowledge to children and also its part in serving as a mode for promoting socialization. Music is learnt by practical performance and participation in an holistic manner together with the other arts. The child is immersed in the culture and observes much from family members, community members and, in some cases, from the master musicians of the community. This teaching-learning methodology should be applied to the classroom situation as far as possible. This strategy should be combined with the theoretical analysis of African music, which is essential for the development of an understanding thereof. To aid the analysis of African music, it is useful to have knowledge of the concepts found in African music. This list should be used as a frame of reference after the concepts have been experienced by learners and is not meant to be learnt by rote. This list aids in identifying a piece of music as African:

- Pulse: smallest unit of time, regular, equal
- Reference beat: pulse units containing a certain rhythmic pattern
- Cycle: repeats, variations
- Time-line pattern: rhythmic pattern, struck on a single-pitched instrument
- Rhythmic complexity: relationship, individual rhythmic patterns, single intricate pattern
- Call-and-response: responsorial
- Melodic construction: speech, tetrachord, pentatonic, hexatonic, heptatonic, diatonic, overtone series, tuning
- Multipart music: unison, octave, parallelism, heterophony, homophony, polyphony.

Regarding notation, many opinions have been expressed. These have been highlighted as the following:

- Use any notation system
- Only use a specific notation system
- African music should not be notated.

The technological resource designed for this study requires the learner to notate music in the various notation systems discussed in this chapter. The author feels that certain notation systems are best suited to specific genres of African music (vocal, instrumental or percussive) and the

music itself should determine the type of notation system employed. Teachers therefore need to familiarise learners with these notation systems so that learners can employ all the systems correctly. However, teachers should not focus so much on the literacy aspect that they forget the practical component. One cannot underestimate the benefits of practical music-making activities in class for the learners to truly experience African music.

CHAPTER 5

TECHNOLOGICAL RESOURCE

5.1   INTRODUCTION

Technology in music education can be viewed as the following: using the computer in musical performance, employing a music notation programme, designing a multimedia presentation relating to a music subject and using a programme that applies "intelligent" accompaniment (Webster 2002a:417). Webster even adds the following to his list: "a way of engaging with music in an effort to improve the musical experience while always respecting the integrity of the art". This broad view of employing technology in music practice includes using all kinds of technology to improve a musical experience and falls under the larger umbrella term of music technology, even if it means just using the computer to present knowledge about a music topic. Thus Webster (2002a:417) supplies one possible definition of music technology as such: "inventions that help humans produce, enhance, and better understand the art of sound organised to express feeling". One has to agree with Webster (2002a:416) when he claims that music technology is an established part of education today and not merely a craze that will pass, although one might argue that in the South African context music technology has as of yet not reached its potential in the music educational environment.

This chapter consists of two parts. Firstly, there is a review of the design and delivery method of an instructional programme in general. This section contains the research findings of various authors and their hints on producing an instructional product. The second section is a discussion of the technological resource designed for this study by the author. Throughout this chapter the author has used the following terms interchangeably: instructional programme, technological programme and instructional technology. In this context, these terms refer to information on any specific field of knowledge that has been organised in a didactical manner and is presented to users via the computer.
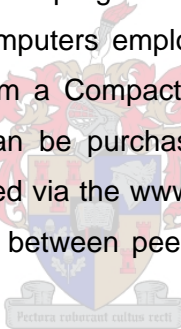
5.2   INSTRUCTIONAL PROGRAMME

5.2.1 Multimedia

The design of an instructional programme primarily concerns the way in which that programme is presented to the users. Nowadays multimedia programmes are the predominant types of instructional programmes available. Multimedia programmes incorporate a variety of media such as images, text, video or motion picture and sound (Brooks *et al.* 2001:13, Ivers & Barron 1998:2 and Heinrich *et al.* 1999:229). Some people prefer the terms "integrated media" which includes both hypermedia (discussed later) and multimedia (Barron & Goldman 1994:86). Lachs (2000:60) describes what she thinks is a successful multimedia presentation: "…where the image tells a story, the text tells more and the sound adds something else, not repeating each other, but adding up to a whole experience of meaning."

5.2.2 Delivery platform

The delivery platform for a technological programme may be the World Wide Web (www), computer networks and/or personal computers employing either a variety of installed software programmes or reading information from a Compact Disc (CD) by means of a Compact Disc Read-Only Memory (CD ROM) that can be purchased independently. Web-based instruction merely implies that instruction is delivered via the www to any place in the world. It may be static or may facilitate a continual interaction between peers or between learner and teacher from a specific institution.

5.2.3 Efficacy of an instructional programme

In the context of instructional technology, computers may assume the role of a teacher, a sort of "mechanic teacher". However, Brooks *et al.* (2001:32) firmly believe that teachers are far too valuable in the educational situation to be replaced by machines. Fenrich (1997:5), on the other hand, explains that although instructional media could replace teachers, it does not assume such a primary role. Rather the focus should be on using technology to complement traditional instruction.

There is a belief that the use of instructional technology will revolutionise instruction and improve the effectiveness of education (Reeves & Reeves 1997:65). However, research studies have not been able to support this assumption (Van Dusen & Worthen 1994:13, Reeves & Reeves 1997:59, Brooks *et al.* 2001:23, Rees 2002:261 and Higgins 2000:485). In fact, studies have shown that traditional and technological instructions are both equally successful. However, Fenrich (1997:6) has little faith in the research conducted that compares regular instruction with

technological instruction, but does acknowledge that these technological programmes are effective teaching tools. Ivers & Barron (1998:3) and Higgins (2000:480) also acknowledge that research in the area of multimedia instruction is limited and propose that academic developers are more interested in developing instructional programmes with newer technologies, rather than testing the effects of the current technologies.

Technology has also altered traditional teaching. At present there is an increased emphasis on learner-centred learning. Learners learn in different ways and this has led to investigations into new ways of learning and teaching so that all diverse learning styles may be accommodated (Rees 2002:257). Technology is well suited to presenting information in various formats and is therefore suited to the current thoughts on teaching.

Despite all the various opinions, there seems to be a consensus that teaching with multimedia or other instructional technology is an effective method of instruction. However, this statement is only half true and one should realise that it is the design of the instructional programme and not the technology itself that may prove a successful or a futile tool for education (Brooks *et al.* 2001:23, Fenrich 1997:5 and Reeves and Reeves 1997:59). It has also been noted that these technological programmes fail to prove themselves as effective teaching tools because schools do not implement them properly, despite the fact that they have been well designed (Van Dusen & Worthen 1994:13).

5.3   DESIGNING AN INSTRUCTIONAL PROGRAMME

The success of an instructional programme depends on the way in which it is designed and in the way that it uses technology to enhance the learning experience. Thus it is necessary to review the complex phenomenon of the way children learn. This has been presented here by reviewing the research and work of, amongst others, Bloom, Piaget, Bruner, Gagné, Skinner and Slavin.

5.3.1 Learning theories and teaching strategies

Piaget, Bruner and Gagné each suggest a hierarchy of learning. The components of learning are arranged into a sequence progressing from the simple to the complex (Walters 1992:538).

Piaget has outlined a hierarchy of a child's intellectual development (Phillips 1981:45, Walters 1992:539 and Sutherland 1992:8-24):

- Sensorimotor Period (0 – 2 years) – further divided into six stages
- Preoperational Period (2 – 7 years)
- Concrete Operations (7 – 11 years)

- Formal Operations Period (11 – 15 years).

It should be noted that although the age range for each period is an approximation and manifestations of more than one stage or period may be found in children at any of the stages, everyone follows the same sequence of development (Phillips 1981:45). Followers of Piaget have also conducted similar studies in children around the world and have found that there was evidence of Piaget's exact periods in all the cultures that were tested (Sutherland 1992:24).

Piaget's hierarchy is based on the maturational development of a child. The first period is of utmost importance because it underlies further cognitive development of the child, but this period lies in the hands of parents and not teachers. Knowledge of the other periods, however, would aid teachers in sequencing learning material (Walters 1992:539). Piaget is a leading figure of the Cognitivism Learning Theory and his models describe how learners receive, process and manipulate information (Heinrich *et al.* 1999:16). The Constructivist Learning Theory developed after Piaget's death, and both Constructivism and Piaget emphasized learning from practical experience (Sutherland 1992:84). Much criticism of Piaget's theories exist and thus several other theories began to branch off from Piaget's ideas. One example of this concerns Piaget's method of questioning children in order to "catch them out". Margaret Donaldson later revised this idea by encouraging teachers and psychologists to provide children with optimal help in order to allow them the opportunity for exhibition of their capabilities (Sutherland 1992:77).

The model presented by Bruner is more specific to a sequence of learning. He has three stages of learning in his hierarchy (Sutherland 1992:61, Walters 1992:539 and Heinrich *et al.* 1999:14).

Bruner's *Three-Stage Model of the Process of Knowledge Acquisition*:
- Enactive Stage: active learning experiences (learn by doing)
- Ionic Stage: mental imagery to facilitate understanding (learn by means of pictures and images)
- Symbolic Stage: concepts explained through verbalisation; problem-solving techniques (learn by means of words and numbers).

Bruner believes that the level of difficulty with which learners achieve mastery within a knowledge domain is affected by the sequence in which they encounter the materials (Sutherland 1992:61, Walters 1992:539 and Heinrich *et al.* 1999:16). Thus, learners will achieve mastery of a subject if it is taught following a logical sequence. Bruner opts for accelerated learning and encourages teachers to proceed through the stages as quickly as possible (Sutherland 1992:58).

Both these cognitive development theories of Piaget and Bruner show that understanding of the world first comes from the physical interactions with the world and then, in later years, through perceptions and visual imagery (Walczyk 1990:10).

Gagné has constructed a hierarchy that refers to types of learning (Gagné 1965:35-69 and Walters 1992:539): His model is sequenced in such a way that each stage expands upon the knowledge gained in the previous stage.

Gagné's *Types of Learning*:
- Signal Learning: react involuntarily to a stimulus
- Stimulus-response Learning: respond voluntarily to a stimulus
- Chaining: respond to multiple stimuli in a sequence
- Verbal Association: build verbal chains by associating words with objects
- Discrimination Learning: group various chained associations into "collections"; learn to respond to various parts of the collection; differentiating stimulus-response connections
- Concept Learning: respond to collections as a whole and include extended thought
- Rule Learning: concepts are chained into relationships from which knowledge is acquired
- Problem Solving: generate new rules that combine previously learnt rules that are used to solve problems.

The advantage of knowing these types of learning aids teachers with their planning of a good instruction sequence. A way to use this information is to state the outcome of a learning module and then work through the types of learning backwards (Gagné 1965:242).

Bloom is renowned among teachers in all fields and his model serves as a basis from which instructional modules may be planned. His model is a classification that ensures learning from various cognitive perspectives (Bloom *et al.* 1965:62-185 and Fenrich 1997:308). This model is explained through discussing the categorisations with the associated verbs.

Bloom's *Taxonomy:*
- Knowledge: recall information *(e.g.: state, describe, label, list, name)*
- Comprehension: restate in own terms knowledge learnt, translate ideas and concepts, reorganise assumptions *(e.g.: convert, estimate, explain, summarize, locate)*
- Application: apply knowledge to new situation; solve problems *(e.g.: relate, compute, change, apply)*
- Analysis: break down existing knowledge into meaningful parts and detect the relationships between parts and the way in which they are organised *(e.g.: break down, differentiate, identify, relate, analyse)*

- Synthesis: combine parts to form a whole *(e.g.: summarise, revise, compose, construct, create)*

- Evaluation: judge knowledge according to the value of ideas, solutions, methods, etc. by using criteria/standards for appraising *(e.g.: appraise, compare, conclude, criticize, assess, evaluate).*

Gagné (1985:47-48) has categorised learning outcomes into distinct learning capabilities (Gagné *et al.* 1988:44 and Fenrich 1997:303):

- Intellectual skills: interact with the environment by using symbols or conceptualisations ("knowing how")

- Verbal information: ability to state through speech/writing/drawing ("knowing that")

- Cognitive strategies: control the learner's own internal processes

- Motor skills: execute movements

- Attitudes: mental state that influences the choices of personal actions.

Although Bloom's categories define higher and lower learning, Gagné's model provides effective support for instructional design (Fenrich 1997:303).

The theories discussed thus far present the stages of knowledge acquisition over time. A typical lesson also consists of a sequence, but within a limited time of a lesson or module, which Gagné labels as instructional events (Gagné 1985:304, Heinrich *et al.* 1999:31, Ritchie & Hoffman 1997:135 and Gagné *et al.* 1988:196):

- Motivate the learner, arouse learner interest and gain learner's attention
- Express objectives
- Prompt the learner to recall and apply previous knowledge
- Present new information
- Involve learner in practice
- Offer guidance and feedback
- Test comprehension or assess learner understanding
- Supplying enrichment or remediation.

It is not within the scope of this study to discuss these learning theories at length. The author has merely provided a skeletal view of these theories/hierarchies and has included references for extra reading should a deeper understanding of the learning models be required. The above lists of theories are by no means exhaustive, but knowledge of these would suffice as a start. They

serve as an excellent departure point for the planning and designing process of an instructional programme since they provide guidelines for the creation of an age-appropriate programme and a framework for the sequencing of materials and information of a specific module. The advantage of having a basis from which to work is that skills and thinking levels needed to accomplish instructional objectives have already been identified (Fenrich 1997:308).

5.3.2 Music learning

Since the outcome of this study is an instructional programme for music, one might now try to find a relationship between the presented information and music learning. However, Walters (1992:539) voices his concerns for creating a hierarchy for music learning. Firstly, he suggests that one should consider how children learn music, not merely just how they learn in general; and secondly, whether the visual learning aspect of learning models could be generalised into aural learning. One would also have to think when, where and how aural learning would be incorporated into a model for music learning. The author would like to supplement these concerns with a consideration for the practical aspect of music, notably the practical participation in musical activities. According to most models, learning at a higher level focuses on cognitive activity, which does not require any practical experience. However, the author believes that in music learning, practical participation should always feature, irrespective of the age of the learner. Walters (1992:541) concludes that the departure point for the "intelligent sequencing of music learning…(is) the whole-before-part theory". He mentions what he calls "one grand amalgamating statement" about learning music that reads as follows:

> …music learning begins with active, holistic experiences that combine the seeing and hearing of models with doing and experimenting, and that doing, experimenting, verbalizing, and comparing oneself with models leads to the acquisition of skills in performing and discriminating, and finally to skills in conceptualising musical sound and relating it to printed symbols.

Gordon has developed two hierarchies for learning music, a Skill-Learning Hierarchy and a Content-Learning Hierarchy.[57] The former model is divided into two sub-hierarchies, namely, discrimination learning and inference learning. This sequence of learning stages is dependent on the maturational development of the child and is presented as follows (Walters 1992:542):

Gordon's Skill-Learning Hierarchy: Discrimination Learning (Rote learning):
- Aural/oral
- Verbal association
- Partial synthesis

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[57] Gordon, E. E. (1988). *Learning sequences in music: skill, content and patterns.* Chicago: G.I.A. Cited in Walters (1992:544).

- Symbolic association
- Composite synthesis.

Gordon's Skill-Learning Hierarchy: Inference Learning (Conceptual learning):
- Generalisation (aural/oral, verbal and symbolic)
- Creativity/improvisation (aural/oral and symbolic)
- Theoretical understanding (aural/oral, verbal and symbolic).

Gordon's Content-Learning Hierarchy emphasises the importance of 1) teaching opposites in proximity such as introducing, for example, major and minor; 2) progressing from easy to difficult in the taxonomy of tonal and rhythmic patterns which he has developed and 3) teaching musical dimensions in isolation, for example, the separate teaching of tone and rhythm (Walters 1992:542). These guidelines merely provide a way of teaching music and should not be adhered to religiously as a method. Walters (1992:542) also gives the reader information concerning the comparison of Gordon's approach with other prominent approaches, such as those by Dalcroze, Orff and Kodály.[58]

5.3.3 General teaching strategies

Learning should always move from the "known to the unknown" (Fenrich 1997:82 and Agawu 2003a:6). This sequence is imperative for achieving learning success regardless of the subject field. It implies presenting new information to learners in small portions that relate to their current knowledge. Thus an important part of teaching is actually to determine the knowledge and experiences of learners at the start of the teaching process (Heinrich *et al.* 1999:15). There should also be a progression of lower-level thinking to higher-level thinking, simple to complex, concrete to abstract, easy to hard and specific to general information.

There is much support for the use of modelling and imitation as effective teaching methods (Constanza & Russell 1992:503 and Tait 1992:528). Walters (1992:541) also hints at this by stating in his amalgamated statement "…the seeing and hearing of models…". Tait (1992:528) explains that learners do not merely learn through imitation as such, but they also process the observed behaviour cognitively. The quality of learning is affected by modelling and thus it should be emphasised that a quality modelling is therefore an essential for quality learning. Other teaching strategies worth noting include less teacher-talking, making musical experiences significant to learners, i.e. experiences that can be internalised or personalised, and being specific in terms of tasks and feedback (Tait 1992:532).

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[58] Further information can be obtained from the article by Walter (1992).

Active learning is another teaching strategy for which there is overwhelming support. Many agree that this is the most effective way for learners to gain knowledge. Essentially learning entails retaining information and applying that knowledge to various contexts. A change in behaviour may also occur, depending on the knowledge gained. Brooks *et al.* (2001:20) state that better learning outcomes are obtained from material that forces learners to respond, make choices, perform, organise and that require deep thinking, instead of those that require learners just to read or listen. Thus the most effective instructional programmes are those that require active learning and allow learners to construct their own knowledge (Ivers & Barron 1998:10 and Lennon 1997:206). Active learning is therefore paired with interactive instructional programmes.

5.3.4 Application of learning models

With some thought and planning each of the models and effective teaching strategies presented in this chapter can be incorporated into the instruction design in a creative way, which would produce an effective product that lends itself to successful learning. Enders (2002:236) states that current didactical knowledge should be incorporated into technological instructional programmes.

Presently there is high regard for the Constructivist Learning Theory.[59] The goal of this theory is to create situations where learners interpret information according to their own understanding. They tend to place the learning experience within their own experience and thus internalise their information (Barron & Goldman 1994:82, Heinrich *et al.* 1999:17, Lachs 2000:6, Webster 2002a:418 and Webster 2002b:43). Together with this go the investigations into the social organisation of the learners in a classroom and within the learning experiences. In this regard, Slavin supports co-operative learning as a technique that is more effective than a competitive and individualistic environment because it is socially beneficial (Heinrich *et al.* 1999:17). Group work is a technique that is favoured by C2005 as an important activity during learning, especially since it can offer social benefits in the South African context where classes include learners of different cultural backgrounds.

The Behaviourism Learning Theory plays an important role too in the development of organised instruction. This theory hails from the 1950's and results in the emergence of improved instructional design. Skinner is noted in this regard for his "reinforcement theory" whereby the behaviour of a learner is shaped by rewarding desired responses (Heinrich *et al.* 1999:16).

All these theories have their merits and influence the design and use of multimedia programmes. Instruction based on the Behaviourism Learning Theory would feature highly structured modules set out to achieve the behavioural change. It is effective in teaching basic skills and knowledge.

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[59] See paragraph 1.2.

The Cognitive Learning Theory employs less structured instruction by allowing learners to use their own cognitive strategies (Heinrich *et al.* 1999:17). With the Constructivist Learning Theory there is an attempt to create an environment conducive to own knowledge construction. Webster (2002a:419) believes that this approach is well suited for integrating instructional technology and music. However, each situation in teaching is unique and these theories should be employed, as the need arises, to achieve the outcomes. In turn, instructional programmes should therefore be flexible, depending on the theory on which they are based and the outcomes they are to achieve.

The technological resource designed by the author is meant for learners at the FET level. This implies that Constructivism is an important influence on the design of the resource. The activities were created in such a way that learners are able to discover things for themselves through active learning. There is also opportunity for group work and learners may construct their knowledge at their own learning pace. However there are also elements of the Behavioural and Cognitive Learning Theories. An example of where the Behavioural Theory is applied is in the apparent control the designer maintains in certain areas of the resource, such as in the individual activity and exercise where the learner is forced to progress in a certain sequence. The Cognitive Theory appears when learners are required to reflect on the music or to memorise a rhythmic pattern.

The author has found that the knowledge of Bloom's Taxonomy was most helpful in this project by providing the categories for learning and helped to ensure that various skills were incorporated in the learning sequence. Each activity cannot cater for each of the categorisations, but these skills are employed in the collection of all the activities. Since the instructional events as set out by Gagné are specific to a module of learning and do not require learner development over time, they too influenced the way in which information was presented in the resource.

5.4   INTERACTIVE INSTRUCTIONAL METHODS

Creating interactive instructional materials often requires programming and, unless one is accomplished as a programmer, it may be wise to consult professionals (Brooks *et al.* 2001:250). A team of people with diverse expertise would be able to develop a better instructional programme than an individual, as few people alone possess all the skills needed for producing a worthy product (Fenrich1997:33). The cost of developing such a product should also be kept in mind. Interactivity is an advantage that technology has over traditional teaching and it is believed that technology does support superior forms of learning in that learners acquire, through the interaction with the content, advanced skills of comprehension, reasoning, composition and experimentation (Means 1994:5, Barron & Goldman 1994:82 and Newby *et al.* 1996:228). Means (1994:11) and Newby *et al.* (1996:228-232) suggest that technology is used for instruction as 1) a tutor, providing information though drill-and-practice, simulation, demonstration, games etc., 2) a

context, such as hypermedia/hypertext, in which learners may explore, 3) a general purpose tool, such as record keeping, word processing, etc. or 4) a communicator through various networks. Fenrich (1997:176) provides a list of interactivity when technology is used as a tutor and a context for exploration:

- Answering questions that require thinking
- Active involvement in simulation or educational games
- Providing feedback in response to student input
- Building on learners' current knowledge and experience
- Allowing learners to control instruction pace and sequence
- Inviting learners to make comments and annotations
- Giving learners the means to modify computer programmes.

Technological interactive materials may include the following (Brooks *et al.* 2001:94-127):

- "Hyper" (-text or -media): provide electronic, non-linear links to other texts/media in a document or elsewhere (Higgins 1992:485, Ivers & Barron 1998:2, Heinrich *et al.* 1999:229, Lachs 2000:3, Barron and Goldman 1994:86, Brooks *et al.* 2001:94 and Lennon 1997:4). This allows users to make decisions about their reading. The term "hypermediaware" is sometimes used to refer to software that is formulated by utilising a hypertext environment (Heinrich *et al.* 1999:229).
- "Hot spots": supplies users with choices available for an image
- Forms: incorporates interactive elements into a HyperText Markup Language (HTML) document (e.g. text fields, radio buttons, checkboxes and selections).

The use of interactivity in the resource designed for this study was a priority for the author, not only because of the didactical advantages, but also because of the nature of African music. The choice was thus made to design the resource in HTML as a "hypermedia" programme. This allows the learner to make certain choices within the programme, namely to decide on a learning sequence, to click on buttons that initiate events and to roll over graphics that reveal answers. The media preparation for the resource is discussed later in this chapter.

5.5   TECHNOLOGICAL INSTRUCTION

5.5.1 Benefits

Heinrich *et al.* (1999:206-207), Fenrich (1997:6-7) and Lachs (2000:5) list the benefits that technological instructional programmes have over traditional classroom teaching. For learners, these programmes offer much in terms of user control of learning and also cater for a variety of learning styles. They eradicate the fear that some learners might have of making embarrassing mistakes in front of their peers by allowing learners to work alone and at any convenient time. This also limits peer competition and emphasises the joy of learning. Such programmes grant the learners more individual interaction and learners undergo objective evaluations through tests that are based on specific criteria. Often learners experience greater motivation and more positive attitudes than they do with traditional teaching because of the novelty of multimedia applications. For teachers, these programmes save time and offer a change in routine from traditional methods. Lennon (1997:191) summarises the uses of traditional teaching aids, listing the strengths and weaknesses of each, and suggests that the basic specifications for a future system should possess at least all the strengths of the older traditional aids as well as other novelties that comply with the latest technological developments (Lennon 1997:192).

5.5.2 Limitations

There are certain limitations regarding programmed instruction. One may argue that the range of objectives that can be achieved in such programmes is limited, as affective, motor and interpersonal skills cannot be incorporated into technological instruction. Programmed instruction mostly tends to teach lower level knowledge. Copyright is also a concern because of the ease with which digital media can be duplicated. The so-called "novelty effect", which is a strength of technological instruction, tends to decrease over time and with use and thus these programmes lose their motivational value (Heinrich *et al.* 1999:208).

5.5.3 Prerequisites

Fenrich (1997:76) reviews the prerequisites needed to make teaching with a technological resource effective. He notes that these instructional programmes demand concentration, endurance to stay on task until it is completed, good memory skills, good reading skills, the ability for learners to work individually and a preference to work with inanimate objects rather than people. Learners who do not posses these skills often have problems with technological instruction; however, these skills are not unique to teaching with technology. Learners who experience problems with technological instruction often also experience problems with any instructional tool.

5.6 MULTIMEDIA TOOLSET

Certain tools and requirements are needed to create a technological resource. Boyle (1997:134-148) gives an overview of these, namely, the multimedia hardware platform, media editing and capturing software and multimedia authoring tools.

5.6.1 Multimedia Hardware Platform

The developer of an instructional programme must be clear as to the specifications of the delivery platform for the resource to work effectively. These include considerations of the computer processor, random access memory (RAM), hard disk space, CD ROM reader, etc.

5.6.2 Media Editing and Capturing Software

This platform concerns the software tools that create and edit material for multimedia application, such as text, animation, sound and video. It is essential to have the knowledge of how these media store their information and how they may be compressed to allow for easier transmission.

5.6.3 Multimedia Authoring Tools

This final platform relates to the actual software programmes that combine the raw resources into an effective instructional framework. Helpful hints would be to choose an authoring tool that is most commonly used at the delivery platform, which offers good support for users and that is easy to use. A number of authoring tools have been suggested by Boyle (1997:139) and should be selected according to the purpose they serve. If the designer is after an electronic book, then Hypercard and Supercard for the Macintosh and ToolBook for Windows should be considered. Other authoring tools worth mentioning are Authorware Professional and Macromedia Director. The advantages of using HTML are that it is easy to use and has a massive distribution platform. HTML is only a "mark-up" language that inserts marks (tags), which tell the browser how and where to display text and graphics (Descy 1997:279). Java and C++ are powerful programming languages, but may require expertise for programming. 'Applets' are self-contained Java programmes that can be included into an HTML document and supplements the HTML document by incorporating interactive effects. Brooks *et al.* (2001:257) refer to 'Weblets' that are of similar composition to the 'Applets', but are more specifically self-contained hypertextual multimedia resources. These are usually read from a hard drive or CD ROM to ensure speedy access and availability. There is also mention of 'plug-ins' that serve as links between various programmes

already installed on the computer. They consist of a computer code that complements a browser[60] programme to extend its capabilities (Brooks *et al.* 2001:89).

JavaScript is worth mentioning in the context of interactive multimedia applications. It is less powerful than Java and bears no resemblance, but has the advantage of working effectively from within an HTML document, as it is embedded in the HTML code. JavaScript's abilities lie in the fact that it is an object-based scripting language that responds directly to the user's action rather than relying on the server's script (Gillani & Relan 1997:235). Shockwave is created by Macromedia Director and allows interactive multimedia documents to be viewed on standard Web browsers (Descy 1997:280). It is an example of compression technology for the Web (Gillani & Relan 1997:236). Both JavaScript and Shockwave have huge benefits for Web-based instruction.

As mentioned previously, the author chose to design the technological resource in HTML for reasons pertaining to interactivity. Another reason that supports the choice of HTML is its ubiquity in the world of computers. Thus a programme designed in HTML is accessible by any user with an internet explorer. Most computers nowadays have the internet explorer installed on their hard drive. Naturally it is imperative that the specifications of the resource be read first since not all internet explorers support all the features that may have been used in an HTML document. The specifications of the resource design for this study is listed in Addendum B.

Since the author's resource is designed in HTML the option exists that it could be placed on the www. However, the fact that it contains so much data and very large audio and graphic files makes this option a bad choice. If there was a need for this resource to be made smaller, the designer would consider various compression formats. This is discussed later in this chapter.

5.7 DESIGNING A TECHNOLOGICAL INSTRUCTION PROGRAMME

Much thought has to be invested in the designing of a technological instruction programme if there is to be a production of an effective high quality instructional programme with high quality media. All benefits of an instructional programme should be assessed so that the effort needed to develop such a programme may be justified (Fenrich1997:6). Enders (2002:224) suggests that, of the large number of multimedia educational products readily available, few are of a high quality. Reasons for this may be the extra effort it takes to design and produce a good instructional programme, which is estimated at taking up to five to ten times more effort than producing a good quality school textbook, and also the high cost of obtaining license permissions for the use of pictures and music (Enders 2002:229).

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[60] A browser is software that is installed on your computer, which is needed to access an internet server and allows the user to view Web pages (Descy 1997:278).

5.7.1 Suggested procedure

Fenrich (1997:56-62), Ivers & Barron (1998:21) and Heinrich *et al.* (1999:32-33) have all created models of the suggested procedure to follow when designing a technological instructional programme. These steps are meant to facilitate the designing process in order to produce an effective product. A summary of these models results in the following list:

- Planning

The first step involves planning. This includes identifying instructional goals, articulating clear learning outcomes, and analysing the users in terms of skills and knowledge needed at the entry level of the programme. Depending on where the designer is coming from, i.e. if the designer is a teacher, it is probably best first to analyse the learners and then to set goals (outcomes of the instructional programme), since the programme would be for the learners in a specific grade.

During this step there is also mention of selecting a team with whom the designer will work and assigning the roles to each member of the team. In reality teamwork would most likely be for commercial programmes and not for teachers who want to design a programme for their class.

- Selecting

This step is very important in the design process since it involves making certain choices. A decision should be made regarding the method of presentation, i.e. how the programme will best deliver the information effectively to the user. This includes the choice of programming, namely those suggested under paragraph 5.6.3, as well as decisions regarding the manner in which the information is "given" to the user, e.g. developing questions and identifying the instructional strategy. Another choice to be made is that of selecting the media. The order for making these choices often depends on the focus of the programme. A practical explanation of this statement is applicable to the resource developed for this study. Since the focus of this resource is on music education, the media resources (specifically the audio examples in this case) were selected before the manner of presentation was chosen. Designers of other instructional programmes where the audio plays a secondary role may want to first choose a method that will effectively present the information and then decide on media resources that will act as reinforcement for the subject.

- Preparing a storyboard

Designing a storyboard gives clarity and direction to the project. This makes the programming task much easier because all the planning is then done in a logical and structured way.

- Preparing the media

Once the designer knows what is needed, the resources may be prepared. This is not a necessary step, since designers may want to use the media resources as they are. The author specifically needed extracts of the audio examples and graphics that had to be created, thus this step was essential for her resource.

- Programming

Once the design is completed and the media resources have been prepared, the programming can begin.

- Implementation

The resource should now be implemented as an experiment by a controlled group of users. Teachers may try their product on a small group of learners before committing it to the entire class. This step is very important in that it highlights any user difficulties, technical problems and gives the designer an idea of its efficacy. The author's product was given to a local music teacher who tried the resource with four learners. Unfortunately the only computer in the school with a sound card and the necessary speakers was in the computer teacher's office. The resource was thus tested by one learner and three onlookers. This was not the ideal situation, but revealed the reality of the situation in the school environment.

- Evaluation

After implementation it is necessary for an evaluation session, which is then followed by any needed improvements to the resource. The author's resource was reviewed by four critical friends (of the author) who each commented on some needed improvements.

5.7.2 General Guidelines

The process of designing is made much easier by following the suggestions of Gillani & Relan (1997:236), Fenrich (1997:80), Newby *et al.* (1996:162), Thüring *et al.* (1995:57-61), Heinrich *et al.* (1999:81) and Ivers & Barron (1998:178). These authors have provided some general guidelines for the construction of an effective instructional programme.

The most important feature of an effective resource is simplicity. This means that only the essential information and the appropriate media should be presented in the resource. Any

unnecessary information or media may be a distraction for the user, thus making the resource less effective. Simplicity also implies the logical and ordered structure of the resource with clear navigational cues. Users should not be allowed to "get lost" in the resource. This notion was retained in the author's resource by providing a home page with all the optional areas for the user to "visit", and then by providing the beginning of each of those optional areas with a broad overview of the subsections within those areas, e.g. the Activities page that lists the ten activities in the resource. The author tried to maintain simplicity throughout the programme by incorporating only the necessary media resources, working within tables in the exercises and activities to provide a logical structure of the assignments and by spacious placing of the text, graphics and audio on the page to prevent overcrowding of the screen.

Another important feature of an effective design is consistency. However, this must not be confused with monotony. The user's attention should always be held during the learning process, but still within the foundations of consistency in the design. This gives the user a feeling of familiarity with the resource; thus, less time is spent on trying to figure out what to do and more time is left for learning. Consistency is apparent in the author's resource in the layout of the various pages, use of the embedded audio files throughout, repeated phrases for commands, rollover graphics to reveal answers, background colour, text colour and font and an associated colour with a specific sound (in the exercises). Although these are kept the same throughout the resource, it does not become boring, but rather familiar.

Naturally since the instructional programme is a technological resource, the benefits of technology should be employed. These have been discussed under paragraph 5.5.1. One disadvantage of technology with which the author has had trouble, is the screen size. Because the text font used in the resource is fairly large to facilitate reading, it leaves little space for anything else. The author specifically wanted all the assignments of a particular exercise or activity on one page. However, scrolling is not an advised feature of the design. The author therefore made a choice to keep all the assignments on one page, but had to compensate by repeating notational graphics (in certain exercises) because of the small screen sizes of some computers. Thus scrolling is kept to a minimum since the user will need to only scroll down and not up again.

The author also tried to avoid presenting too much text. However, if a certain programme requires much text, it should be presented in a coherent manner. This in turn enhances comprehension, which results in a mental model that brings meaning to the text. It is also suggested that cognitive overload may impede comprehension. The author's resource is meant to be used regularly and in small doses over a period of three years during the FET phase. This, and the fact that the exercises and activities are kept fairly short, ensures that there is no cognitive overload.

Colour should also be used effectively in the resource. In the author's resource, the background colour is tan with blue, red and black text colour. Initially the background colour was very colourful and bright, but this proved to be a distraction. It was also a choice to add texture to the tan background that contained no text. This gave it just that needed break from being boring.

It is clear from the preceding discussion that these guidelines influenced certain choices made by the author during the designing of her resource.

5.7.3 Text

Much information is presented through text, therefore it is of utmost importance that the text is presented at its best to ensure optimal efficacy. Suggestions for displaying text have been presented from the following sources: Ivers & Barron 1998:178, Fenrich 1997:121-122, Boyle 1997:156 and Heinrich *et al.* 1992:73-81.

Displaying text effectively can be summed up into one word, namely clarity. Text should be clearly seen by the user. This is ensured by using a text colour that is in contrast with the background colour, surrounding the text with space and using a sanserif [61] font of 12 or 14 for body text. It has been suggested that text heading be written in serif, while text body be written in sanserif font. Other recommendations include keeping the text lines short, using left justification and writing in lowercase as far as possible.

In terms of the actual writing style, brevity and comprehension are important words to remember. The text must use the appropriate language for the user, provide a clear message, remain concise, presented in tables and/or lists and employ a good writing style that follows the basic grammatical rules of the language. These guidelines have been employed as far as possible in the author's resource.

If an instructional programme is to be created in HTML, it is best to create the text in a text editor. This ensures that the coding within the HTML programme is kept clean. SimpleText or TeachText on a Macintosh, or NotePad on Windows save the text in the text-only format needed for HTML documents. If text is created in a word processor, such as Microsoft Word or WordPerfect, the files should be saved with the .htm or .html extension (Ivers & Barron 1998:111).

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[61] Sanserif (*sans-serif*) fonts are those that have no decorations, e.g. text in Arial. Serif fonts have the small decorations added to the end of the letters, e.g. Times New Roman (Boyle 1997:156).

5.7.4 Compression

The compression of large files is essential if these files are to be transmitted through the www. This facilitates a quicker transfer of information, while maintaining the good quality of the graphic, audio or video file. Each of these media has its own format for compression discussed in subsequent paragraphs, but it is worth noting two types of compression techniques here: 1) Lossless compression records all the information so that the original may be constructed again from the data maintained. This achieves a compression ratio because it only saves on information that is the same; and 2) Lossy compression, on the other hand, loses some of the original data and sacrifices quality for size (Brooks *et al.* 2001:127 and Fenrich 1997:250). Naturally the primary concern as a designer should be how the user perceives the compressed and decompressed information on the delivery platform. There is no point ensuring quick transfer if the result is distorted (Fenrich1997:250).

A different approach is used if the instructional programme is stored on a CD ROM. There is then no need for a transfer to take place, but rather the information is merely read from a source other than the hard drive of the computer. For storage on a CD ROM, it might be worth saving larger files without compressing them so that excellent quality is maintained. It should, however, be kept in mind that an average CD ROM can only store roughly 700 megabytes of data. Nowadays the Digital Versatile Disk (DVD) is also an option for information storage.

The author chose to store her resource in the format of a CD ROM. Two reasons exist for this choice, namely that there is much data on each CD, so downloading it from the internet would take too long, and the need for portability of the product, so that the work can be done on any computer at any time, whether at school or at home.

5.7.5 Graphics

In simple terms, graphics are pictures. Graphics should be included in the instructional programme when they are relevant to the information presented and enhance learning. These images should aim to be less than 30 kilobytes (K), each with a width of 470 pixels (Ivers and Barron 1998:178).

There are roughly two types of graphics, namely paint (or bitmapped) graphics and draw (or vector) graphics. Paint or bitmapped graphics are made up of individual pixels (small dots on the screen), which are arranged to form a graphic or image. These pixels always retain their individuality and each pixel of the graphic is stored as a number by the computer. This number is a code for the saved data. Draw or vector graphics look very similar to bitmapped graphics when shown on the computer screen, but they exist because the computer generates a set of

instructions as how to recreate the image. They are defined by a precise mathematical formula, rather than pixel information. These graphics are popularly used for blueprints, charts and line drawings because a simple modification of the formulae can rescale images, layer objects and move an object without affecting the other objects in the image. Both bitmapped and vector graphics are created in specific software programmes (Boyle 1997:157 and Ivers and Barron 1998:77-78).

The graphics discussed in the preceding paragraph explain how images are created and stored. However, these graphic files are not the only way that images can be stored. Various other formats are available, but the most common storage formats for graphics are Graphic Interchange Format (GIF) and Joint Photographic Experts Group (JPEG). Bitmapped and vector images can be converted into other formats, especially since GIF and JPEG are the favoured formats for graphics on the www. GIF is an excellent storage format for line art, icons and lettering, while JPEG is preferred for photos (Brooks *et al.* 2001:127 and Ivers & Barron 1998:178). Both GIF and JPEG are supported by web browsers (Descy 1997:280). These two formats for graphic storage have been highlighted here because they are relevant to the author's technological resource.

The resource produced by the author uses three types of formats for saving graphics, namely BMP (bitmap), GIF and JPEG. All these files are supported by web browsers, so were thus suited to the delivery platform of the resource. Two types of graphics were created for this resource, namely the pictures and the notation. The notation was created in the software programme, Sibelius, and then converted to a BMP graphic, while the pictures were created in Windows Paint and thus automatically stored as BMP. Of these BMP graphics, the author wanted to convert as many as possible to GIF and JPEG. These are smaller files that would use less storage space on the CD, thus leaving ample space for the audio files. Deciding between converting BMP to GIF or JPEG was based on the researched information, thus the general rule was that line graphics were saved as GIF, while the picturesque graphics were saved as JPEG. However, some graphics had to remain as BMP, since converting them to GIF or JPEG resulted in a distortion of the image. This is a result of compression. During the designing process, however, GIF and JPEG graphics were preferred because these formats are supported by DREAMWEAVER (the programme used to develop the resource in HTML). In the preview section of DREAMWEAVER, a BMP graphic is seen as a grey square, while GIF and JPEG graphics are viewed as normal. This makes the designing process easier.

Animation should also be mentioned here. It consists of moving images that employ time-based effects. Animation can be effectively employed to demonstrate specific contexts that require movement. However, unnecessary animation should not be forced upon the user and only included in the technological resource for a purpose (Boyle 1997:166).

5.7.6 Video

Popular digital video storage formats are Audio Video Interleave (AVI) from Microsoft, QuickTime from Apple and Motion Picture Experts Group (MPEG). AVI is only supported by Microsoft Windows, while QuickTime and MPEG can be viewed on various platforms (Descy 1997:280). MPEG does offer a higher quality of video but needs a digital video board for play back (Ivers and Barron 1998:92). Video contains much data and generally needs to be compressed for usability. It should be captured to achieve the best balance between file size and quality (Boyle 1997:177). Options are available for compression that include screen size and the number of frames per second. Video media may be displayed on full screens (640 x 480 pixels), quarter screens (320 x 240 pixels) or a sixteenth of a screen (160 x 120 pixels). The American television standard for video transmission is 30 frames per second (fps) while the European standard is 25 fps. Common transmission rates for computers vary between 10 and 15 fps (Ivers and Barron 1998:91 and Boyle 1997:177). The DVD is a source on which, among others, compressed digital video can be stored. Naturally capturing and editing your own video does require specific editing software. The author chose not to use any video excerpts for her resource primarily because the type of exercises and activities included in the resource focus on the development of aural skill and a video would merely have been a distraction. Unfortunately the few video excerpts of African music that do exist do not correlate to the audio selected by the author.

5.7.7 Audio

Audio files are categorised into speech, sound and music (Fenrich 1997:129), thus anything that is heard. Speech is often recorded in 8-bit[62], while 16-bit or 24-bit produce a better quality recording. Music is usually recorded at 16-bit sound with a 44,1kHz[63] sampling rate. Sampling means that a sound wave is measured and digitised (White 2000:14). All this information means that music files are generally very large files and need a fair amount of storage space. Music is sampled at 44 100 times per second and each sample is 16 bits (or 2 bytes) long. So if one were to do some calculations, it works out as such:

44 100 samples/second x 16 bits/sample =705 600 bits/second

This is the equation for music that is recorded only on one channel. Often music is recorded on two channels (stereo), thus the above total still needs to be doubled:

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[62] A bit is the smallest amount of computer data and is denoted by 1 or 0. A byte is the basic unit of storage for computer data consisting of several bits (Fenrich 1997:132).
[63] kHz is the abbreviation for kilohertz. Hertz is the unit of frequency that denotes cycles per second; thus 44kHz is 44 000 cycles per second (Ivers & Barron 1998:193).

705 600 bits/second x 2 channels = 1 411 200 bits/second

This phenomenal total is the data for only one second of recorded stereo music.

Storage formats for audio include Audio Interchange File Format (AIFF), Sound (SND) (for the Macintosh) and Wave (wav) (for Windows). These files are large and do not support audio compression. AIFF and Wav files can be converted to audio (AU) files for use in documents that are linked to web pages. These audio files can play on the Macintosh, Windows and UNIX systems (Ivers & Barron 1998:191 and Fenrich 1997:134).

As proved above, music files are very large and thus a need arose for the development of audio compression. A very popular format in this category is the MPEG Audio Layer III (MP3). Just as GIF and JPEG files are compressed images, so MP3 is a format that employs algorithms for the compression of audio. These algorithms rely on the technique of perceptual noise shaping and it is implied that they are based on using the characteristics of the human ear. Examples of these characteristics include the limited range of human hearing (20 – 20 000Hz) and the masking of certain sounds by other sounds. By using facts like these, sound can be removed from the music without influencing the quality of the audio. MP3 compression technique can decrease the file size of an audio wave by at least a factor of ten (Brain n.d.). MP3 files are therefore very popular on the www, where much music downloading is currently taking place. These files can be downloaded on the computer and played through the sound card (most sound cards support MP3 format); however, they cannot be played by a CD player, thus the need arose for the development of MP3 players.

Although MP3 files retain the quality of an audio .wav file, the author chose not to use this format. The audio recordings on her resource were recorded roughly between 1955 and 1965. These recordings were originally stored on long-playing records (LP's) and were only recently digitised onto CD. During the digitisation process, the engineer working on this project applied noise reduction to rid the music of any extra noise or hiss in the recording, so the audio files used in the author's resource is of good quality. Two quick comparative exercises were done with .wav and MP3 files. The first showed that one audio file in .wav format is 19, 876KB in size, while the same audio file in MP3 format is 1, 804KB, and there is no audible difference in the quality of the music. The second used a smaller .wav file of a solo *agogo* rhythm. The .wav file is 2, 208KB large, while the MP3 file is only 51KB. However, there was a noticeable loss of quality in the sound. A possible reason for this result is that two different software programmes were used for the conversion of the .wav files into MP3's. The smaller file was converted within a sequencing programme, while the larger file was converted using software that is specific for the job. It should be noted that the International Standards Organisation has codified a standard for the audio

compression format and it could be that the sequencing programme did not adhere to this standard. It should also be mentioned that the first audio file is a recording of a man and *mbira*, while the second audio file is an *agogo* rhythm that had been created in midi. Thus the two audio files are very different in sound characteristics and are unequally matched in terms of "clean" recordings. Thus another reason for the loss of quality in the smaller file could have been as a result of the minimal noise in the recording, so the programme took away from the quality.

Regardless of these experiments, the author's choice for using the .wav file format is based on knowing that there was no need for smaller files, since the resource was to be saved on CD ROM. This saved the author time by not having to convert the original .wav files into MP3's. Another reason that influenced her choice was that these audio files could easily be written from the data CD onto an audio CD to facilitate listening with a CD player. Thus the process of conversion from MP3 to .wav file would not be necessary by users should they prefer to listen to the files on a CD player.

5.8   THE DEVELOPMENT OF A TECHNOLOGICAL RESOURCE

5.8.1 Aim

The initial idea of this study was to prepare a technological resource that teaches African music to learners of the FET band (i.e. School Grades 10 – 12). As this study progressed, it became clear that the focus should not be on teaching African music as such, but on using African music as a tool to teach musicianship. Learners would gain much more by understanding the principles of African music than by understanding the music product itself. However the first step towards an understanding of these principles begins with an experience of various African music "products". These principles may then be applied to other (non-African) musical activities and thus aid the musical development of the learner.

The principles of African music include the following:

- Positive participation in music-making activities
- Experiencing music through senses of hearing, seeing and touching
- Uninhibited musical expression and creativity.

These principles are inherent in African music through ensemble playing/singing, rhythmic and melodic improvisation, oral/aural transmission and holistic performances.

5.8.2 Presentation

The next step was to consider a suitable form of presentation. The first consideration was how to present it to the learner with the correct approach. The order of presentation had to correspond with current teaching conventions as well as the teaching strategies employed for African music. These include the Constructivist Approach of the OBE system and strategies discussed in Chapter 4. The prescribed syllabus for music in the FET band (as discussed in Chapter 2) was consulted when devising the activities. These activities are collected in Addendum A.

The technological aspect of the presentation had other implications. One would have to know the users for which this resource is designed and the technology that is available to them. It was therefore decided to present the resource as a web site in HTML format on a CD.[64] This would ensure a large user group and allow for easy access to the resource.

5.8.3 Preparing resources

Once the method of presentation had been decided, it was time to select and prepare the media. The first step involved finding the appropriate material. There are a number of CD's available that contain African music, both traditional and popular, and, after thorough listening sessions, a suitable choice was made. It was decided to avoid the popular styles for this study since these contain a strong Western influence and the idea was to obtain examples of authentic African music that clearly illustrate the principles. The choice is also not restricted to the music of a specific African country and includes a variety of vocal and instrumental pieces. Copyright is also a major concern should steps begin to market this resource.

Preparing the audio for this study involved a threefold process that includes the following:

- Analysing

  The audio material chosen for this study was analysed musically so that it could be utilised to its full potential. Each piece was described in terms of its melody, rhythm, form, timbre, texture, harmony and tonality and any other background information (genre, performance practice, etc.).

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[64] See Addendum B for specifications.

- Editing

The audio was edited once it was decided on the purpose for which each piece was to be used. The audio was extracted from the original CD source and saved as a .wav file on the computer. This was then edited in an editing programme, which included cutting, inserting fades and normalising to produce audio excerpts.

- Creating

Audio examples were needed for demonstrating certain concepts that were not audible in the audio material. Simple examples of rhythmic exercises were recorded in a software sequencing programme with a Musical Instrument Digital Interface (MIDI) keyboard and then prepared as an audio track in .wav format.

These audio examples were sufficient to illustrate the concept, but lacked timbral authenticity. To overcome this inefficiency, sampled sounds could have been taken from authentic African instruments using a portable digital audio tape (DAT) machine and then incorporated into the sequencing programme. The author, however, decided to keep everything in midi as this would give her more control over placement of the sounds.

The technological resource required the user to view some musical notation. This was developed by using a notational programme and saving the result as a graphic. Once in the appropriate format these notations were resized and cropped.

5.8.4 Limitations

While developing this technological resource for African Music, the author was confronted with some difficulties and software limitations. These relate specifically to the teaching of African music:

- Suitability

The computer is not ideal for the teaching of African music, which requires group participation and social interaction. It is limited in this regard and cannot cater for the human interaction or movement that authenticates African music. There is a certain energy in the participation in African musical activities and live performances that is absent when employing the computer.

- Notation

Affordable notational software programmes are very flexible when it comes to notating music and allows the user much freedom. However, these programmes do not cater for the different notational systems employed in African music. The reason for this may be that these programmes are written in Western countries where there is little demand for African Music notation. A way to get around this is to work within a graphic programme, but this is very time-consuming and does not always result in perfection.

- Timbre

The General MIDI instruments provide a wide range of timbre with few African instruments included, but the list is short. Sampling authentic instruments would provide users with the timbres they need for producing authentic sounds. However obtaining these samples may be rather costly as one would need recording equipment and be prepared to pay someone for their time and expertise.

- Technological accuracy

Although MIDI keyboards, samples and sequencing programmes can produce excellent audio files, they are limited when it comes to the "feeling" of the music. Producing the same pattern on, for example, a *djembe* drum and a keyboard do not yield equal results. The *djembe* drum player does not only strike the drum with the hand, but with the whole body which impacts on the speed and force with which the player makes the sound. To sample each and every nuance produced by a player defeats the purpose of sampling, which is to reproduce high quality sounds with minimal CPU power.

There are also temporal implications. Repeated rhythmic patterns may accelerate when tension and conflict grow. The easiest and quickest way to reproduce a repeated pattern in a sequencing programme is to record the pattern once and then "copy and paste". However this will produce a pattern that is played in perfect time throughout the piece and may result in an artificial hypnotic state.

- Assessment

Unfortunately the computer cannot be employed for all types of assessment as prescribed by the FET music syllabus. Many activities suggested to attain these Learning Outcomes include

practical and theoretical components with verbs such as "perform", "compose", "improvise" and "arrange". Teachers are required to fill in rubrics for these assessments that are generally very subjective. In the activities, the instructional programme tells the user to "perform to your friend", or "record your composition and evaluate it", and therefore the teacher is indispensable in the assessment of these tasks.

5.9   SUMMARY

There are many benefits to utilising a technological instructional programme. However success does not rely on the technology employed, but the design thereof. Some guidelines for the design of an effective technological resource were discussed. Specific reference to the author's resource and the application of the researched information has been made throughout this chapter.

The chapter ends with a detailed description of the process by which the author developed her technological resource for this study. Although the limitations of teaching African music with the computer are discussed, the benefits of having an almost perfect African music resource are far greater than not having one at all.
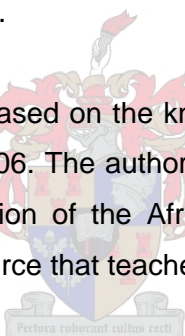
CHAPTER 6

SUMMARY, CONCLUSION

AND
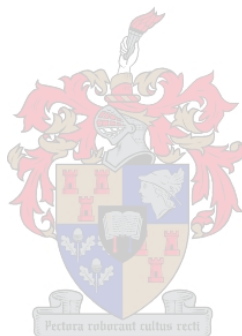
RECOMMENDATIONS

6.1 INTRODUCTION

The aim of this study was to:

- investigate the teaching strategies for African music as it features in the FET music syllabus of the NCS
- develop a technological resource.

The choice of this topic for study was based on the knowledge that the FET band of the NCS is due to be implemented in schools in 2006. The author felt that such a study would benefit music teachers in facilitating the implementation of the African music component of the FET music syllabus and also provide a quality resource that teachers could use.

6.2 ANSWERING THE RESEARCH QUESTIONS

The following four questions were formulated in Chapter 1. These questions formed the framework of the study.

> Are music teachers equipped to deal with the changed programme of study?

The changed programme of study as stated in question 6.2.1 refers to the new music syllabus of the NCS. Since we know the NCS to be a curriculum that holds true to the ideals of multicultural education and rests on the principles of outcomes-based education, the challenge in answering this question lies with teacher training and whether pre-service and in-service teachers possess the knowledge and understanding of Multicultural Music Education and the Constructivist Learning Theory to effectively implement the NCS. The author therefore felt it necessary to investigate the phenomena of multicultural education and multicultural music education from a literary perspective and to submit findings that may aid music teachers in effectively implementing

the prescribed FET music syllabus. However, during this investigation, other concerns came to the fore:

- Multicultural music education and teaching-learning strategies:

  It may be concluded that multicultural music education entails using music content from a variety of cultures and presenting this to learners in combination with the appropriate teaching-learning strategies. The curricular outcomes, goals of the teacher and the cultural composition of the class should also be taken into account so that all learners may have equal opportunities to experience music from their own and others' cultures. Teachers should also be aware of how different learners in their classrooms learn and whether cultural background or ethnicity influences these learning conditions. There is a lack of research in this field within the South African context.

- Teacher preparation:

  Much emphasis is placed on the appropriate teacher training for the effective implementation of the new curriculum. Responsibility for teacher training lies with tertiary institutions for pre-service teachers and the DoE for in-service teachers.

- Music education philosophy:

  Findings in Chapter 2 reveal that music can be taught for its own sake or that it can be used as a cultural vehicle to aid in the development of a democratic society. Teachers should consider the following:
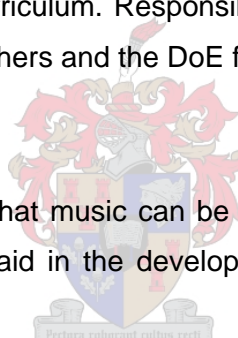
  - The goals for teaching music from diverse cultures and the development of a philosophy
  - The teaching of music to broaden musical vocabulary or the use of music from a variety of cultures to develop general musicianship in learners.
  - The genre of music to be taught – "older" music or popular music
  - The type of music that is relevant to all learners, despite their cultural upbringing
  - The relevance of music as it features in the daily lives of learners.

- Time constraints:

  The choice of music being taught by teachers and the depth with which they approach a certain type of music is greatly influenced by the amount of time allowed for music education within the school timetable. Teachers should rather choose a narrower scope of music genres to be taught and experience these intensely with the learners. A superficial introduction to a wide variety of music from various cultures does not justify an acceptable standard of music education in the FET band.

- Implementation of the FET music syllabus:

  Teachers need guidance as to how to implement the new syllabus in 2006. It has been proven that good didactic tactics always begin with the "known" and move to the "unknown", but in our South African classrooms, what is the "known"? Learners come from various backgrounds and, when entering the FET phase, they are at different stages of musical development. How and where does one begin?

The author cannot prescribe a foolproof method that will ensure a successful implementation of a multicultural music programme in every class. However, guidelines have been presented in this thesis.

> What does the new FET music syllabus entail?

The end of Chapter 2 of this study summarises the assessment criteria of the new FET music syllabus. [65] Teachers need to familiarise themselves with this new curriculum, not only in terms of music content, but also in terms of the proposed outcomes. The emphasis on music teaching seems to have shifted, very subtly, from an interpretive method of music-making to musical activities that are devoted to the personal expression of the learner.

> What is African music and what should a Western-trained teacher know about African music and its teaching strategies to teach it at a standard that would prove to be acceptable?

Chapter 4 of this study ensures that the concepts of African music are understood and, with the appropriate resources, all music teachers are capable of teaching African music to an acceptable standard regardless of their area of specialisation or musical training.

> Are resources available to teachers to promote the successful implementation of the FET music syllabus?

There is definitely a major shortage of appropriate resources in certain areas of the FET music syllabus. The author has found that appropriate resources for the teaching of African music are scarce. Resources that are available are often housed in university libraries to which the public has no access. Supplementary to this finding should be the explanation that the author does not acknowledge the singing of an African song as an appropriate resource for FET level. Many books are available that do contain African songs or listening material on CD, but there are no

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[65] At the workshop presented by the DoE in June/July 2005 it was stated that another set of assessment criteria and content description would be available in December 2005. The author is not sure to what extent, if at all, this will differ from the document (DoE 2003) she used as a source for this study.

musical activities that accompany these works and they thus do not cater for the effective teaching of African music from a didactic point of view. These resources merely provide a superficial introduction to African music and sometimes reinforce certain misinterpretations. These resources may have a place in the GET band as suitable tools for introducing learners to various cultures, but are certainly not appropriate material for the FET band. The author has therefore developed an instructional programme that may serve as a resource for the teaching of African music in the FET band.

6.3 CONCLUSION

This study set out to investigate the teaching strategies of African music for the FET band of the NCS. These teaching strategies have been recorded in Chapter 4 and resemble the manner in which African music is taught in traditional African societies. The essence here is that all learners be exposed to African music. However, despite the fact that this study concentrates on African music and the designing of a technological resource, the conclusion of this study is that the emphasis is not on the teaching of African music, but rather on the principles that it represents. Thus, it should be acknowledged that the primary function of music education is to develop musicianship in the learner, whether using African music or any other categorisation of music, as a tool to achieve this outcome. The issue is not that African music, or any other music for that matter, should be taught, but that music education should enhance the life of learners. This is so veritably described by Agawu (1995:4-5) when commenting on people's perception of African music as an "other":
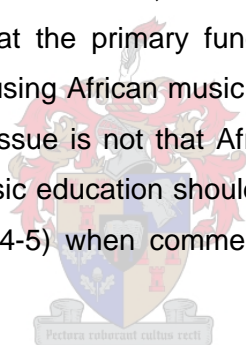
> For what must finally be resisted is the impulse to construct an Africa that is *always* different from the West. No doubt some differences cannot be suppressed, but one may be surprised by the extent to which the need for, and circumstances of, music-making in Africa resemble conditions in other parts of the world, and bespeak a basic human need for artistic expression.

So one should view all music styles, not merely as different entities belonging only to some people, but as a "human need for artistic expression"; and, if music teachers provide learners with abundant opportunity, an array of musical vocabulary and a multitude of skills to allow for "artistic expression" and artistic interpretation, then their job is done.

6.4 RECOMMENDATIONS

It is the hope of the author that the outcome of this study will aid music teachers in facilitating the implementation and teaching of the FET music syllabus of the NCS. The following recommendations have been made for continued efficacy of music teaching in the FET band:

6.4.1 Workshops

The DoE and/or tertiary institutions should be responsible for presenting workshops that help teachers at this critical stage to effectively implement the FET band into schools at a national level from 2006. These workshops should be quality training days that prove useful to teachers. They should be presented by people who are specialists in their chosen fields and who are able to answer all questions that teachers might ask regarding the FET.

6.4.2 Continued support

Opportunity should be provided for follow-up sessions of the above-mentioned workshops. Teachers should continue meeting with their cluster groups to discuss the FET music syllabus. [66] These training days may constitute two or three separate days throughout the year and should take place annually. Provision for meetings and training days should be incorporated into the school day to ensure that all teachers are able to attend and the dates for these training days should be arranged at the beginning of the academic year so that teachers have ample time to make the necessary arrangements.

6.4.3 Promotion of African music

A suggestion is that a group of specialists in African music travels to various schools to promote the teaching/learning of African music. [67] Such a group may be affiliated to the DoE, to tertiary institutions or to individual companies. Examples of specialist groups are amongst others, the renowned Drumcafé[68], the Drumcircle and cultural bearers from the local community.

6.4.4 Resources

There is a dire need for appropriate resources that are effective as music teaching tools in the FET band. Research will need to be conducted as to which areas of the FET are lacking in resources and money should be made available for the development of such resources. Since there is overwhelming support for the participation by the learner in musical activities, finance should also be made available for the accumulation of instruments, in this context, authentic African instruments such as drums, agogo bells, rattles, etc.

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[66] Cluster groups have been going for a while now. Music teachers from various schools in a specified geographical area meet with the supervisor to exchange ideas and offer advice or support.

[67] African music specialists are recommended here because of the focus of this study; however, this does not imply the elimination of other specialist groups.

[68] See *www.drumcafe.co.za*

6.4.5 Preparation of learners

The DoE should ensure that the Arts and Culture learning area throughout the GET band is implemented properly so that learners entering the FET phase with music as their choice subject have the necessary background knowledge and skills for music learning at the FET level. An adequate standard in music needs to be achieved by learners during the GET phase. This will facilitate the successful learning of music at a higher level during FET. A study with recommendations was done by Rijsdijk (2003) that may aid in this venture.

6.5   SUGGESTIONS FOR FURTHER RESEARCH

The following are suggestions for further research relating to this study:

- An investigation into the state of music education in the learning area of Arts and Culture for Grades 8 and 9.
- An investigation into the state of music education in the FET band. (Naturally this should be considered as a research study a few years after implementation.)
- The teaching-learning strategies of learners within the South African context: an investigation into the extent to which culture influences learning preferences.
- The development of an intelligent computer-assisted instructional programme for African music. (This programme should be able to analyse the learner's ability to perform African music according to specifications of African tonality and rhythmic use.)

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ADDENDUM A

Contents of Addendum A:

- Note to the reader
- Objectives
- Exercises
- GRADE 10: Assignments 1 – 10 (CD 1)
- GRADE 11: Assignments 1 – 11 (CD 2)
- GRADE 12: Assignments 1 – 10 (CD 3)
- Audio Resources

Note to the reader:

The exercises and activities presented in this addendum are the reference notes for the teacher, which contain answers, the "hidden" notation and the media resources.[69] The following pages are therefore not an exact transcription of the activities presented on the compact discs. These exercises and activities have been arranged linearly in assignments each containing an exercise and an activity. However, the users of the instructional programme may choose whether they would prefer to do Exercise 1 followed by Exercise 2 or Activity 1.

Regarding the exercises, one should realise that they are fairly difficult and therefore learners should not be expected to attain success at first try. The idea is that learners, over time and with practise, develop their aural ability such that they are able to aurally distinguish different rhythmic patterns and perform an individual rhythmic pattern in context of others with ease. Best results will be achieved when the exercises are begun in Grade 10 (as on CD 1) and are progressively attempted through Grades 11 and 12 with CD 2 and CD 3.

One needs to be aware that the music examples from the *Sound of Africa Series* were recorded between 1955 and 1963. Their use in the following activities is for a purely musical focus and thus do not take social or cultural context into account. One should remember that culture is dynamic and since these musical works are an outpouring of the culture in which they were recorded, they may (or may not) exist in the same cultural group in a modified version today. The same prediction may apply to Dargie's recordings; however, these were recorded more recently. It should also be noted that the assignments involving performance, improvisation, arrangement and composition require assessment by the teacher.

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[69] The audio files can be found on the CD by clicking on AM1 or AM2 or AM3 (depending which CD you are using), then click on Audio (for the audio files) or click on Exercises (for the exercise files). These files are all .wav files.

OBJECTIVES

Key to assignments:

1.   To imitate rhythmic patterns accurately.
2.   To perform rhythmic patterns accurately.
3.   To notate music accurately.
4.   To transcribe music from one notational system to another.
5.   To transpose music accurately.
6.   To listen critically to music.
7.   To develop an awareness of rhythmic complexity.
8.   To participate in group music-making.
9.   To improve musical literacy.
10.   To apply knowledge of the pentatonic scale.
11.   To improvise with confidence.
12.   To musically perform variations of given patterns.
13.   To compose a melody according to given criteria.
14.   To compose rhythmic patterns.
15.   To compose an accompaniment.
16.   To compose a melody for a give harmonic progression.
17.   To harmonise a given melody.
18.   To arrange music for a specified group.
19.   To explore musical analysis.
20.   To expand theoretical knowledge.
21.   To expand knowledge of African instruments.
22.   To use recycled material for making a pipe.
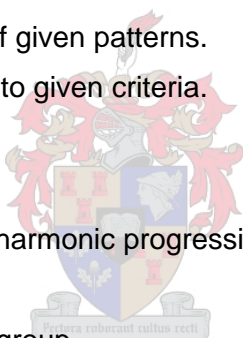
EXERCISES

The exercises consist of rhythmic patterns that have been notated and recorded. Learners are asked in their assignments to do one of the following:

1.   Hear and do
- Learners hear the rhythms played together
- Learners hear the individual rhythms and must clap/play them
- Learners must clap/play one rhythm with a recorded accompaniment.

2.   See and do
- Learners are given rhythmic notation (TUBS, cipher or multi-line graph)
- Learners must clap/play each rhythm and compare their version to a recorded one
- Learners must clap/play one rhythm with a recorded accompaniment.

3.   Hear and notate
- Learners hear the rhythms played together
- Learners must notate individual rhythms
- Learners may compare their notation with a given graphic.

ASSIGNMENT 1

Objectives	Resources	Media	
1, 10	1	*Audio:*	01, 03
		Exercises:	01, 01mb, 02, 02mb, 03, 03mb

Exercise

1. Hear and do:

8	1	2	3	4	5	6	7	8
	x		x		x		x	
		x		x		x		x
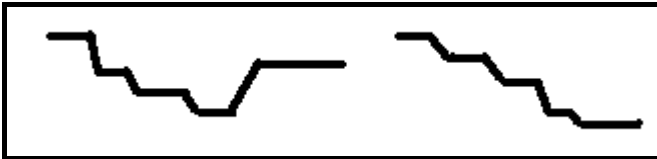
12	1	2	3	4	5	6	7	8	9	10	11	12
	x			x			x			x		
		x			x			x			x	
			x			x			x			x

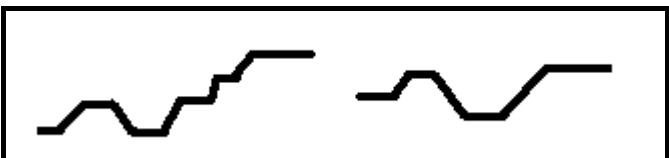| 12	1	2	3	4	5	6	7	8	9	10	11	12
	x			x			x			x		
	x		x		x		x		x		x	

Activity

1.   Listen to Audio 01. Note the complex rhythm by the player.

2   Listen to Audio 03. Match a picture to the melody:

A

B

C

D

3.   This melody is based on the Pentatonic scale. Compose a melody with the following criteria:

- Pentatonic scale of G
- Simple quadruple time
- 8, 12 or 16 bars.

4.   Perform your melody.

ASSIGNMENT 2

Objectives	Resources	Media	
3, 6, 11	22	*Audio:*	38
		Exercises:	31

Exercise

1.   Listen to Exercise 31. Notate the following melody:

2.   Play/sing the melody from your notation.

3.   Play a variation of the melody.

Activity

1.   Listen to Audio 38 as many times as is necessary and choose the appropriate letter:

Complete: "This song is performed by…"

A   2 solo singers.

B   a solo singer and guitar accompaniment.

C   a solo singer and a group of singers.

D   an instrumental soloist.

What accompanies the singing?

A   Stamping

B   Clapping

C   Drumming

D   Shakers

Which statement best suits the song?

A   There is an instrumental interlude.

B   There is no repetition.

C   The voices move in contrary motion.

D   There is much repetition.

Which responsorial singing is applicable?

A   The group does not imitate the soloist.

B   The group echoes the soloist exactly.

C   The group begins to sing before the soloist finishes.

D   The group sings with the soloist.
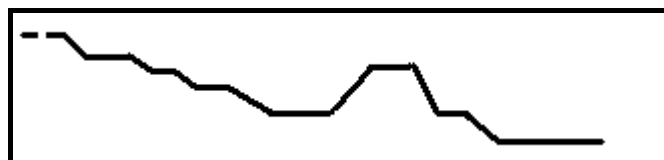
Complete: "This song is based on the …"

A   pentatonic scale.

B   minor scale.

C   chromatic scale.

D   blues scale.

2.   There are 2 sections (A and B) in this song. Choose the picture to match the melodic contour of section A:
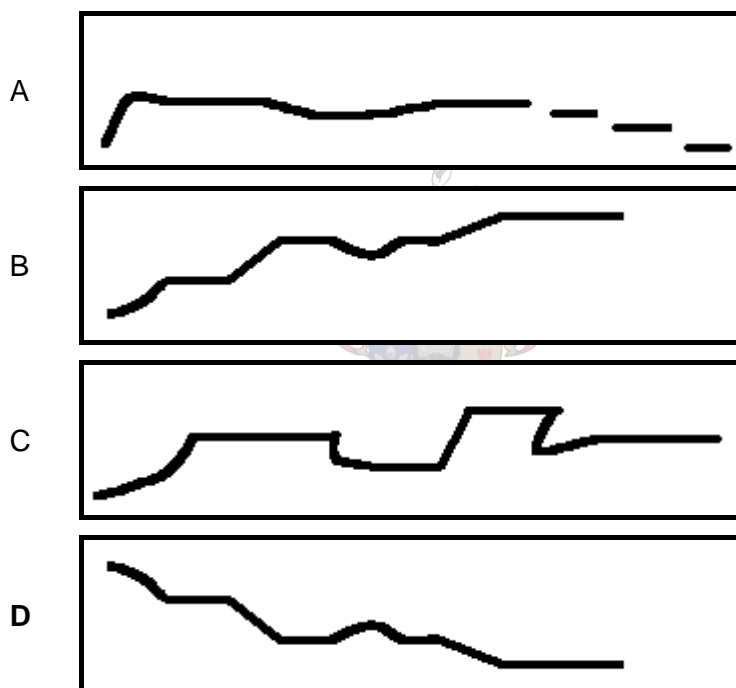
3.   Draw a picture of the melodic contour of section B.

4.   Write down the section letter each time you hear it in the song.

A	B	A	B	A	B
4	6	4	10	4	6

ASSIGNMENT 3

Objectives	Resources	Media	
1, 2, 6, 8, 11	19	*Audio:*	35
		Exercises:	04, 04a, 04b, 04c, 04mb, 04mc

Exercise

1. See and do:

	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*
8	x			x			x	
	x			x		x		
	x		x			x		

Activity

1. Listen to Audio 35 as many times as is necessary and decide whether the following statements are true or false:

The performers all sing in unison.	
☐ True	X False

The song consists of two different phrases that are repeated.	
X True	☐ False

The second phrase begins after the first phrase has ended.	
☐ True	X False

The first phrase overlaps with the end of the second phrase.	
X True	☐ False

The song is based on the minor scale.	
☐ True	X False

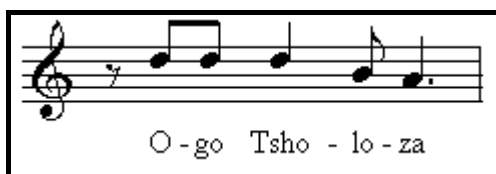| The clapping pattern is the same as the melodic rhythm.	
☐ True	X False

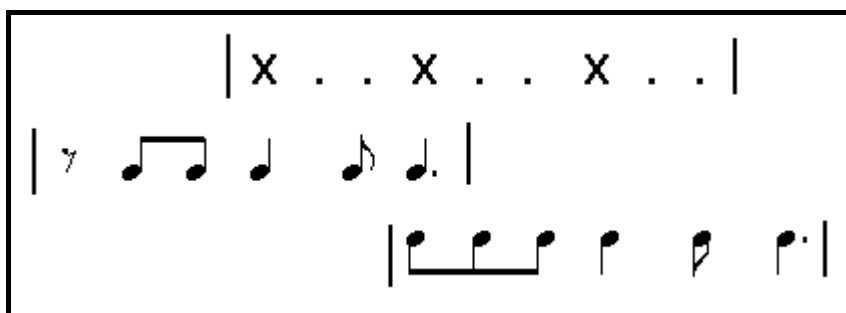2. This is the rhythm of the first phrase. Fill in the claps by inserting an X.

Try to sing/say and clap at the same time.

3. Now add pitch to the rhythm of the first phrase. Start your notation on D (octave above middle C).

O - go   Tsho - lo - za

4. Note the use of "multiple main beats":

5. Perform the 3-part piece together with friends, repeating several times. Vary the melody at will.

ASSIGNMENT 4

Objectives	Resources	Media	
3, 6, 19	4, 16	*Audio:*	08, 09, 10, 34
		Exercises:	32

Exercise

1.   Listen to Exercise 32. Notate the following and add two bars to complete the phrase:

Activity

1.   Listen to Audio 08. Draw a graphic notation of this section. Label this "Section A".

2.   Listen to Audio 09. Label this "Section B".

3.   Listen to Audio 10. There are 2 sections. Write down the form of the piece.
        (AB AB AB)

4.   Listen to Audio 34. There are 3 sections. Write down the form of the song.
        (ABC B ABC BB)

5.   Think about the forms of the pieces. How do they compare? Discuss this with a friend.
        (These works show a likeness to Binary and Rondo form)

ASSIGNMENT 5

Objectives	Resources	Media	
1, 6, 18	20, 27	*Audio:*	45, 36
		Exercises:	05, 05a, 05b, 05c, 05mb, 05mc

Exercise

1. See and do:

	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*
8	X		X	X		X		X
		X			X		X	
	X	X		X	X		X	X

Activity

1. Listen to Audio 45 as many times as is necessary and choose the appropriate letter:

How times is this song repeated?
A   4 times
B   5 times
C   6 times
D   7 times

How many different phrases are there in this song?
A   2
B   3
C   4
D   5

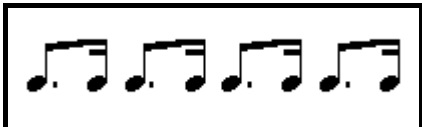| Which statement is true for the percussive sounds in the first phrase? |
|---|
| A   The stones knock on the second pulse only. |
| B   The stones are silent in this phrase. |
| C   The stones knock on the last pulse only. |
| **D**   The stones knock on every pulse. |

Complete: "The song features…"

A unison and 2- part singing.

B unison singing only.

C 2- part and 3-part singing.

D 4-part singing.

2. Listen to Audio 36 and choose the appropriate rhythm that represents the pattern of the bow accompaniment.

3. Arrange a short poem of your choice with the following criteria:
   - Percussive/rhythmic accompaniment based on the rhythmic pattern chosen above
   - Verse and chorus structure (pitched and/or unpitched)
   - Notate your arrangement.

4. Record your arrangement for playback to friends.

ASSIGNMENT 6

Objectives	Resources	Media	
1, 9, 11	2, 23	*Audio:*	05, 39
		Exercises:	06, 06a, 06b, 06c, 06mb, 06mc

Exercise

1.   Hear and do:

	1	2	3	4	5	6	7	8
8		x	x			x	x	x
	x		x	x		x		
	x	x			x		x	

Activity

Listen to Audio 05 & Audio 39. Note the following:

Concepts	Audio 05 – Masesa I	Audio 39 - Ibiteyo
Timbre	Voices and percussion (drums and hand clapping)	Percussion (drums)
Performers	Soloists (improvising at will) and larger group of singers, 2 drummers & whistle blower	Soloist and 7 drummers
Group singing/playing	Multipart	Unison
Group echoes soloist	No	No
Repetition	Yes	No
Entries of parts	Overlap	No overlap, but soloist also plays with group
Ostinato rhythmic pattern	Yes	No

2.   Clap/play the following rhythms:
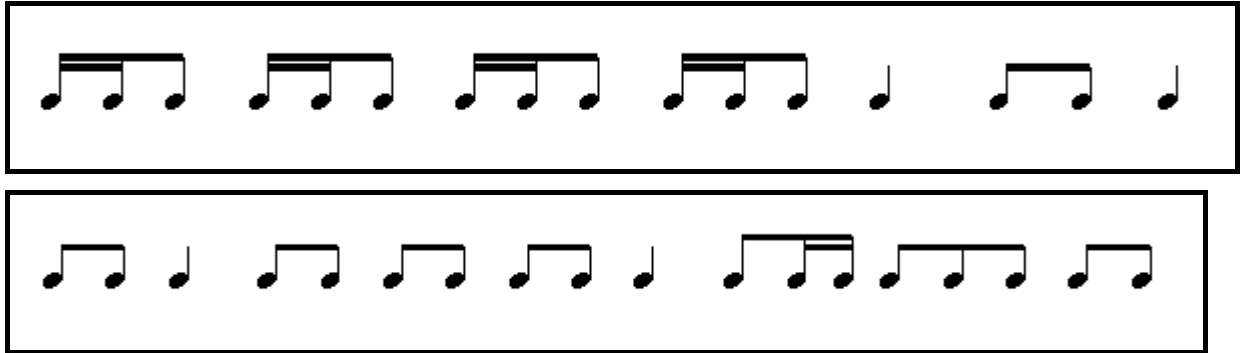
3.   Listen again to Audio 39. Follow the first rhythm as played by the solo drummer and then the second rhythm as played by the group of drummers. Notice how the soloist varies the rhythm for the second solo.

4.   Clap/play the first rhythm twice, varying it on the second playing. Do this a few times making each variation different.
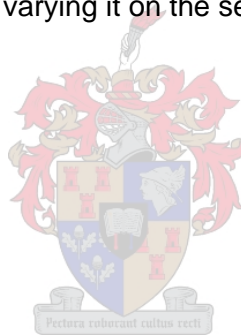
ASSIGNMENT 7

Objectives	Resources	Media	
6, 8, 9	3	*Audio:*	06, 07
		Exercises:	07, 07a, 07b, 07c, 07ma, 07mb

Exercise

1. Hear and notate (in TUBS):

8	1	2	3	4	5	6	7	8
		x		x	x		x	x
	x	x	x	x	x	x	x	x
	x		x		x	x		x

Activity

1. Listen to Audio 06. This instrument uses harmonics to produce the various pitches.

2. Listen to the accompaniment on the bow and choose the appropriate introduction:

B

C

D

3.   Listen to Audio 07. Think about the following questions:

- What is the interval you hear between the first 2 notes played by the bow?
  (minor third)
- Does the voice sing in the same rhythm pattern as the bow? (no)
- Does the bow play the same rhythmic and melodic pattern throughout the song? (yes)

ASSIGNMENT 8

Objectives	Resources	Media	
1, 6, 17	18, 21	*Audio:*	50, 51
		Exercises:	08, 08a, 08b, 08c, 08mb, 08mc

Exercise

1.   Hear and do:

	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*
8	x	x		x	x		x	
	x		x	x		x		x
	x		x		x	x		x

Activity

1.   Listen to Audio 50 & Audio 51. Choose the version that makes the statements correct:

This version is sung by men.	
☐ Version A (Audio 50)	☒ Version B (Audio 51)

This is the faster version.	
☒ Version A (Audio 50)	☐ Version B (Audio 51)

This version has clapping and drumming.	
☐ Version A (Audio 50)	☒ Version B (Audio 51)

This version contains more speaking with the singing.	
☒ Version A (Audio 50)	☐ Version B (Audio 51)

2.   This is the theme for the repeated "Bayeza kusasa" phrase:

Ba - ye - za ku - sa - sa ba - ye - za

        Play/sing the "Bayeza kusasa" phrase.

3.   Harmonise this melody using the tonic, subdominant and dominant chords. Decide on the instrument/voice parts for the arrangement of this theme. Also decide on your style (Jazz, Classical, African, Indian, Popular) and speed.

4.   Perform your version of the theme.
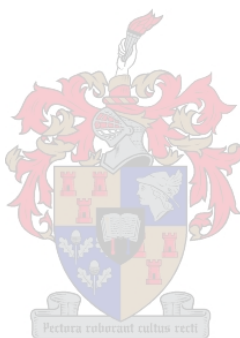
ASSIGNMENT 9

Objectives	Resources	Media	
8, 9, 22	14	*Audio:*	33
		Exercises:	09, 09a, 09b, 09c, 09mb, 09mc

Exercise

1.   See and do:

8	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*8*
	x	x	x		x	x		
	x	x			x	x	x	
			x	x	x		x	x

Activity

1.   Listen to Audio 33. This is an example of hocket technique.

2.   Creating your own hocket performance:

- Get into a group of five
- Notate the first phrase of "Nkosi sikele' iAfrika" starting on G above middle C
- Each group member make a pipe for a different pitch
- Perform your melody.

<u>Making a pipe:</u>

Materials:

- plastic piping, river reed, bamboo or water piping
- a cutter
- prestick, cork or wood.

Method: Cut each pipe according to the pitch required for the melody. Blow the pipe on one end while closing the other end with your finger, cork, wood or prestick.

<u>Alternative</u>

If you cannot get hold of the piping immediately, try singing in the hocket technique. Each member of the group selects a pitch to sing. Stand in a row and perform the tune with each person singing the correct pitch at the correct time.

ASSIGNMENT 10

Objectives	Resources	Media	
3, 6, 9, 13	5	*Audio:*	11, 12, 13, 14, 15, 16
		Exercises:	10, 10a, 10b, 10c, 10mb, 10mc

Exercise

1.   Hear and notate (in Cipher notation):

	1	2	3	4	5	6	7	8
8	x	x	x		x	x	x	
		x		x	x		x	
	x			x		x	x	

Activity

1.   Listen to Audio 16.

2.   Listen to Audio 11 to 15. Follow the notation while listening:

3.   Listen to Audio 16 again. Write down the appropriate letter as you hear it played.

       (Write only the letter when you hear a new section starting).

       (a b c b c b c b d b c b c a e a e)

4.   Compose your own five little "themes" of music and notate it as above.

5.   Sing/play a piece by performing your "themes" in any order as your eyes fall on the music. Repeat each "theme" as often as you feel. Stop playing when you feel that the piece is done.

ASSIGNMENT 1

Objectives	Resources	Media	
1, 2, 6	9	*Audio:*	23, dundun, djembe, isigubu, ngoma
		Exercises:	11, 11ma, 11mb, 12, 12ma, 12mb, 35, 36, 37, 38, 39, 40

Exercise

1. Hear and do:

	1	2	3	4	5	6	7	8	9	10	11	12
12	x	x		x	x		x		x		x	
	x		x			x			x		x	

	1	2	3	4	5	6	7	8	9	10	11	12
12	x	x		x		x	x		x		x	
			x		x			x		x		x

Activity

1. Listen to Audio 23. Choose the appropriate letter:

Which timbral combination is used in this example?
A   Uhadi bow and voice
B   Agogo bell and voice
C   Chondo slit drum and voice
D   Djembe drum and voice

Complete: "The function of this music is to …"
A   communicate messages to the community.
B   listen to it for entertainment.
C   provide music for dancers.
D   play at dinner time.

What is noticeable about the music?
A   The strong accents on regular beats
B   The major/minor tonality
C   Parallel movement in the two parts
D   Imitation

2. Below is a picture of the *dundun* drum. It is the most common type of "Talking Drum" found among the Yoruba people of southern Nigeria. It is also referred to as the "hourglass-drum" because of its shape. It can produce glides by squeezing the sides. Listen to how this sounds (Audio dundun).

    The *dundun* is played in a group with three other similar *dunduns* and a small bowl drum. In this ensemble only one *dundun* is allowed to "talk", while the other *dunduns* are tied around their waist with the strap so that they keep a fixed pitch.

    The *dunduns* in an ensemble are given different names according to the parts they play.

3. Drums in Africa are often classified as "melorhythmic instruments". They can produce different tones (not quite a melody) depending on where and how the drum membrane is struck. Listen to an example of the *djembe* drum sounding three different timbres (or tones) (Audio djembe).

    The *djembe* drum is indigenous to Mali, Senegal and Guinea in West Africa, but is now played all over the world.

4. The *isigubu* drum is played by the Nguni people. Nowadays it is made from an oil drum. Animal hide is stretched over the open ends and tied with rope. Listen to how this drum sounds (Audio isigubu)

5. The *ngoma* drum originates from the Ganda people of Uganda. Listen to how this sounds (Audio ngoma).
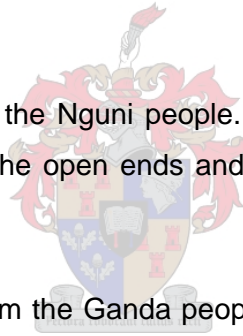
6. Listen to Exercise 35. You will hear the following rhythms played in the given order. Listen to the rhythm and then imitate it by saying the given phrase in the rhythmic pattern you hear.

A	How are you today?	
E	I like the sea.	
I	There are flies in my soup.	
O	I feel sick.	
U	I drink rooibos tea	
C	Sing!	
M	Don't cry.	
N	Can anybody see me no?	
S	Go away!	
T	I love music.	

7. Listen Exercise 36 to 40. Click the following audio examples. You will hear a selection of rhythms played after each other. Each time you hear a rhythm, write down the letter that matches it in the above table. You will spell out a certain word. Check your answers.

    (Music, Scent, Mountain, Canoe, Mouse)

8. Play this game with a friend. Make up your own "code" system represented by rhythmic patterns.

ASSIGNMENT 2

Objectives	Resources	Media	
4, 7, 8	12	*Audio:*	27, 28, 29, 30
		Exercises:	13, 13a, 13b, 13c, 13mb, 13mc

Exercise

1. See and do:

	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*	*10*	*11*	*12*
12	X		X		X	X		X		X	X	
	X		X	X		X	X		X	X		X
	X		X			X	X		X			X

2. Transcribe the given notation into multi-line graphic notation.

Activity

1. Clap the following three rhythms:

2. Listen to Audio 27 to 30. Follow the above rhythms throughout the piece. Notice the individual rhythmic patterns in the piece and also the resultant sound when they all sound together.

3. Compose your own rhythmic piece:
    -   a repeated cycle of 12 pulses
    -   5 percussive parts, each with a different timbre
    -   Notate your composition in Cipher notation.

3. Perform your composition with four friends. Each part should begin after two cycles of the previous part.
    -   Ensure that you all keep a steady tempo
    -   Play each sound in exactly the correct place.

4. Record your composition and evaluate your performance.

ASSIGNMENT 3

Objectives	Resources	Media	
3, 6, 8	24, 29	*Audio:*	40, 41, 46, 47
		Exercises:	14, 14a, 14b, 14c, 14mb, 14mc

Exercise

1. Hear and notate (in TUBS notation):

	1	2	3	4	5	6	7	8	9	10	11	12
12	X	X	X	X		X	X	X	X	X		X
			X	X		X			X	X		X
	X		X		X	X		X		X	X	

Activity

1. Listen to Audio 41. Notice the many different rhythmic patterns in the music.

2. Now listen to the excerpt (Audio 40) and familiarise yourself with the pattern.

3. Clap/play this rhythmic pattern throughout the whole piece with the music (Audio 41).

4. Listen to Audio 46 & Audio 47. Note the intricacy of the rhythm in both.

5. Compose a rhythmic piece with a friend:

    - cycle of 12
    - 2 rhythmic patterns
    - for percussion instruments
    - try not to let the instruments play on the same pulse.
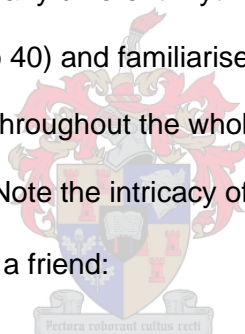
    These rhythmic patterns should "fit" well together (when the one is silent, the other plays).

6. Notate your work in Cipher and TUBS notation.
    Perform and record it.

    Evaluate your performance:

    - each pattern should sound at exactly the correct place
    - keep a constant tempo throughout.

ASSIGNMENT 4

Grade 11

Objectives	Resources	Media	
3, 7, 15, 20	6	*Audio:*	17, 18
		Exercises:	33

Exercise

1.   Listen to Exercise 33. Notate the melody.

2.   Play this melody on the piano with the right hand while your left hand harmonises it. You may only use two major chords.

OR

Let your friend play this melody for you while you harmonise it using only two major chords.
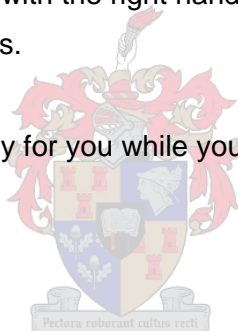
Activity

3.   Listen to Audio 17. Follow the given notation.

Note the following:

- cycle of 32 pulses
- grouping is 3 + 2 + 3 each time (clearly heard in the accompaniment throughout).
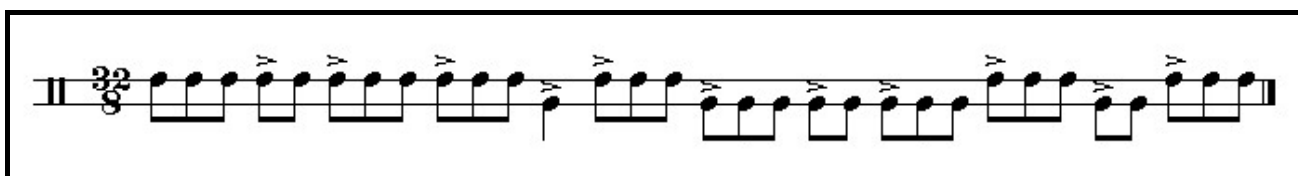
4.   Listen to Audio 18. Decide whether the following statements are true or false.

The accompaniment of the bow part is based on only two fundamentals.	
X True	False

The melody consists of short motives.	
X True	False

The rhythm of the accompaniment changes throughout the song.	
True	X False

There are two main sections that make up the song.	
X True	False

The form of this song is ternary.	
True	X False

5.   Compose your own accompaniment pattern:

- use only notes C and D in the bass clef
- 4 cycles of 12 each
- decide on your own grouping for the cycle
- notate your accompaniment part on two lines.

6.   Give your composition to a friend and ask him/her to perform it to you.

ASSIGNMENT 5

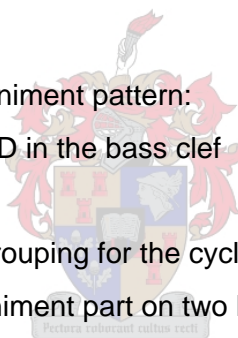| Objectives	Resources	Media	
3, 6, 11, 15, 20	1	*Audio:*	01, 03
		Exercises:	15, 15a, 15b, 15c, 15mb, 15mc

Exercise

1.   See and do:

12	1	2	3	4	5	6	7	8	9	10	11	12
	x		x		x		x			x		
		x	x		x			x		x		x
	x	x		x		x	x		x		x	

Activity

1.   Listen to Audio 01. Notate the bass part.

2.   Listen to the music again with the notation (Audio 03).

Does the bass part repeat throughout the song as an ostinato pattern? (yes)

3.   Compose an ostinato pattern in the bass part with the following criteria:

- Based on a Pentatonic scale on B-flat
- Quadruple time
- 4 bars.

4.   Record your ostinato pattern (or give it to a friend to play) while you improvise a melody.

This melody should be in the pentatonic scale of B-flat, in quadruple time and 16 bars long.

5.   Perform your complete composition to an audience.

ASSIGNMENT 6

Objectives	Resources	Media	
3, 6, 12	22, 27	*Audio:*	37, 38, 45
		Exercises:	16, 16a, 16b, 16c, 16d, 16mb, 16mc, 16md

Exercise

1.　　Hear and do:

	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*	*10*	*11*	*12*
	X		X	X			X		X		X	
12		X			X			X			X	
		X	X		X	X		X		X		X
	X			X		X			X	X		

Activity

1.　　　　Listen to Audio 45. Add pitch to the given rhythm of this Singing Game.

2.   Listen to Audio 37. This is the chorus of the song. Add pitch to the given rhythm.

3.   Listen to Audio 38. Focus your listening on the following:

- Call-and-response
- Form
- Tonality.
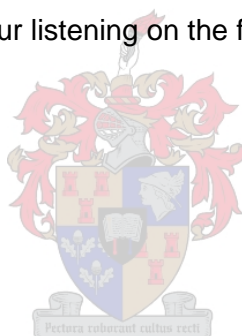
ASSIGNMENT 7

Grade 11

Objectives	Resources	Media	
3, 4, 19	25, 30	*Audio:*	42, 43, 48, 49
		Exercises:	17, 17a, 17b, 17c, 17d, 17mb, 17mc, 17md

Exercise

1.   See and do:

12	1	2	3	4	5	6	7	8	9	10	11	12
	X	X		X	X		X	X		X	X	
	X			X			X			X		
		X	X		X	X		X	X		X	X
	X			X			X		X		X	

2.   Transcribe these rhythmic patterns to cipher notation.

Activity

1.   Listen to Audio 48. The rhythm of the ostinato pattern is as follows:

12	1	2	3	4	5	6	7	8	9	10	11	12
	X		X	X	X		X		X			

Transcribe this rhythm to staff notation with pitch and write the sol-fa names under the notes.

2. Listen to Audio 42. Add pitch to the given rhythm. Note that there are some two-part sections in the music.

3. (Audio 49 & Audio 43): Did you hear:
   - that both songs are built on the short repeated melodic phrase?
   - that both songs have a regular beat produced by the work equipment?
   - that both songs continue with the melodic phrase regardless of any disruptions by other people?

ASSIGNMENT 8

Grade 11

Objectives	Resources	Media	
3, 6, 11, 19	16	*Audio:*	34
		Exercises:	18, 18a, 18b, 18c, 18d, 18mb, 18mc, 18md

Exercise

1.   Hear and notate (in TUBS notation):

	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*	*10*	*11*	*12*
	x		x		x		x		x		x	
12	x		x		x			x		x		
	x			x		x			x	x	x	
		x		x	x		x		x	x		x

Activity

1.   Listen to Audio 34. Choose the appropriate letter.

Who are the singers?
A   Men
B   Women
C   Men and women
D   Children

How would you describe the texture of the song?
A   Responsorial singing
B   Melody with chordal accompaniment
C   Two groups echoing each other
D   Imitative singing

Which is most appropriate to describe the repeated response?
A   Unison singing
B   Solo singing
C   Contrapuntal singing
D   Multipart singing

2.   Listen to Audio 34 again. Write a harmonic reduction of the song. The first chord is given:

3.   The melody is given. Fill in the missing bars:
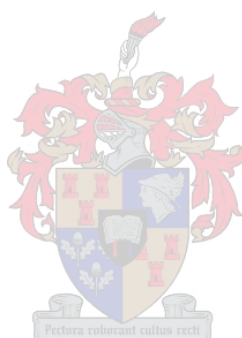
Uxam ugezile

ASSIGNMENT 9

Grade 11

Objectives	Resources	Media		
2, 16, 19	26	*Audio:*	44	
		Exercises:	19, 19a, 19b, 19c, 19d, 19mb, 19mc, 19md	

Exercise

1.   See and do:

	1	2	3	4	5	6	7	8	9	10	11	12
	x		x	x		x		x		x	x	
12		x	x		x	x		x	x		x	x
	x			x			x		x		x	
		x	x		x		x			x		x

Activity

1.   Listen to Audio 44. Take note of the following:

- Leader and group singers
- Multipart singing in the group part
- Improvisation by the leader
- Guitar accompaniment
- Verse and chorus structure.

2.   Listen to Audio 44 again. Choose the appropriate rhythmic pattern:

3.   Listen to Audio 44 again. Choose the appropriate harmonic progression:

A	V – IV – I	V – IV – I	V	I
B	I - V	I - V	IV	V
C	I – IV – V	I – IV – V	I – IV	V – I
D	I – IV – V	V - I	I – IV – V	V - I

4.   Improvise a melody for this the harmonic progression.
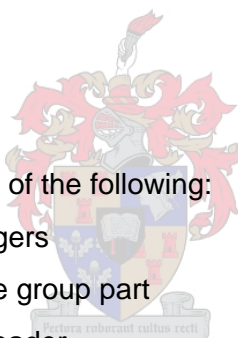
ASSIGNMENT 10

Objectives	Resources	Media	
6, 8, 12, 18	15, 17, 31, 35	*Audio:*	52, 53, 54, 55, 56, 57
		Exercises:	20, 20a, 20b, 20c, 20d, 20mb, 20mc, 20md

Exercise

1.   Hear and do:

	1	2	3	4	5	6	7	8	9	10	11	12
	x		x	x			x	x			x	x
12	x	x	x			x	x		x	x	x	
			x	x		x		x		x		x
		x			x			x				x

Activity

1.   Listen to Audio 52 & Audio 53 while following the notation.

Transcription: Dargie (n.d.:9)

2.   Choose appropriate phrases from the middle column to match Audio 53 and Audio 52:

Audio 53	Phrases	Audio 52
4	1. Solo singer	1
5	2. Men singers only	5
6	3. Unison singing only	6
7	4. Drum accompaniment	7
	5. Unison and multipart singing	8
	6. Men and women singers	
	7. A capella	
	8. Call-and-response	
	9. Marimba accompaniment	

3.   Listen to Audio 54 to 57 with the notation and note the following:

- All audio examples are versions of the same song
- Based on harmonisation of 2 major chords a tone apart
- Song is structured on a short musical phrase that is repeated.

Transcription: Dargie (n.d.:10)

4.

Audio 55	Phrases	Audio 54
1	1. Solo singer	3
3	2. Men singers only	4
4	3. Men and women singers	7
8	4. A capella	11
12	5. Drum accompaniment	12
15	5. Marimba accompaniment	13
	6. Clapping	16
	7. Unison singing	
	8. Bow accompaniment	
	9. Call-and-response	
	10. Imitative singing	
Audio 55	11. Solo melody supported by group ostinato	**Audio 57**
3	12. Free improvisation	1
5	13. Multipart singing	3
13	14. Unison singing only	8
16	15. Unison and multipart singing	13
	16. Slow tempo	15
	17. Lively tempo	17

5. Arrange the above notation for 3 or 4 part choir with percussive accompaniment.

6. Perform your composition with friends

ASSIGNMENT 11

Grade 11

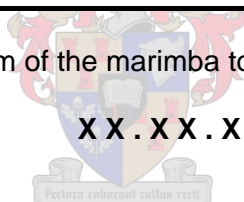| Objectives	Resources	Media		
3, 4, 7	32	*Audio:*	58	
		Exercises:	34	

Exercise

1.   Listen to Exercise 34. Notate the vocal parts.

Transcription:Dargie (n.d.:5)

2.   Transcribe the opening rhythm of the marimba to cipher notation:

X X . X X . X . X . X .

Activity

3.   Listen to Audio 58.

4.   African music often employs a variety of temporal combinations.

         Read the following notation and see whether you can sing the song in 3's and clap it in 2's.

Transcription: Dargie (n.d.:5)

5.   Now sing the melody and walk with the music, stepping on the same beats as you clapped.

6.   Now sing the melody and clap the rhythm you transcribed into cipher notation.

         This combination features in the audio between the voices and marimba in the chorus section of the song.

ASSIGNMENT 1

Grade 12

Objectives	Resources	Media	
2, 10, 13,	6	*Audio:*	17, 18
		Exercises:	21, 21a, 21b, 21c, 21mb, 21mc, 22, 22a, 22b, 22c, 22mb, 22mc

Exercise

1.   Hear and do:

16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	x		x	x	x		x	x		x		x		x	x	
	x	x			x	x		x	x			x	x			
		x		x		x	x		x		x		x	x		x

See and do:

16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	x		x	x	x		x	x		x		x		x	x	
	x	x			x	x			x	x			x	x		
	x		x		x	x		x		x		x	x		x	
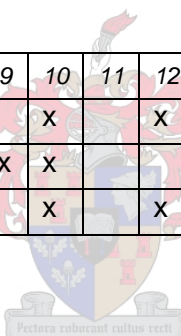
Activity

1.   Listen to Audio 17. The bow rhythm is given.
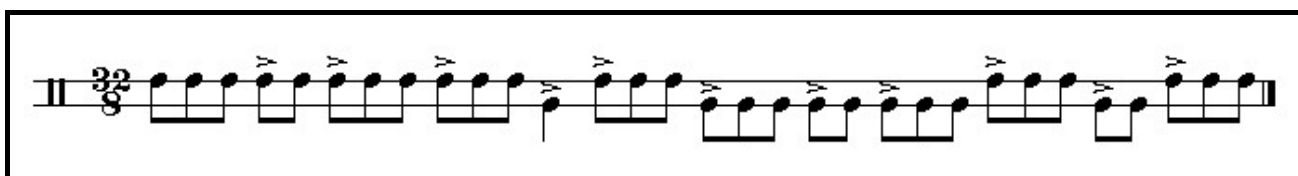

2.   Listen to Audio 18 for the whole song.

3.   Compose a piece:

- use the given notation to compose an ostinato bass part using any two different pitches
- compose in the pentatonic scale of F
- compose a melody to accompany the ostinato bass pattern (This should be sung or played on a different melodic instrument to the bass part)
- composition should be 8 cycles long
- notate your work using any appropriate notation system.

4.   Perform your composition with a friend.
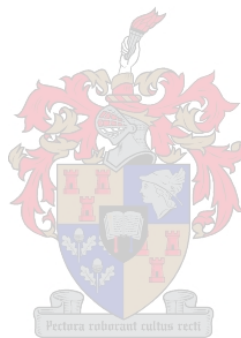
ASSIGNMENT 2

Objectives	Resources	Media	
3, 4, 5, 11	7	*Audio:*	19, 20
		Exercises:	23, 23a, 23b, 23c, 23mb, 23mc, 41, 42

Exercise

1.   Hear and notate:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
16	X		X		X		X		X		X		X		X	
	X		X	X		X		X		X		X		X	X	
		X			X		X		X	X			X		X	X

Activity

1.   Listen to Audio 19. Add pitch to the given rhythm of the first cycle of the bow part.
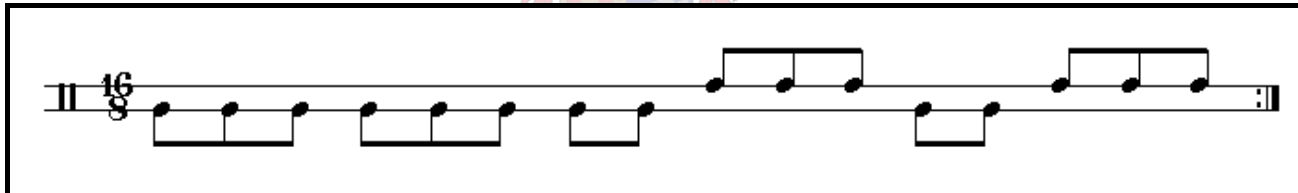
2.   Listen to Audio 20. Listen to the whole song.

3.   Listen to Exercise 41. Notate the following melody.

4   Transpose this melody so that it starts on the note E and in the bass clef.

5.   The bass line is recorded 18 times (Audio 42). It follows the same rhythm and uses notes G and F. Improvise a melody to accompany this bass line:

- The melody should consist of short motives of five to eight notes each
- Allow for two cycles introduction
- Match the style of the given music.

ASSIGNMENT 3

Objectives	Resources	Media	
1, 2, 3, 14	2	*Audio:*	04, 05
		Exercises:	24, 24a, 24b, 24c, 24d, 24mb, 24mc, 24md

Exercise

1.   Hear and notate (in TUBS notation):

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	x		x		x		x		x			x		x		
16		x		x		x	x		x			x	x			x
	x	x		x		x		x		x	x		x		x	
			x		x			x	x		x			x		x

Activity

1.   Listen to Audio 04. Learn the pattern that is clapped.

2.   Listen to Audio 05. Clap the pattern throughout the song.

3.   Transcribe this rhythm into Cipher notation.

36 || **x . x . x . . . . . x . x . x . . . x . . . x . x . . x . x . . x . . . ||**

4.   Use this pattern and add 3 more rhythmic patterns to it. Notate your composition in TUBS notation.

5.   Perform your composition with friends.

ASSIGNMENT 4

Objectives	Resources	Media	
1, 13, 20	16	*Audio:*	34
		Exercises:	25, 25a, 25b, 25c, 25d, 25mb, 25mc, 25md

Exercise

1.   Hear and do:

	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*	*10*	*11*	*12*	*13*	*14*	*15*	*16*
	x		x		x		x	x		x		x	x		x	
16		x		x		x			x		x			x	x	
				x		x		x				x			x	x
	x	x			x	x			x	x			x	x		

Activity

1.   Listen to Audio 34. Follow the given harmonic progression. This progression is continuous throughout the piece. Think about the form.

> **I – ii – V - I**

2.   Use the given harmonic progression to compose a piece with the following criteria:
- Theme music/song for any event (wedding, party, etc.)
- Rondo form
- Quadruple time
- Vocal or instrumental
- Each section must equal 8 bars
- 40 bars.

Notate your composition in any appropriate notational system.

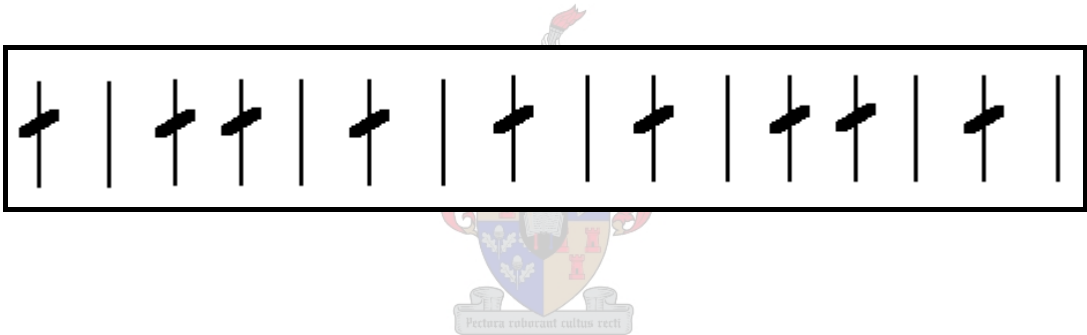3.   Perform your composition to an audience.

ASSIGNMENT 5

Objectives	Resources	Media	
3, 4, 6, 11	10, 11	*Audio:*	24, 25, 26
		Exercises:	43

Exercise

1. Listen to Audio 24. Notate the rhythm played on the bottle in TUBS notation:

16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	x		x		x	x		x		x		x	x		x	

2. Listen to Audio 25. Notate the rhythm played on the bottle in Multi-line graphic notation:

Activity

3.   Listen to Audio 26. Notice that the piece is built on a repeated harmonic progression. Follow the accompaniment part while listening. Listen to:

- the upper notes in the guitar that creates a melody
- the tune of the voice.

4.   The accompaniment below is given in audio (Exercise 43). It is repeated 16 times.

Improvise a melody. You may use bars for an introduction and interlude if required.

ASSIGNMENT 6

Objectives	Resources	Media	
3, 18	26	*Audio:*	44
		Exercises:	26, 26a, 26b, 26c, 26d, 26e, 26mb, 26mc, 26md, 26me, 45

Exercise

1.   Hear and notate (in Multi-line graphic notation):

	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*	*10*	*11*	*12*
	x		x		x		x		x		x	
	x			x			x			x		
12	x	x			x	x			x	x		
		x	x			x	x			x	x	
	x			x	x			x	x			x

Activity

1.   Listen to Audio 44. Note the harmonic progression of the chorus section of this song:

I – IV – V	I – IV – V	I – IV	V – I

2.   Listen to Exercise 45. Use the given melody and words based on the harmonic progression as above to arrange a song for three-part choir. (The melody may appear in any voice.)

3.   You may perform your arrangement.

ASSIGNMENT 7

Objectives	Resources	Media	
2, 3, 6	13	*Audio:*	31, 32
		Exercises:	27, 27a, 27b, 27c, 27d, 27e, 27mb, 27mc, 27md, 27me

Exercise

1.   See and do:

12	1	2	3	4	5	6	7	8	9	10	11	12
	x			x			x		x		x	
	x		x		x		x			x		
		x				x				x		
	x			x		x			x		x	
		x	x		x	x		x	x		x	x

Activity

1.   Listen to Audio 31. Notate both rhythms simultaneously. Notice a conflict and cooperation between the two parts.
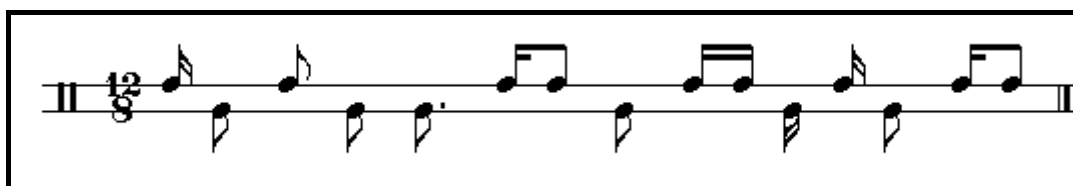
2.   Listen to Audio 32. Note the following:

- the repeated percussive pattern as the accompaniment to the song
- the solo part followed by the second part
- voices moving in parallel motion.

ASSIGNMENT 8

Objectives	Resources	Media	
3, 7, 18, 21	33, 34	*Audio:*	59, 60, 61, 62, amadinda
		Exercises:	44

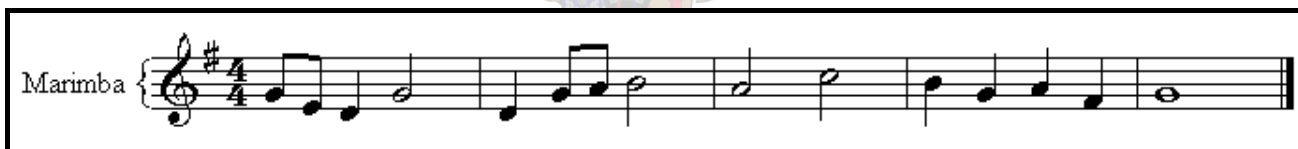## Exercise

1.   Listen to Exercise 44. Notate the second part.

Dargie (n.d.: 9)

Activity

2.   Listen to Audio 61. Notate the rhythm and pitch of the marimba.

3.   This is a picture of the marimba. The hollow pipes underneath the notes are there to amplify the sound.

This is a picture of the *amadinda*. It is a log xylophone popular in Uganda. Three players sit on the ground and play this instrument. Listen to the *amadinda* (Audio amadinda).
How is it tuned? (Pentatonic scale)

4.   Listen to the whole song (Audio 62) while clapping the following pattern:

	1	2	3	4	5	6	7	8
RH			x			x		x
LH	x			x			x	

Note that the LH pattern is 3 + 3 + 2.

5.   Listen to Audio 59 & Audio 60.

   Note the following:

- leader and chorus structure
- choral singing
- accompaniment (marimbas or drums)
- harmonic progression.

6.   Arrange the given notation for four-part choir with rhythmic accompaniment.

Dargie (n.d.: 6)

ASSIGNMENT 9

Grade 12

Objectives	Resources	Media	
2, 3, 4, 14	8	*Audio:*	21, 22
		Exercises:	28, 28a, 28b, 28c, 28d, 28e, 28mb, 28mc, 28md, 28me

Exercise

1. See and do:

12	1	2	3	4	5	6	7	8	9	10	11	12
	x	x	x				x	x	x			
	x	x		x	x			x		x	x	
	x		x		x		x	x		x		x
		x	x		x		x		x		x	
		x		x		x	x		x		x	x

Activity

1. Listen to Audio 21. Copy the rhythm pattern of the bell.

2. Listen to Audio 22. Clap the bell pattern throughout the piece. Note the rhythmic and melodic texture of the piece.

3. Notate the bell pattern in TUBS.

16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	x		*x*		*x*		*x*	*x*		*x*		*x*		*x*	*x*	

4. Transcribe this rhythm into staff notation.
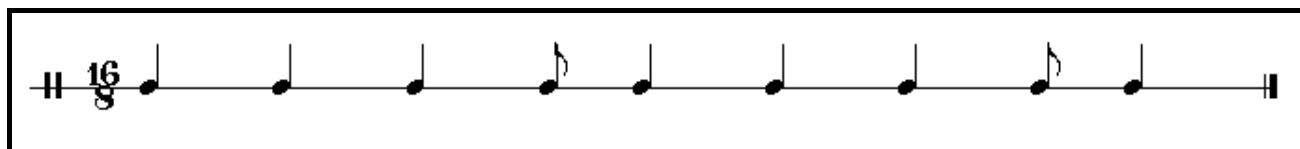
5. Use this rhythm as a basis for a short percussive piece. Compose another 3 rhythms:
   - Cycle of 16
   - 4 parts each with a different timbre (pitched/unpitched)
   - Notate your work in any appropriate notation system.

6. Perform your composition with friends. You may fade certain instruments in and out at various intervals in the repeated music.

ASSIGNMENT 10

Grade 12

Objectives	Resources	Media	
2, 4, 13	24	*Audio:*	40, 41
		Exercises:	29, 29a, 29b, 29c, 29d, 29e, 29mb, 29mc, 29md, 29me, 30, 30a, 30b, 30c, 30d, 30e, 30mb, 30mc, 30md, 30me

Exercise

1. See and do:

	1	2	3	4	5	6	7	8	9	10	11	12
12	X			X			X	X		X	X	
		X	X		X			X	X		X	
	X			X	X		X			X		X
		X		X		X			X		X	X
	X		X	X		X		X	X		X	

Hear and do:

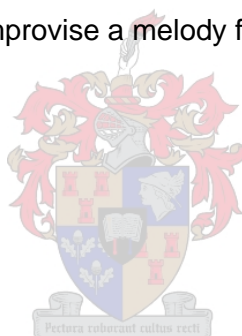|	1	2	3	4	5	6	7	8	9	10	11	12
12	X	X			X		X		X		X	X
	X			X		X		X		X		
	X		X		X		X	X		X		X
		X		X		X	X		X	X		X
		X	X			X		X	X		X	

Activity

1.   Listen to Audio 40. Notate the rhythm in staff notation (you will hear it three times).

2.   Listen to Audio 41. Transcribe this rhythm into multi-line graphic notation.
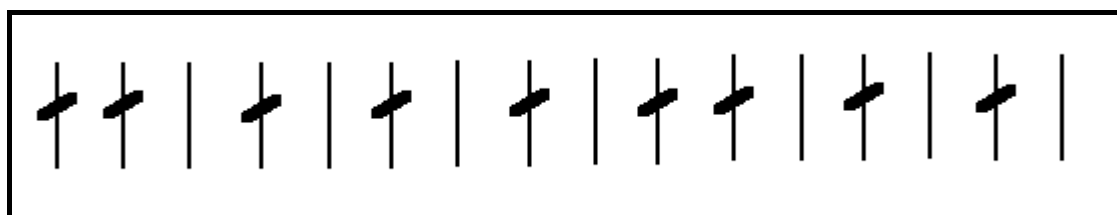
3.   Record this rhythm eight times.

4.   Play back your recording and improvise a melody for this rhythm in any style.

AUDIO RESOURCES

Resource 1	Sound of Africa Series: **TR 4, 12** Mafahlowana
	Area and: *Bileni District, Sul do Save Province, Moçambique (1955)*
	Language group: *Tonga/Hlanganu*
	Genre: *(Folk): Self-delectative song with mbira dza WaNdau*
	Recorded: *1955*
	Notes: *"The performer is one of the few Tonga people who have learnt to play the Ndau instrument, the mbira dza WaNdau, which has travelled southwards since the time of the Shangaan chief Ngungunyana for whom the Ndau fought as a subservient tribe during the latter half of the 19th century. Several of the fighting men stayed in the south and married Tsonga women and their children have used the paternal instrument, singing to it traditional songs.*
	The mbira was played by the thumb of the left hand and both thumb and first finger of the right hand. There were three manuals. This instrument is one of the most southerly of all this family – having migrated down with the Ndau in recent years from about 200 miles away. The little mbira, the so-called hand piano, is an ideal instrument for self-delectative singing. It is the favourite instrument among many African tribes for playing as you walk on a long journey or to pass time after supper before going to sleep."
	Source: *Tracey (1973:10)*

Resource 2	Sound of Africa Series: **TR 8, 2** Masesa I
	Area: *Bileni District, Moçambique (1955)*
	Language group: *Tonga/Hlanganu*
	Genre: *(Folk): Dance song*
	Recorded: *1955*
	Notes: *"The drums made of oil cans were pegged and hung on poles, heads covered with cowhide. Dancers wore skirts made of ilala palm leaves cut into strips over their ordinary clothes. The principle dancers carried clothes brushes in their right hands. Dancers came out and danced in pairs, extremely energetically. The whistle blower was a man. The girls wore palm leaves and skirts. The drumming was done by two small boys, one very small, both earnest and very efficient. "*
	Source: *Tracey (1973:15)*

Resource 3	**Sound of Africa Series: TR 10, 20** Ibande lokusibopha *(Belt for my waist)*

Area:	*Mahlabatini District, Zululand, Natal, South Africa (1955)*
Language group:	*Zulu*
Genre:	*(Traditional): Self-delectative song with Makhwenyana bow*
Recorded:	*1955*
Notes:	*"The two fundamentals of this braced bow were 182vs and 160 vs giving an interval of 224 cents. It was played with a stout grass stalk and stopped with the back of the first finger near the bracing, just below its point of contact creating a third note. The lower fundamental is sometimes stopped, and sometimes the upper, the bow being inverted for the purpose."*
Source:	*Tracey (1973:20)*

Resource 4	Sound of Africa Series: **TR 10, 21** Indhllamu igugulami

Area:	*Mahlabatini District, Zululand, Natal, South Africa (1955)*
Language group:	*Zulu*
Genre:	*(Folk): Ndhlamu dance*
Recorded:	*1955*
Notes:	*"One dancer comes out into the ring at a time. Each girl as she dances in the middle of the ring is called by her nickname. The singers stand in a circle. There are said to be several kinds of Ndhlamu dances performed in the country from which the town and mine compound variation has been derived."*
Source:	*Tracey (1973:20)*

Resource 5	Sound of Africa Series: TR 10, 22 Umfazi ohlupingane *(The woman who ill-treats a child)*

Area:	*Mahlabatini District, Zululand, Natal, South Africa (1955)*
Language group:	*Zulu*
Genre:	*(Folk): Self-delectative tune without words, with the Igekle flute*
Recorded:	*1955*
Notes:	*"Tune learnt/composed by L. Shandu during his childhood when he was a herd boy tending cattle. The theme of the "unkind mother" is fairly common. The dimensions of this Igekle flute which is made out of hollow stalk are: 36 inches long, 1 ¼ diameter at the mouth end."*
Source:	*Tracey (1973:20)*

Resource 6	Sound of Africa Series: **TR 13, 6 Inkulu** into ezakwenzeka *(Something very bad is going to happen)*

Area:	*Kingwilliamstown District, Cape Province, South Africa (1957)*
Language:	*Xhosa/Ngqika*
Genre:	*(Folk): Self-delectative song with Hadi bow,*
Recorded:	*1957*
Notes:	*"The woman held the bow vertically in her left hand near the end, and stopped the open string between her first finger and thumb at a spot about three inches from the node. She beat the string with a thin stick about 18 inches long and pressed the sound resonator to her chest high up near the left shoulder. The bow emitted two notes only a tone apart, to which she sang very softly."*
Source:	*Tracey (1973:25)*

Resource 7	Sound of Africa Series: **TR 13, 7** Malilela imango ingasiyo yako *(You are very envious of someone else's hair)*
	Area: *Kingwilliamstown District, Cape Province, South Africa (1957)*
	Language group: *Xhosa/Ngqika*
	Genre: *(Folk): Self-delectative song with Hadi bow*
	Recorded: *1957*
	Notes: *"In this song, the same (TR 13,6), about 55 years old had to be persuaded to sing a little louder. It appears that songs to the bow are normally sung in this fashion."*
	Source: *Tracey (1973:25)*

Resource 8	Sound of Africa Series: **TR 15, 5** Kalubambu tambo abibongo *(Plough well or you'll be beaten)*
	Area: *Mwene Ditu, Territoire Kanda-kanda, Province Kabinda, Congo Belge (1957)*
	Language group: *Kanyoka*
	Genre: *(Folk): Dance song*
	Recorded: *1957*
	Notes: *"Ilunga vensa dance for men and women with two Silimba xylophones, one slit drum, three goblet drums weighted, pinned, closed with mirlitons, hand-beaten and two basket rattles."*
	Source: *Tracey (1973:28)*

Resource 9	Sound of Africa Series: **TR 15, 6**
	Area: *Mwene Ditu, Territoire Kanda-Kanda, Province Kabinda, Congo Belge (1957)*
	Language group: *Kanyoka*
	Genre: *(Folk): Drum music*
	Recorded: *1957*
	Notes: *"Talking drum messages with Chondo slit drum"*
	Source: *Tracey (1973:29)*

Resource 10	Sound of Africa Series: **TR 20, 5** Mangai
	Area: *Mwene Ditu, Territoire Kanda-Kanda, Province Kabinda, Congo Belge (1957)*
	Language group: *Kanyoka*
	Genre: *(Folk): Topical song with two guitars, three basket rattles and one bottle*
	Recorded: *1957*
	Notes: *The Kanyoka capture the Chief of the Kasai people on the other side of the river, cut off his head, put it in a pot of beer and drank that beer.* *"It is not certain from the context to which tribal wars this incident refers, if any. It may well be a form of boasting or braggadocio."*
	Source: *Tracey (1973:38)*

Resource 11	Sound of Africa Series: **TR 20, 8** Muleka Mwene Yombwe

Sound of Africa Series: **TR 20, 8** Muleka Mwene Yombwe

Area: *Territoire Kabongo, Katanga Province, Congo Belge (1957)*

Language group: *Luba/Songe*

Genre: *(Folk): Topical Song with two guitars, a bottle and a small rattle*

Recorded: *1957*

Notes: *"The song is about a man called Muleka Mwene Yombwe who refused to allow his wife to go down to the river to fish."*

Source: *Tracey (1973:38)*

Resource 12

Sound of Africa Series: TR **21, 8** Lala drum rhythms

Area: *Serenje District, Northern Rhodesia (1957)*

Language: *Lala*

Genre: *(Folk): Dance music*

Recorded: *1957*

Notes: *"For Fwandoula dance, with three conical drums, hand beaten (Kumgulumi, Tiwira and Chirarira), with Nkonkonto stick and Misewe tin rattle.*

Source: *Tracey (1973:40)*

Resource 13

Sound of Africa Series: **TR 23, 1** Kasonde waritumpa, Kasonde mubanga *(Kasonde is stupid)*

Area: *Kasama District, Northern Rhodesia (1957)*

Language group: *Bemba*

Genre: *(Folk): Topical song with rattle pole and bottle struck with a spoon*

Recorded: *1957*

Notes: *"The rattle was composed of a wire hoop mounted on a pole about six feet high. A transverse wire had pieces of iron threaded on it, which rattled when the rattle-player struck the end of the pole on the ground and struck the side of the pole rhythmically in syncopation with the palm of his left hand."*

Source: *Tracey (1973:43)*

Resource 14

Sound of Africa Series: **TR 25, 1** Mishiba

Area: *Kolwezi Copper Mine, Katanga, Congo Belge (1957)*

Language group: *Luba/Songe*

Genre: *(Folk): Pipe ensemble music*

Recorded: *1957*

Notes: *"Group of 16 men. This group were Bena Budia, a group allied to the Bekaiehwe, who belong to the linguistic group of Lube/Songe. The ensemble of end-blown flutes consisted of three pitches, treble, tenor and bass, the middle register having several players holding a raft of two to six pipes and the bass and treble having two each only."*

Source: *Tracey (1973:47)*

	Sound of Africa Series: **TR 26, 1** Instimbi ka Ntsikana
Resource 15	Area: *Kingwilliamstown District, Cape Province, South Africa (1957)*
	Language group: *Xhosa/Ngqika*
	Genre: *Religious descriptive chant and song (arr. J. Knox Bokwe)*
	Recorded: *1957*
	Notes: *"Ntsikana was the first Christian convert of the Xhosa tribes.*
	The song was chanted by Ntsikana regularly at dawn of day, standing at his hut door, summoning the people to morning prayer. As people gathered they joined in the strains, adding different parts.
	Extract taken from the songbook "Amaculo ase Lovedale" published by the Lovedale Press. It is notable that Nstikana had never heard a church bell. The tune is of African origin."
	Source: *Tracey (1973:49)*

	Sound of Africa Series: **TR 26, 5** *(Uxam ugezile usind'indu ngodaka)*
Resource 16	Area: *Kingwilliamstown District, Cape Province, South Africa (1957)*
	Language group: *Xhosa/Ngqika*
	Genre: *(Folk): Wedding song*
	Recorded: *1957*
	Notes: *Song lyrics: "The iguana is very silly, it has smeared mud all over the floor of the house. Go away! You are tramping on me. And why are you laughing? Go away! Go away!"*
	Source: *Tracey (1973:49)*

	Sound of Africa Series: **TR 26, 6** Ulo tixo omkulu
Resource 17	Area: *Peddie District, Cape province, South Africa (1957)*
	Language group: *Xhosa/Ngqika*
	Genre: *(Folk): Wedding song*
	Recorded: *1957*
	Notes: *"There is some doubt about the origin of this song. The singers claimed that it was a country song before Ntsikana used it as a hymn by the early part of the last century. Others affirm that Ntsikana himself composed it. In the 1700s Ntsikana prophesied that people would be coming from the north (the Fringos) and that the Whites would be coming with the Bible.*
	The song was Ntsikana's own song and Rev. John Knox Bokwe set it in its present form. During the song a man of about 35, danced a stamping dance. He was beautifully dressed in blanket edged with pale blue beads, wearing it like a train. He was also wearing several pounds worth of beads around his neck and torso. This song is sung at the weddings of "Red Blanket" people. The dancer's beads were mostly in necklaces composed of strands of solid colour. He also wore double-stranded bracelets of pale blue and green beads. He carried a beautiful beaded animal skin, part of which had been sewn up to form a bag with a bead tasselled ornament. The blanket had rows and ornaments of pearl buttons sewn on it and was coloured with red ochre."
	Source: *Tracey (1973:49)*

Resource 18	Sound of Africa Series: **TR 28, 8** Bayeza kusasa *(They are coming tomorrow)*

Area: *Willowvale District, Cape Province, South Africa (1957)*

Language group: *Xhosa/Gcaleka*

Genre: *(Folk): Divination song*

Recorded: *1957*

Notes: *"This was sung by a group of about 50 Gcaleka women all dressed in their traditional costumes with shawls and skirts made of "Kaffir sheeting" coloured with yellow or russet red ochre. "*

Source: *Tracey (1973:53)*

Resource 19

Sound of Africa Series: **TR 28, 11** Tsholoza

Area: *Willowvale District, Cape Province, South Africa (1957)*

Language group: *Xhosa/Gcaleka*

Genre: *(Folk): Dance song*

Recorded: *1957*

Notes: *"Women's dance for dancing at night inside the hut, with clapping. This song is sung, they said, by the women for the boys to dance at night "*

Source: *Tracey (1973:53)*

Resource 20

Sound of Africa Series: **TR 29, 3** Hamanzi kweni *(Early in the morning)*

Area: *Mabote, Sabi (Save) District, Moçambique (1957)*

Language group: *Hlengwe*

Genre: *Self-delectative song with Chitende musical bow, braced and resonated*

Recorded: *1957*

Notes: *"The player stopped the lower segment of the string with the backs of both his first and second fingers."*

Source: *Tracey (1973:54)*

Resource 21

Sound of Africa Series: **TR 31, 6** Bayeza kusasa

Area: *Lusikisiki District, Cape Province, South Africa (1957)*

Language group: *Xhosa/Mpondo*

Genre: *(Folk): Divination song*

Recorded: *1957*

Notes: *Song lyrics: "The sick people are coming tomorrow. They are bringing money."*
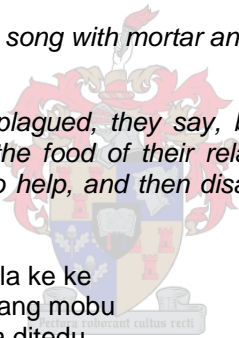
Source: *Tracey (1973:58)*

	Sound of Africa Series: **TR 33, 1** Ihobe liyatak	
Resource 22	Area:	*Tabankulu district, Cape Province, South Africa (1957)*
	Language group:	*Xhosa/Mpondo*
	Genre:	*(Folk): Party song with clapping*
	Recorded:	*1957*
	Notes:	*Song lyrics: "Dove, don't run away, don't hop about."*
		"The clapping was done by striking the open palm of the right hand on the fist of the left hand, or cupped fingers of the left hand. This is called Umngcutsho.
	Source:	*Tracey (1973:62)*

	Sound of Africa Series: **TR 34, 1** Ibiteyo	
Resource 23	Area:	*Rwanda-Urundi, Congo Belge (1957)*
	Language group:	*Rwanda*
	Genre:	*(Folk): Drum rhythm*
	Recorded:	*1957*
	Notes:	
	Source:	*Tracey (1973:64)*

	Sound of Africa Series: **TR 51, 2** Ki mangi ya uawize mali? *(Who stole the money?)*	
Resource 24	Area:	*Mangu District, Northern Rhodesia (1957)*
	Language group:	*Lozi*
	Genre:	*(Folk): Siyomboka dance song with one xylophone on a stand, three Milupa drums, conical and pegged*
	Recorded:	*1957*
	Notes:	
	Source:	*Tracey (1973:96)*

	Sound of Africa Series: **TR 64, 10** Khajoane *(The Eagle)*	
Resource 25	Area:	*Matatiele District, Cape Province, South Africa (1957)*
	Language group:	*Southern Sotho*
	Genre:	*(Folk): Work song for grinding*
	Recorded:	*1957*
	Notes:	*Song lyrics: "Don't bother me, it's getting late and I want to finish my grinding."*
	Source:	*Tracey (1973:123)*

Resource 26	Sound of Africa Series: **TR 75, 7** Lizwe linomoya thatha ibhatshi lakho *(It's windy and the boys and girls must take their coats)*
	Area: *Mataffin, Nelspruit, Northern Transvaal (1958)*
	Language group: *Zulu*
	Genre: *(Folk): Party song*
	Recorded: *1958*
	Notes:
	Source: *Tracey (1973:148)*

Resource 27	Sound of Africa Series: **TR 109, 1** Re tswa kwa Tlhabane
	Area: *Kanye, Bangwaketse Reserve, Southern Bechuanaland Protectorate (1959)*
	Language group: *Tswana/Ngwaketse*
	Genre: *(Folk): Singing game with stones*
	Recorded: *1959*
	Notes: *"The girls knelt down in a circle passing stones from side to side to imitate the passing to and fro of goods over the counter."*

Re tswa kwa Tlhabane — We come from Saulspoort
Re bapatsa dilo — We sell goods

A bona Re-Morekisa — We see the buyers
A bona Ra-Mnapatsa — We see the sellers

	Source: *Tracey (1973:240)*

Resource 28	Sound of Africa Series: **TR 118, 10** Mavumbala
	Area: *Mayogo Mabozo, Paulis, Congo (1952)*
	Language group: *Yogo*
	Genre: *(Folk): Dance song*
	Recorded: *1952*
	Notes: *"Seven wooden horns (Mbala); one basket rattle (Kekese); one metal wrist bell (Mbili); two Pod drums"; two canonical lace drums; two small slit drums; one double metal bell.*
	The players stand in a row outside the files of circling dancers. It will be noted that the Yogo Likembe is pentatonic, these horns are tunes to a hexatonic scale."
	Source: *Tracey (1973:266)*

Resource 29	Sound of Africa Series: **TR 131, 11** Luwanzo rhythm	
	Area:	*Lukiko, Bugishu, Mbale District, Uganda (1950)*
	Language group:	*Gishu*
	Genre:	*(Folk): Percussion rhythm (using two Luwanzo poles)*
	Recorded:	*1950*
	Notes:	*"It has been noticed that while the flying ants are leaving a nest the soldier ants beat their heads on the ground; a sharp noise will also make them do this. Perhaps the explanation may be found in this direction.* *Two split poles, called Luwanzo, are taken to an ant hill in the late afternoon during rainy weather and balanced carefully on small bunches of banana fibre. The players then beat out rhythms such as this "To the Queen Ant" so that she will send out her flying ants fro the men to catch and eat. They say it works wonderfully."*
	Source:	*Tracey (1973:296)*

Resource 30	Sound of Africa Series: **TR 195, 3** Ke ke mmela ke ke	
	Area:	*London Farm, Bushbuck Ridge, Eastern Transvaal, South Africa (1963)*
	Language group:	*Pedi*
	Genre:	*(Folk): Pounding song with mortar and three pestles*
	Recorded:	*1963*
	Notes:	*"This district is plagued, they say, by men who come home from employment elsewhere, eat the food of their relatives until it is all finished without doing a stroke of work to help, and then disappear again for pastures new, leaving their families starving.*

Ke ke mmela ke ke *The day we pound earth*
Motla re tulang mobu *Pounding it for the bearded*
Ke tulela ba ditedu *Those who come in putting their*
Ba xotla ka go kokobetsha ditedu *Beards in the food*
Ke ke mmela ke ke!

(i.e. doing no work to produce it, but eating it only). The meaning behind this song is that the lazy men deserve only pounded earth, not good grain to eat."

	Source:	*Tracey (1973:444)*

Resource 31	Sing an African Song: **D 1** Ntsikana's Song	
	Area:	*Lumko District, Lady Frere*
	Language group:	*Xhosa*
	Genre:	*Religious song with Uhadi bow*
	Notes:	*"The chorus text (Ahom, ahomna!) is words of reverence used for greeting the king. The prophet Ntsikana used these words to greet the Great God in the heaven.* *The leader may use many texts, including some also found in the church version of this song."*
	Source:	*Dargie (n.d.:4)*

Resource 32	Sing an African Song: **D 2** Resurrection Hymn
	Area: *Lumko District, Lady Frere,*
	Language group: *Xhosa*
	Genre: *Religious song*
	Notes:
	Source: *Dargie (n.d.:5)*

Resource 33	Sing an African Song: **D 5 & 6** Masithi
	Area: *Lumko District, Lady Frere*
	Language group: *Xhosa*
	Genre: *Religious song*
	Notes: Masithi – Amen — *Let us say Amen* Siyakudumisa — *We praise you* Amen Bawo, siyakudumisa — *Amen, Our Father, we praise you.*
	Source: *Dargie (n.d.:6-7)*

Resource 34	Sing an African Song: **D 10** Thuma mina
	Area: *Lumko District, Lady Frere*
	Language group: *Xhosa*
	Genre: *Religious song*
	Notes: 1) Thuma mina … Nkosi yam — *Send me. O my Lord.* 2) Siyavuma … Nkosi yam — *We agree, O my Lord.*
	Source: *Dargie (n.d.:9)*

Resource 35	Sing an African Song: **D 14** Sele Ahom
	Area: *Lumko District, Lady Frere*
	Language group: *Xhosa*
	Genre: *Religious*
	Notes: *Song lyrics: "Sele! Ahom! Come, you are called to the heavens."*
	Source: *Dargie (n.d.:9-10)*

ADDENDUM B

Compact Discs Specifications:

The following is a list of the minimum hardware and software requirements:

- Pentium 2
- 64 MB free RAM
- 10GB free hard drive space
- CD ROM drive
- PC Speakers
- Sound card
- Internet Explorer 5+/ Netscape 4+
- Windows Media Player

Note to the User:

Please ensure that your Internet Explorer is set to allow active content.

Please note that the quality of the sounds from the compact discs will depend on the quality of your sound card and speakers.