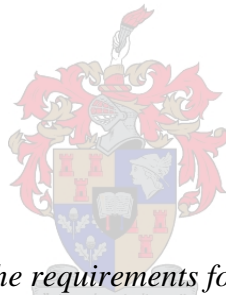


Marimbas in South African schools: gateway instruments for the Indigenous African Music curriculum

by

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Declaration

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Abstract

The African marimba, even though not indigenous to South Africa, is widely used in schools and entertainment arenas around the country. Albeit to a limited extent, Africa's people have a shared knowledge of each other's cultures, allowing multiculturalism in everyday life, especially in schooling and education. This thesis motivates the marimba as an excellent gateway instrument for the indigenous African music (IAM) component in the South African schools' curriculum, hopefully paving the way for other African instruments.

Diatonic marimbas, modelled on traditional marimbas and enhanced for modern technical purposes, have melodic, harmonic and percussive abilities which could be suitable for the largely Western art music orientation of South African schools. The thesis elaborates on this as an opportunity for enhancing present school curricula where current education policy has made space for the inclusion of indigenous African music. In view of this, the study investigates the marimba's prominence in Africa and then more specifically in South Africa. It also observes the inclusion of indigenous African music in the curricula of some African countries where the marimba is an instrument of instruction. It looks critically at the measures taken in South African schools regarding the implementation of the IAM stream as stipulated in the CAPS document.

This study focuses on two objectives. Firstly, it addresses the unfortunate challenges of the current South African curriculum with its inclusivity/exclusivity of indigenous music in the classroom. The prescribed guidelines for IAM in the Curriculum Assessment Policy Statements document for Grade 10-12 Music are difficult to implement for many schools and teachers as they include an extensive set of criteria for learners to achieve by the end of their high school career. Scholars have also raised issues as to whether music teachers have had the necessary preparation for the effective implementation of the IAM stream in the South African curriculum. Another dilemma is the lack of adequate resources for the teaching of African music. This study suggests employing the marimba for instructional purposes as it relates quite closely to Western instruments, thereby smoothing the process of implementing the IAM stream.

Secondly, the study investigates critically whether the marimba should be the instrument rolled out to assist African music gaining its rightful place in the 21st century South African music classroom. The methodology of this research targeted individuals involved to enable a response to this objective. This study concludes by recommending an effective implementation process of the IAM stream, using the marimba as an appropriate gateway instrument for the teaching of African music.

Opsomming

Hoewel die Afrika-marimba nie inheems in Suid-Afrika is nie, word dit landswyd in skole en vermaaklikheidsarene gebruik. Omdat die inwoners van Afrika kennis dra van mekaar se kulture, hoe gering ook al, laat dit 'n multikulturele samelewing toe, veral in skole en opvoeding. Hierdie tesis motiveer dat die marimba 'n gepaste instrument is om toegang te bied vir die inheemse Afrika-musiekafdeling in die kurrikulum en sodoende die pad voor te berei vir ander Afrika-instrumente.

Diatoniese marimbas, 'n ontwerp van tradisionele marimbas en 'n verbetering daarop met die doel vir moderne tegniek, beskik oor die soort melodiese, harmoniese en slagwerk-moontlikhede wat gepas kan wees vir die meerderheid Westerse kunsmusiekgedrewe Suid-Afrikaanse skole. Hierdie tesis brei uit oor hoe dit 'n geleentheid kan wees vir die bevordering van skoolkurrikula waar die huidige opvoedingsbeleid ruimte maak vir inheemse Afrika-musiek (IAM). In die lig hiervan, bestudeer hierdie navorsing hoe vernaam die marimba in Afrika is en dan veral in Suid-Afrika. Die insluiting van inheemse Afrika-musiek in die kurrikula van sommige Afrika-lande waar die Afrika marimba 'n instrument van onderrig is, word ook in ag geneem. Daar word verder krities gedink oor die stappe wat in Suid-Afrikaanse skole geneem is ten opsigte van die implementering van die IAM-afdeling soos aangedui in die CAPS-dokument.

Hierdie navorsing fokus op twee aspekte: eerstens word die uitdagings van die huidige Suid-Afrikaanse kurrikulum ten opsigte van die inklusiwiteit/eksklusiwiteit van inheemse musiek in die klaskamer aangespreek. Dit is moeilik vir skole en onderwysers om die voorgeskrewe riglyne vir IAM in die CAPS-dokument vir Musiek Graad 10-12 te implementeer omdat die kriteria vir leerders té uitgebreid is om teen die einde van hul hoërskoolloopbaan te dek. Kundiges bevraagteken ook of musiekonderwysers die nodige voorbereiding gehad het vir effektiewe implementering van die IAM-afdeling in die Suid-Afrikaanse kurrikulum. Nog 'n dilemma is die gebrek aan voldoende hulpbronne vir die onderrig van Afrika-musiek. Hierdie navorsing stel voor dat die Afrika-marimba vir onderrig aangewend word aangesien dit redelik ná aan Westerse instrumente is en dit die implementeringsproses vir die IAM kan vergemaklik.

Tweedens besin die studie krities of die marimba die beste instrument kan wees om hulp te verleen aan Afrika-musiek om sy regmatige plek in te neem in die Suid-Afrikaanse klaskamer van die 21ste eeu. Vir hierdie doel was die metodiek van die navorsing op betrokke individue gemik. Die studie sluit af met aanbevelings dat die marimba, korrek aangewend, 'n effektiewe instrument is vir die implementeringsproses van die IAM-afdeling.

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Lastly, I dedicate this study to my first music teacher, Rudolf – my late father. My research touches on aspects of didactics such as rote, aural and oral methods (among others), the approach he used when he taught me.

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List of Acronyms and Abbreviations

ABRSM	-	Associated Board of the Royal Schools of Music
ASM	-	Assessment Syllabus for Music
BEC	-	Botswana Examination Council
BGCSE	-	Botswana General Certificate of Secondary Education
CAPS	-	Curriculum Assessment Policy Statement
CDC	-	Curriculum Development Centre
COMESA	-	Common Market for Eastern and Southern Africa
DBE	-	Department of Basic Education
DoE	-	Department of Education
FET	-	Further Education and Training
GMK	-	General Music Knowledge
IAM	-	Indigenous African Music
IEB	-	Independent Examination Board
ILAM	-	International Library of African Music
MAS	-	Musical Arts Syllabus
MEF	-	Marimba Education Foundation
MPSE	-	Ministry of Primary and Secondary Education
NCS	-	National Curriculum Statement
NGO	-	Non-Governmental Organization
OBE	-	Outcomes-based Education
OLS	-	Ordinary Level Syllabus
PASMAE	-	The Pan African Society of Musical Arts Education
PAT	-	Practical Assessment Task
RAM	-	Rhodesian Academy of Music
RNCS	-	Revised National Curriculum
RSC	-	Revised School Curriculum
SADC	-	Southern African Development Community
SAMES	-	South African Music Educators Society
SAMRO	-	South African Music Rights Organization
Trinity	-	Trinity College of London
UNISA	-	University of South Africa
WAM	-	Western Art Music
WCED	-	Western Cape Education Department
ZIMSEC	-	Zimbabwe School Examinations Council.

1. Introduction

1.1 Background to the study

According to Nompula (2011:369) ethnomusicologists, sociologists and educators in South Africa are concerned that indigenous music has not received the same attention as Western music in education. Ayorinde (2018) adds to Nompula's list anthropologists and historians who have conducted extensive research on social and cultural transformation in South Africa and the African continent (Ayorinde, 2018:6). The author further documented the South African marimba experts Dizu Plaatjies¹ and the Amampondo during the apartheid era, popularizing marimba through their indigenous music performances and educational programmes (Ayorinde, 2018:2). Yet the Department of Education (DoE, 2003:9) indicates that indigenous music appears to create opportunities for learners to participate in the performance of and research into indigenous musical practices in the General Music Knowledge (GMK) section in music for FET. GMK refers to musical form and structure, the history of WAM, Jazz, IAM and these musics' composers and/or performers, music genres and the South African music industry. IAM features more clearly in research purposes at institutes of higher learning. A non-exhaustive list includes Rhodes University, Fort Hare University, Walter Sisulu University, the University of Witwatersrand and the University of Cape Town. Other tertiary institutions have not made their curricula inclusive to accommodate IAM. Returning to Stellenbosch University in pursuit of a master's degree in music after 13 years, it is liberating to experience motions regarding IAM in action; maybe not yet a primary concern of interest, but at least progress towards integrating IAM in the curriculum through the music education programme. Ayorinde (2018) confirms my observation. He states that marimbas serve as a cultural unifier at events like graduations in institutions such as the University of Cape Town and Stellenbosch University (Ayorinde, 2018:77).

Mangiagalli (2005) addresses her method of approaching the IAM stream of the FET phase in her thesis entitled *African Music in the FET Curriculum: An Investigation into teaching strategies and the development of a technological resource*. This document I found well-presented; thorough and thought-through, with suggestions regarding the transformation objective of including indigenous

¹ Plaatjies, the founder of the group Amampondo, is currently a lecturer of African dance and music at the University of Cape Town. As a youngster, he displayed immense interest in maintaining and furthering traditionalism, inspired by his father who was a traditional healer. Plaatjies regards his work in communities and in university as vital to the growth and survival of the traditional people in South Africa (Plaatjies, 2019).

music in the FET Grade 10-12 phase of the curriculum. It assists the proposed idea of narrowing the scope of indigenous instruments and thus the African marimba² (hereafter, just “marimba”) becoming one of the classified indigenous instruments for IAM in the South African classroom.

The marimba is one of the most familiar diatonic pitch-percussion instruments (apart from any African drum) in Africa. Africa is a continent with vast land, many cultures and languages, where the marimba is historically popular. Since the marimba’s introduction in South Africa in the 1980s,³ projects like the Marimba Education Foundation (MEF) were established. Cultural visibility has grown with playing marimbas in communities and expanded to an extracurricular activity in many schools. The MEF, founded in 2005 in Pinegowrie, Johannesburg, is annually responsible for festivals where marimba bands in different categories can be showcased. This organization sets out its vision and mission according to the South African context:

To add quality to the lives of young South Africans by providing opportunities for artistic self-expression through marimba playing, and to foster youth development by engaging young people in recreational music-making, encouraging discipline, skills development, group awareness, self-esteem and social cohesion. The mission of the MEF is to promote the playing of the marimba, and in doing so, help address the lack of opportunity for music education and practice in many schools and communities across South Africa; to add a valuable dimension to school/community life where a marimba band can take pride of place; and to provide skills development to learners, teachers and community members (The Marimba Education Foundation, 2005).

In present-day South Africa, the marimba is a popular instrument in the tourist sector, communities, development projects and as part of extra-mural activities at schools. It is widely heard at events such as concerts, weddings, markets, school functions and eisteddfods. Ayorinde (2018) describes the marimba as a social phenomenon in South Africa. Marimbas serve as a socializing tool in schools through marimba bands, competitions and festivals across the country such as the annual Cape Town Marimba Festival and the International Marimba festival in Gauteng (Ayorinde, 2018:77). The South African marimba is used in a wide range of music repertoire, but it still encompasses an African sound. Ayorinde (2018) writes the following which is core to this study:

Marimba has since the mid-1980s become a national culture in South Africa ... I understand culture to mean the material, religious, linguistic, artistic and educational realities (as well as the ideologies governing them) that define the lived-world of a society. The presence and prevalence of marimba in South Africa’s artistic, musical and educational landscapes

² This document will mostly speak of only the “marimba” (NOT referring to the Western marimba). In cases where the “African marimba” is mentioned, it is in the context of the African continent or region or affiliated to an African country, e.g. the South African marimba.

³ More of this in 2.2.3, The Marimbas of Southern Africa: structure and tuning.

suggest that it could be regarded as a national South African culture. Many schools now have marimba bands, and there are many South Africans earning money through marimba music performances in, for example, the tourism industry. There are also international marimba festivals, local competitions and companies focusing on reproducing and promoting South African marimba music. South African marimba music has become commonplace, as there exist various local performing groups in the townships and schools around the country. This research will build on Andrew Tracey's (2004) history of marimba, published online, and aims to contribute to discussion on South African marimba as a music performance culture (Ayorinde, 2018:5).

1.2 Rationale

As a music teacher, I facilitated the extra-mural activities for marimbas at the school where I was employed from 2009 until 2019. I did this without having formal indigenous African instrumental training, apart from a two-day crash-course by AmaAmbush.⁴ Over the years, in my school marimba bands, I observed how members displayed immense talent, enjoyment and excellent skill. We performed at concerts, weddings, markets, school related events and took part in local eisteddfods. Repertoire for these events included Western music but in later years, more African music. Some of the learners were inspired and pursued music as a subject but with Western instruments as the only option for their practical component of the discipline. The arts, design, drama and dance components for FET Grade 10-12 allow learners to exhibit or perform African themes for their final examination. This begs the question: why is an African instrument neither provided as an option of principal instrument nor assessed in the final music practical examination in the FET phase for music?

The NCS Grade 10-12, Music describes music as an art form that often combines with other forms like dance and poetry, sometimes in combination with technology. The policy document further encourages appreciation for the diverse South African musical practices and wishes to grant learners opportunities to express social, personal, environmental and human rights issues. "Music unites groups and enhances community involvement towards the improvement of the quality of life, social healing and the affirmation of human dignity" (DoE, 2003:9).

Performance composition, by which is meant the engineering of pulse sense, rhythm, perception and security, and the instilling of spontaneous creativity framed by content, has strong educational value as a creative process in the indigenous African performance rationalisation. It is therefore my argument that if music can be taught in African schools from an African philosophical point of view using indigenous instrumental music and dance practices, the learners would better imbibe the compositional/performance elements that will enhance and excite creative talents. They would be able to participate in music

⁴ AmaAmbush is a marimba band and organization that makes marimbas and djembes. They teach marimbas at schools and give marimba workshops at their office space (AmaAmbush, 2015).

making activities in their community and experience the theoretical implications in the practice (Nzewi, 2010:2).

The domain in which such knowledge is traditionally acquired is ethnomusicology. In my view, ethnomusicology should not just be a subject offered at tertiary level, but should assist by means of performance knowledge and assessment in the FET phase in the subject of Music at South African schools. An argument could be made that music as a school subject may be accessible to more learners if assessment can take place on an instrument such as the marimba. The reasoning behind this assertion is that the instrument is already used by many schools, as will be highlighted by the fieldwork conducted as part of the present research. Marimba playing as an extra-mural activity has increased the cultural visibility of the instrument and inter alia African music or IAM in South African schools.

Nompula mentions that, as an Arts and Culture lecturer, she observes very little or no availability of African music material in the curriculum. Some voices in music and arts education still stereotype indigenous knowledge as backward and proletarian (Nompula, 2011:369). My study compares different available music syllabi and demonstrates that at times there is some degree of consistency whereas at other times there is a clear lack thereof. In considering other curricula, the CAPS for music with its accredited external examination bodies, UNISA, ABRSM and Trinity, and other material that might be available, this study documents the practicality of the marimba as the gateway instrument for IAM.

1.3 Aim of the study

The aim of this study is to investigate the possibility of identifying for inclusion and then evaluating an African instrument, specifically the marimba, as a practical instrument for assessment in the FET phase Grade 10-12, for South African schools. CAPS offers learners the opportunity to follow the IAM stream and to be examined in African instruments. Furthermore, this study compares South Africa's CAPS (regarding indigenous music) with the curricula of some SADC⁵ countries, namely Zambia, Botswana and Zimbabwe, with the aim of investigating how IAM can be integrally accommodated and expanded in the South African music classroom. There is no documented syllabus for indigenous instruments for candidates who would opt for the IAM stream as laid out in the CAPS for Music (DBE, 2011). The CAPS document for Music Grade 10-12 provides the opportunity for assessment of African music on indigenous instruments and vocals

⁵ Further detail of SADC and its function can be found in Chapter 2.

for subject music for the National Certificate Examination. As already mentioned, the DBE guidelines in this policy instruct IAM candidates to play two different ethnic instruments per grade. This means that after three years the learner should be able to play six African⁶ instruments, covering three indigenous ethnic⁷ groups. Implementing this stream is challenging, as there is no external examination body to give definite guidelines in terms of repertoire and technical requirements for these instruments. Carver states that even though the inclusion of African music in CAPS might appear to validate indigenous knowledge, the minimal take-up of the IAM stream suggests it may be devalued by this curriculum (Carver 2020b:8). To fulfil the aim of this study and to ensure total integration of CAPS's IAM offering in our schooling, as suggested by the curriculum (DBE, 2011), these shortcomings need to be addressed.

1.4 The research questions

The main research question core to the investigation of this study is: How can the marimba be the gateway instrument for the indigenous African music stream of the Curriculum Assessment Policy Statements Grades 10-12, Music?

The sub-questions below assisted the main research question in steering this study. They are designed to aid comprehension of the South African music schooling situation:

1. How available are marimbas in South African schools?
2. What do Western trained music teachers know about African music and what is the standard approved to teach the marimba?
3. To what extent does CAPS accommodate IAM and what syllabus is used for the marimba?
4. What is the motivation behind the interest from schools and learners in playing marimbas?

1.5 The historical context of the current curriculum in South African schools

In view of the research question and sub-questions above, it is necessary to discuss the historical context of South Africa's current education system, based on the National Curriculum Statement (DBE, 2011). Indigenous knowledge systems and worldviews and modern Western knowledge co-exist in South Africa and other African countries. Institutions and professionals are inclined to be

⁶ CAPS is not clear which African instruments, indigenous African or indigenous South African?

⁷ This is a CAPS requirement, but it is not clear to which ethnic groups it refers, South Africa's or any of the African continent?

biased towards the modern Western knowledge system, even though the majority of citizens may be inherently dependent on indigenous knowledge for their livelihood. According to Potgieter (2006), in various parts of the world, Africa included, there is a range of studies recognizing the value of indigenous knowledge for sustainable development. The answer lies in sustaining and promoting indigenous knowledge systems by integrating them into the school curriculum. In return, indigenous knowledge could influence the existing Western educational discourse in the school curriculum through its particular pedagogical attitudes and values, with a focus on learning through more cultural exposure, intergenerational interaction and activities beyond the classroom. Since the advent of democracy in 1994, South Africa has been struggling to develop content standards to define what learners should know and be able to do in the system of post-apartheid education. Performance and quality standards for educators and administrators are developed by the Department of Education. These standards are written for general use throughout the country and do not always address some of the special issues that face schools in rural communities in South Africa (Potgieter, 2006:46-49).

Nompula (2011:370) explores the value of African music in education and emphasizes that South African music educators have come to realize that indigenous music is as valuable as Western music. Yet, African music has not received such attention in education; Western art music is still dominant in South African school music curricula. The Arts and Culture programme in the Revised National Curriculum Statement Grades R-9 (DoE, 2002:24, 25) was set to emphasize diversity and to redress the imbalance of the past. However, African music is still on the periphery of the syllabus, and in some instances can only be accessed as an extra-mural activity. The inclusion of African indigenous music in the school curriculum is an attempt to fix this (Nompula, 2011:370). The absence of clearly defined programmes in African music, particularly South African music, makes music education's focus on diversity and local knowledges questionable. The Arts and Culture programmes at school level are confusing in terms of their resources, implementation and content perspective (Devroop, 2011:11).

In view of what is written by Nompula (2011) and Potgieter (2006), it is crucial to explore the development of the indigenous music stream in South African post-apartheid music education as it stands today, and is reflected in CAPS. The democratic elections in 1994 ended official apartheid and inaugurated a political dispensation that embraced human rights and offered opportunities and responsibilities to reconstruct a discriminatory education system. The goal was to establish a unified national system underpinned by democracy, equity, redress, transparency and participation. The mission statement of the Department of Education extols "a South Africa in

which all people have equal access to lifelong education and training opportunities which will contribute towards improving the quality of life and build a peaceful, prosperous and democratic society” (DoE, 2001:6). In her address at the Vaal Triangle Campus of the North-West University on 12 April 2007, then Minister of Education Naledi Pandor stated that “we need vigorously to address the legacy of racial and gender inequalities that continue to persist within our educational system” (Petersen, 2009:153). The Minister’s foreword in the NCS, published in 2011, reads that the national curriculum is the culmination of the DoE’s efforts over a period of 17 years to transform education bequeathed by apartheid.

It is important to know where South Africans are coming from to fully understand how they got to their current education system. Many authors have written at length of this dark past, the negativity of colonialism, apartheid, education and an unjust system that for decades yearned for democracy. Petersen in his article on Post 1994 Music Education states that equity of access to music education should be a human right in South Africa (Petersen, 2009:152). O’Neill wrote that in moving from the national to the international, Barack Obama, in his speech during the 2008 United States Presidential election campaign, stated that music programmes are not just extras but that they are part of a well-rounded education. He also claimed that music education teaches us to respect and understand those who differ from ourselves: “it teaches people to see each other through each other’s eyes” in a way that “makes us better citizens and makes our democracy work better”. Music education is an integral part of our cultural heritage; the inalienable right of individuals in a democratic society to maintain their cultural traditions. Music education is upheld as a way of teaching mutual respect and intercultural understanding (O’Neill, 2009:70). The following section briefly touches on the unjust education system that, specifically, deprived the oppressed from an education in music. It also tells a story of music education in the South African curriculum and how the country arrived at the present education status quo.

1.5.1 Music education during apartheid

Petersen (2009) emphasizes that during apartheid, South African music institutions promoted classical Western music and excluded African music education. Purely Western music did not meet the cultural needs and criteria of African students,⁸ alienating them from society. Petersen quotes Mngoma (1990:203) that historically the exclusion of African music-based education stultified Black students: because it dispensed with the performance practice of their culture, it

⁸ This study focuses on schools and therefore refers mostly to ‘learners’. Here, ‘students’ refer to individuals in general in music education.

reduced their capacity to be musically creative, the ability to enjoy music, and it perpetuated apartheid (Petersen, 2009:156). However, Petersen also wrote that Western classical music was, on the whole, denied to Black people. If it were not for the tonic sol-fa singing tradition, they would not have been introduced to operas and oratoria. Exposure to instrumental music and Western music literacy was limited to schools in urban areas (Petersen, 2009:158). Thus, regardless of the genre, in those instances when underprivileged learners had access to music programmes, these were not well-balanced.

Petersen (2009) further wrote that the educational policy of the apartheid era had a debilitating effect on black learners as the quality of the education for them was inferior by far to that for white learners. As a prospective student for Bachelor of Music (BMus) at the South African College of Music at the University of Cape Town, Petersen had to seek permission from the then Department of Coloured Affairs to register for this course. The curriculum for BMus was almost entirely a WAM programme with only two lectures about Abdullah Ibrahim (Petersen, 2009:153). Thorsén⁹ (1997) wrote that the central issue was the unjust education system where 76% of the population consisted of black people. They received the lowest budget for their schools, causing 50-80% Black people in rural areas to be illiterate. All previous mission schools which functioned as meeting places were closed due to the Group Areas Act (Thorsén, 1997:7-8). The state only sponsored White performing arts students while the Black¹⁰ majority had to languish with minimal exposure. Quality music education should be accessible to all (Petersen, 2009:154).

Many artists played prominent roles as activists in South Africa's long road to democracy such as singer Miriam Makeba, pianist Abdullah Ibrahim and trumpeter Hugh Masekela. They attained notoriety in the apartheid regime, so much so that they became political exiles (Petersen, 2009:152). According to Devroop (2011), Hugh Masekela used scholarships to study at London's Guildhall School of Music and the Manhattan School of Music to escape the music education limitations in South Africa for people of colour during apartheid. However, being in exile during apartheid did not necessarily mean that Black, Indian and Coloured people were given the "pack-up-and-go" to another country; the government's laws which shut down the large venues where musicians and people of colour gathered for concerts was also a strategy of exile. Most musicians who remained in the country suffered under limited opportunities to earn a living, existing in their

⁹ The School of Music, Gothenburg University, worked with development of South Africa's music education in the capacity of consultants conveying foreign aid to South Africa. The interest was sparked by the long-standing history of the Swedish Moravian mission since 1876 in Southeast Africa (Thorsén, 1997:1, 3).

¹⁰ Here I take Black broadly as a category that includes Coloured and Indian people as well.

own country as *inner exiles*. Like Petersen (2009), Devroop also identified that the effects of limited opportunities were found in terms of sponsorships. The Provincial Arts Councils of the time focused more on the Afrikaner middle class interest in WAM which also included musical theatre and cabaret (Devroop, 2011:5-7).

1.5.2 A deprived legacy

A large majority of South African learners continue to be limited in terms of their lack of access to quality education of which the arts constitute an important component. Apartheid has come and gone, but the scars are still visible. The imbalances which it has caused will still take many years to eradicate (Petersen, 2009:152). According to Jansen and Blank (2014), race is not really the problem; class is. Black learners from well-to-do homes fare as well as White learners. “There is much disparity in terms of resources and university preparation between black students from areas like Khayelitsha and Manenberg, than between a White or a Black learner from Wynberg Boys or Girls High School in the Southern suburbs in Cape Town, South Africa” (Jansen & Blank, 2014:121). However, the major problem still lies in the overwhelming deprivation of a fair education and resources for Black people.

Class differentiation is the deep dividing line between good and failing schools. Even though White schools have a growing number of the Black middle class, a dysfunctional school will still most likely be what is available to Black learners. Thus, the racial divide in education will continue to deepen (Jansen & Blank, 2014:49). Jansen (2011) identified the problem of more and more learners entering university unprepared for the demands of tertiary education; to the extent that universities have created sophisticated programmes to bridge the gap (Jansen, 2011:146). Music programmes are, of course, not excluded. Many of South Africa’s music departments offer certificate, diploma and other bridging programmes as pathways into the music degree.

1.5.3 Actionable plans to rectify the divisions of the past

In 1986, the South African Music Educators Society (SAMES) was the first non-racial organization devoted to music education, accepting members irrespective of race, colour, creed or academic qualification. This was also the first society that stated as part of its founding manifesto that music education is the birth-right for every child (Petersen, 2009:154). SAMES became the flag-bearer for African music and other marginalized genres and traditions which were not the norm in South African music education. Some of the beliefs of SAMES were:

Music education in Southern Africa must shed its exclusively Eurocentric basis. All musics of South Africa should be studied in teacher-training programmes and made available to all children. Our belief in a multicultural music education programme is not a belief in a plurality of separately-nurtured musical cultures, but in a free intermingling of different musics in one common school curriculum applicable to all schools (Petersen, 2009:155).

Professor Khabi Mngoma, in his address at the second SAMES conference in 1988, said that South Africa's problems are bedevilled by the ambiguity of its tribal divisions which emphasize the uniqueness of the Zulu, Xhosa, Sotho, the English, Venda, the Afrikaner. Yet there should be an emphasis on the need for cohesion of these elements to comprise one South African nation (Petersen, 2009:154-155). In view of Mngoma's statement, which I support, CAPS for Music (DBE, 2011) should strive for cohesion instead of the separating streams as it currently stands.

The SAMES conferences of 1996 and 1997 helped pave the way for music education of the new South African democracy. They suggested tangible strategies for music education within a multicultural African society. In the year 2000, the Pan African Society for Musical Arts Education (hereafter PASMAE) became the main forum for the promotion of African music education and arts across the African continent, after the demise of SAMES, which served this purpose in South Africa. Constituted in Harare, Zimbabwe, one of the main objectives of PASMAE is to advance research, study and understanding of African music. Another objective is to assist music educators in the teaching of knowledge of music cultures of African societies which will enable intercultural respect, understanding and cooperation. PASMAE no doubt influenced the South African National Curriculum Statement for Music (Petersen, 2009:157-158).

1.5.4 The birth of the National Curriculum Statement

Outcomes-based education¹¹ (hereafter OBE) forms the foundation for the curriculum in South Africa. Angie Motshekga, South African Minister of Basic Education, in her foreword in CAPS for Music (DBE, 2011:iii), explains that OBE was implemented in 1997 to overcome the curricular divisions of the past. It aims to enable learners to reach their maximum learning potential by introducing the learning outcomes¹² to be achieved by the end of the educational process (DoE, 2003). A curriculum is the articulation of the main vision of an education policy. It carries

¹¹ The OBE paradigm: "What and whether learners learn effectively is more important than when and how to learn something. It is important that all learners gain the necessary knowledge, skills and values to be successful learners, who will fulfil meaningful roles in real life, in and out of school" (Maree & Fraser, 2004:4).

¹² Learning outcomes are a description of what (knowledge, skills and values) learners should know, demonstrate and be able to do at the end of a specific phase (Maree & Fraser, 2004:16).

expressions of what learning and teaching might be, what is to be learnt, what the process of learning, teaching and assessment is and it indicates the authority in the system and in schools. As a result, a policy framework for educational transformation during the first period of democratic rule was established that introduced Curriculum 2005. This stood for “a move away from a racist apartheid learning and teaching model to a liberating learner centered outcome-based education and the integration of knowledge and skills through the learning pathways”¹³ (DoE, 2001:9). In the year 2000, the Ministry reviewed Curriculum 2005. Although there was wide support for the curriculum, the levels of understanding of the policy varied; the design of the policy had many flaws; the goals of CAPS were not aligned and had inconsistent learning support material which was sometimes unavailable (whereas it is the aim of the policy to guide the delivery or provision of education in schools). The experience of implementation in 2000 prompted a review that gave birth to the National Curriculum Statement.

1.6 Limitations to collecting data for this study

Carver (2020b), Drummond (2014), Hellberg (2014), Mangiagalli (2005) and Nompula (2011) based their writings on the challenges of the National Curriculum Statement for CAPS Music Grade 10-12. Besides these studies, there is limited published literature on this issue. My own study adds to the discussion and presents fresh concepts through the gathering and analysis of new data. This is done by a few factors which influenced the particular focus of this study. Firstly, the IAM stream included a list of eligible instruments,¹⁴ as found in the CAPS for Music Grade 10-12. None of these instruments is linked to the accredited examinations boards as described in the CAPS document for Music Grade 10-12. For my research, I chose the marimba for this music area (stream) as these instruments appear to be popular in schools as mentioned in the Abstract of this thesis. Secondly, as a citizen of South Africa, previously residing in Cape Town, Western Cape, I was restricted to this geographic area because of my employment conditions; I focused on observation sessions in schools in the Western Cape only. Of the eight schools that I approached in the Western Cape for an observation or case study opportunity, only five replied and gave permission to conduct an observation study at their schools.

¹³ Learning pathways are the focus on both the desired results (product) and learning processes that guide the learners to the results (Maree & Fraser, 2004:7).

¹⁴ CAPS does not specify which African indigenous instruments should be used for IAM; however, on page 16 (DBE, 2011) it lists the marimba, mbira, kalimba and *makhweyana* under technical work – specifically for the execution of scales.

Music education has survived for all the decades of education in South Africa. But music education was never extended to all schools during apartheid and it is still not culturally inclusive of all schools in the current democratic South Africa; this includes the matter of the IAM stream that is essential to this research. It is fair to assume that the national survey done, as well as the interviews (both elaborated on more in detail later in this research), will be truthful and to hope that the interviewees and survey respondents will address these gaps for music education, particularly for IAM.

1.7 The research design

In this study I make use of both qualitative and quantitative methods. The research paradigm is qualitative with observation and the quantitative approach as applied to quantify the results of surveys. The qualitative approach sets the scene and provides insight through the study of literature and the analysis of the subject Music. This might be overshadowed by firsthand experience and qualitative participation in the field to address the prospective outcome of the study. A survey was conducted to measure cultural visibility of the marimba in South African schools.

Validity and reliability are fundamental to all research studies. Validity refers to two aspects: firstly, what is expected to be learnt and done, and, during the research, needs to be justifiable and reasonable. The methods of assessment should achieve what they set out to do. Reliability implies consistency in terms of assessments and the results thereof (Maree & Fraser, 2004:35). This study looks at the history of the marimba and its practice, regardless of the disputes of its origin as discussed in Chapter 2, as well as the current role of the marimba and IAM in South African schools and those SADC countries offering African music in their curricula.

Secondly, addressing the reliability and the challenges implementing the IAM stream as it currently stands in the CAPS for music, FET band (DBE, 2011), is essential. One of the challenges is the widely used term 'African indigenous instruments' in this document: CAPS is not specific enough about the inclusion and which use of African indigenous instruments. There are no substantial resources or indication that is documented to guide a practical examination for a candidate opting for the indigenous stream. I agree with Hellberg (2014:v) who states that changes to the South African Subject Music curriculum are not research-based. This lack of research is also a primary driver for my own work.

The chosen research design is further supported by the aim of this study (1.3), which is to identify the inclusion and evaluation of the marimba regarding teaching and assessing African music,

within the reality of a continuous Western-based education system in South Africa. The study of societies has led to the purpose of curricula development in education. According to Zais (1976), empirical studies utilize a curriculum that projects goals and objectives concerning all aspects of social life in the surveys of contemporary life. Such studies have been responsible for the inclusion of subjects like woodwork, electronics and home economics in curricula. It is important that researchers conduct empirical studies, within the framework of the aims, goals and objectives of curricula, to revise the purpose of such curricula (Zais, 1976:301). Agreeing with Zais (1976:301), my design is empirical. I observed, measured phenomena and derived knowledge from actual experience rather than from theory or belief. Jadhav & Patankar (2013) write that successful practice in the classroom and the development of a curriculum are inevitably dependent on the day-to-day decisions made of what to teach and how to teach (Jadhav & Patankar, 2013:3). Based on what Jadhav & Patankar wrote, I support their contention that it is important to teach what is relevant today, in my case the marimba in South African schools.

Fieldworkers in the social sciences frequently need to alter their research plans; changes are beyond their control as the researcher and the research objects are human beings. Therefore, it is important to balance human relationships and research methodology, which will assure the quantity and quality of information gathered. Researchers still need to do preliminary readings, investigating or research of the area as preparation when going into the field (Beaudry, 2008:230). Chapter 3 elaborates how my design of this thesis changed under developing circumstances, even though I thoroughly prepared for the contact in fieldwork. The situation led me to alter the approach in fieldwork so as to still reach the required outcome of my research design. Nettl (2005) explains that ethnography is the science of cultures of human groups. Even though one may not be a guest in one's country (in my case South Africa), one may be a guest in the field of indigenous knowledge systems which were not a part of one's background and upbringing and it is important to get as much as possible of a panoramic picture of how the music interacts with the culture. In doing this, there needs to be an understanding of the culture's past and present (Nettl, 2005:234-236). This thesis is designed to detail cultural and historical context of the marimba and its music, highlighting persons, events, a school of musicians, teaching techniques, the contemporary use of the instrument and the current social context.

1.8 Overview of chapters

The idea of a NOT-so-inclusive education when it comes to indigenous music in the current national curriculum is explored in this thesis. The challenges of implementing indigenous music

are exposed as there is no syllabus for IAM in the South African curriculum. This led to the main research question: How can the marimba be the gateway instrument for the indigenous African music stream of the Curriculum Assessment Policy Statements Grades 10-12, Music? Chapter 2 is a literature review, looking at the historical context of the African marimba, especially in West and Southern Africa, followed by looking into the curricula of Zambia, Botswana, Zimbabwe and South Africa. This chapter further highlights challenges documented here as they pertain to the IAM stream in South African schools. Chapter 3 describes the methodology underpinning the thesis. Chapter 4 comprises the data collected via the survey sent to South African schools and individuals involved with music, the learner questionnaire for the high school marimba band members, observations and in-depth teacher-interviews. Chapter 5 concludes with the findings of this study and the data collected, recommending how the marimba, with immediate effect, can be implemented in the music curriculum as the gateway instrument to the IAM stream. This chapter also suggests possible avenues for further research.

1.9 Terminology

This section defines certain terms that are core to this study and frequently used in the thesis. They are not listed alphabetically because, for example, the information on marimbas is dependent on that given first for xylophones.

1.9.1 Xylophone

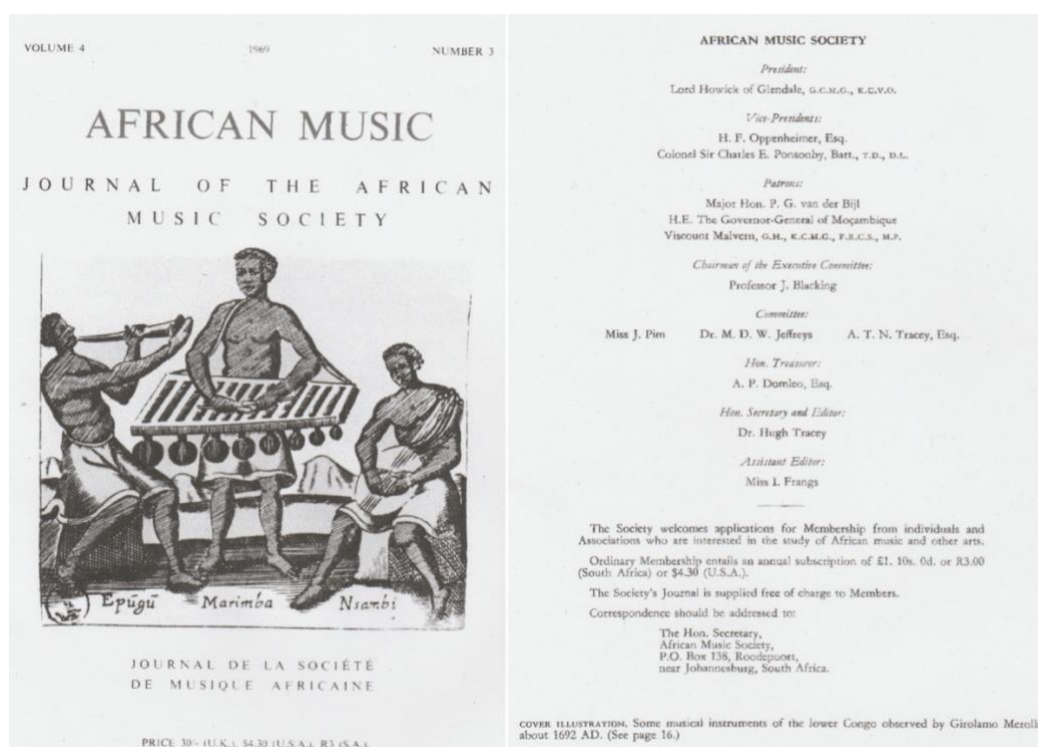
The xylophone is an idiophone which has been used since ancient days. This is a resonated or unresonated set of tuned wooden-key instruments, struck by beaters. The name is also derived from the words *xylon* and *phone* meaning “wood” and “sound” respectively. The xylophone plays a particularly important role as a solo instrument in both small groups and ensembles up to 30 players. Primitive and sophisticated xylophones are found in Africa, South-East Asia and South America (Abrashov, Gadjev & Radevsky, 2000:18, 24).

1.9.2 Marimba

The marimba is a variant name of the xylophone, derived from the Bantu language referring to a flat object with many keys (Jones, 2012:35). According to Apel (1983:505) the marimba is an African and Central American xylophone which has a warm and mellow tone. This thesis focuses on marimbas in South Africa, modelled on the Zimbabwean marimbas. In Zimbabwe, *rimba* is

singular for marimba and *marimba* indicates plural (Nkosi, 2020). However, in my correspondence with Dargie (2020) he stated the following:

In the attachment [picture below] is a copy of the cover of the journal *African Music*, vol. 4, no. 3, of 1969. *African Music* is the journal of the International Library of African Music (ILAM) at Rhodes University. The cover illustration is, I think, a woodcut, illustrating three musical instruments, with performers. The middle instrument is marked “Marimba”. Inside the cover is the credit as follows: “Some musical instruments of the lower Congo observed by Giralomo Merolla about 1692 AD.” I don’t know if there is any earlier evidence of the name, but 1692 seems to be early enough to predate any South African use of the name. In the Concise Oxford Dictionary, 6th edition, (publ. Oxford, 6th edition, 9th impression, 1979), page 667, is the following: “**marimba** *n.* Xylophone of Afr. & Central-Amer. Natives; modern orchestral instrument evolved from this (Congo).” So those two bits of evidence both identify the name **marimba** as of Congolese origin, and the dictionary makes it clear that the word **marimba** has been accepted into the English language.



In the South African context, teachers, students and marimba performers speak of marimba (singular) and marimbas (plural). With Dargie’s response regarding the origin of the term “marimba” and its acceptance in English, together with my experience in the South African context and education where the terms “marimba” and “marimbas” are known by teachers and students, this thesis will refer to “marimba” as singular and “marimbas” as plural. More information regarding the marimba can be sourced in Chapter 2.

1.9.3 African

The musical cultures of Africa are broadly classified as North African (essentially Islamic) or sub-Saharan. Apel (1983:17) immediately dismisses North African music after its introduction by referring to it as Arab music, followed by an elaborate explanation of African music and its traditions and elements in sub-Saharan Africa. Agawu (2003:1) made the ambit of “African” clearer by stating that the term refers to people who originated from the African continent – black African. The phenomena distinguishing Africans from people of other world cultural origins are referred to as pan-African impulses.

1.9.4 Indigenous African music

Indigenous music refers to traditional music that is defined by its origin. In Chapter 2 the literature quoted debates whether the African marimba is indeed indigenous African. Indigenous music in the South African curriculum is an option; can indigenous African music be viewed as a shared idea of an African sound and tradition? According to Feenstra, Janse van Rensburg, Manganye, Ngema, Spies, Lewis, and Sewpaul (2017), most African music today can roughly be divided into three:

- * Traditional music that is reserved for cultural occasions and is practised in both rural and urban areas.
- * Popular music that reflects global trends and that is influenced by local indigenous music.
- * Religious music that makes use of, or adopts, indigenous music. Much of the Gospel music falls into this category (Feenstra *et al.*, 2017:146).

1.9.5 Western Art Music

Classical music is a term used to distinguish serious music from pop or rock music, jazz and folk music. This is generally referred to as Western Art Music (WAM) which is music for the concert hall or church, embracing the music periods of the Renaissance, Baroque, Classical and Romantic period (Chambers, 2006, s.v. ‘classical’).

1.9.6 Jazz

Jazz is a music genre, birthed in New Orleans, USA. Chambers refers to jazz as an important type of popular music that features solo virtuosi (Chambers, 2006, s.v. ‘Jazz’).

2. The current context of the marimba and African music in education

2.1 Introduction

The objective of this chapter is to contextualize the role of African music and specifically the marimba in education, in different African countries, communities and school systems. With reference to relevant literature, emphasis is placed on the historical origin of the marimba and the survival of indigenous knowledge over generations, its current role in society and how it could help to enhance the existing WAM-orientated curriculum in South African schools. In the context of South Africa's National Curriculum Statement (NCS) for subject Music, Potgieter (2006:47) highlights a number of ways to enhance the position of African music, although not referring to any particular indigenous instrument: "Learning attitudes and values for the sustainable future of Africa; learning through culture; learning across generations; starting locally – from the known to the unknown; learning outside the classroom".

Potgieter further explains that indigenous music is stored in culture in various forms such as traditions, customs, folk stories, folk songs, folk dramas, legends, proverbs and myths. The use of these cultural items as resources in schools can be very effective in bringing indigenous knowledge to the students. Understanding the potential value for sustainable development is necessary to persevere with indigenous knowledge for the benefit of future generations and the best would be to integrate it into the school curriculum. This should encourage learners to learn from their parents, grandparents and other adults in the community, and to respect and appreciate their knowledge. Indigenous people should be given an opportunity to participate in curriculum development. As such, the integration of indigenous knowledge into school curricula can enable schools to act as agencies for transferring the culture of the society from one generation to the next. For music education to be effective, the philosophy of moving 'from the known unto the unknown' should be adopted. Therefore, it is important to start with the knowledge of the local area which students are familiar with, and then gradually move to knowledge about regional, national and global environments.¹⁵ Inviting indigenous people¹⁶ to share aspects of cultural ceremonies and their significance, such as musical genres that deal with specific community rituals and customs, could be used to locate the school within the community context (Potgieter, 2006:47).

¹⁵ These environments could also refer to musics in their different forms and current or historical eras.

¹⁶ Community members or people with indigenous music knowledge.

Karolyi (1998:3) writes that African music is based on an orally transmitted tradition which is vividly practised to this day but lacks written history. The lack of notated documentation of African musical traditions makes it extremely difficult to ascertain a historical perspective. Karolyi, like Potgieter (2006) above, labels the role of musicians in African community music as important but further implies the following about the current context of African music:

With music it is the spontaneity of the now, founded on the aurally transmitted tradition as modified by living, which links the past with the present. Whereas in the West listeners sit and listen to, say, sixteenth-century choral music for its own sake with a historical awareness – often at the cost of neglecting the present, sometimes perhaps even negating it – Africans recall the aurally transmitted past and practically mould it into the present. The emphasis is on the now of music making, not on reproducing an authentic style of a bygone age (Karolyi, 1998:3).

Regarding Karolyi's statement above, Dr Nkosi¹⁷ stated that it is imperative to know that “there are spiritual ritual indigenous musics which have not changed over the centuries and are meant to stay like that without any influence of modernity” (Nkosi, 2020). Although I agree with Nkosi, I cannot dismiss the experience of my marimba bands and the schools that I have visited for the observation and interviews (Chapter 4) for this study where traditional [South] African songs were performed in modern arrangements. Ayorinde (2018), in his thesis “Dizu Plaatjies and the Amampondo: music, agency and social transformation”, expresses Plaatjies's opinion about the emergence of a new South African music “from their initial aim of preserving what they saw as a dying culture”. Through Amampondo's receptiveness of diverse musical forms of the African continent, “they created a musical expression that stood in lively relation to both the past and the present” (Ayorinde, 2018:73).

Plaatjies noticed that in most of the popular ceremonies like marriage, burial and celebration of boys' and girls' initiations, urban popular songs were replacing indigenous songs attached to these celebrations (Ayorinde, 2018:57) ... Through their [Amampondo] communication with the past, they discovered their present realities, and through these realities, they created a future of musical culture that is unique to South Africa, and yet belongs to world music culture (Ayorinde, 2018:52-53).

¹⁷ Dr Nkosi is employed at the University of Johannesburg Department of Childhood Education.

2.2 The African marimba

This section explores the origin of the African marimba and also shows how it has settled as the instrument known and seen today in South African communities, for entertainment and in many schools.

2.2.1 The earlier marimba

In his book *The History of the Marimba*, Rager (2008:para 1¹⁸) claims that the marimba originated among primitive men. It was one of the earliest instruments made by man and references suggest that it was widespread throughout Asia and Africa. Although many countries claim its origins, there is no evidence to prove the exact location of its first occurrence. The provenance of the marimba is uncertain; some believe that it originated in South Asia and others claim it came from Africa. Hogan (2014:4) writes that xylophones are most abundantly found in West, Eastern and Southern Africa and are also very common in Central Africa.¹⁹

Axelsson (1973) states that the marimba is the all-inclusive term for the African xylophone of which there are several different sizes, designs and tunings (Axelsson, 1973:66). The term ‘marimba’ is common to many Bantu-speaking groups, generally referring to an instrument with many singing notes (Jones, 2012:35). The marimba is an idiophone and Rager (2008:para 4) states that the name is derived from the Bantu language in which *rimba* suggests a “flattish object sticking out” such as a note or key. *Ma* is a cumulative prefix; thus, marimba refers to many keys. Rager, together with Garfias (1983) and Smith (1995), goes on to claim that in the Bantu languages, the words marimba, mbira and likembe are all variants of a common word-root. Thus, in the Bantu speaking African regions, besides the marimba, the other names for the xylophones are the *silimba* or *sirimba*, *timbila*, *andamdimba* or *madimba*. Smith (1995) suggests that the Balo derived from words like *bala*, *balafo*, *balafou* and *balafon* – all African xylophones. The *Harvard Dictionary of Music* further states that these instruments originated in Africa, spread to Latin America and are now also considered the national instrument of Guatemala (Smith, 1995:11). In Guatemala, the word marimba refers to “the wood that sings”, similar to the Bantu language that refers to an instrument with many singing notes (Jones, 2012:35; Rager, 2008:para 5). Bebey (1987:84) writes that this instrument does not exist in a few African countries, but in some respects, it is nevertheless

¹⁸ This was an article available on the Cleveland University Music Faculty website with no page numbers. This reference method of giving a paragraph number is according to Stellenbosch University’s referencing guidelines for documents without page numbers.

¹⁹ The traditions of marimba playing of Central and Eastern Africa mimic or are influenced by those of West Africa as explained in the next section.

representative of African musics. He calls it, in agreement with the *Harvard Dictionary's* description, the ancestor of the Latin American marimba.

The xylophone may be resonated or unresonated, but it has wooden keys that are struck with mallets which are also made of wood with rubber or leather tips. The types of wood vary from region to region; there are no rules as to the choice of the material. The number of keys varies from three up to seventeen. There are no tuning systems across cultural borders. Each system is designed by its creator and determined by the region they come from. The instrument design and keys, however, are similar in many countries (Rager, 2008:para 13).

2.2.2 The marimbas of West Africa: structure and tuning

Maxwell (1999) states that xylophones are the most commonly used and appreciated musical instruments in West Africa among the Mande and Voltaic regions. They have a special sound and a deep connection to regional and ethnic identity. The Manding tradition constitutes most of the population in Mali, Guinea, Guinea-Bissau and the Gambia in West Africa. The people of Mande are also numerous in Côte d'Ivoire, Senegal, Sierra Leone, Ghana and Burkina Faso; smaller groups²⁰ are found in Liberia, Benin, Nigeria and Niger. They further include ethnic groups such as the Bambara, Dogon, Gouro, Jula, Kassonke, Malinke, Mandinka, Maninka, Soninke, Sossou, Wangara, Wassulum and Yacouba. The Voltaics (Bririfor, Bobo, Bwa, Bwamu, Dagara, Lobi, Minyanka, Samo, Senufo, Sisaala) are located in the areas of southeastern Mali, northern and northeastern Côte d'Ivoire, northwestern Ghana and southern Burkina Faso.

There are active trade routes between these groups, who exchange musical ideas, practices and instruments. The system of ethnicity in West Africa is complex due to (1) the ecological and political changes by factors such as grand empires, long distance trades across the Sahara Desert and their impact on population movements; (2) the influence of different slavery systems, mostly domestic captivity and (3) the alliances during wars. These have all contributed to the creation of new ethnicities. Thus, flexibility and negotiability of ethnic identity was already in progress before colonialism imposed itself and fixed its own ethnic identity criteria for those already in existence (Maxwell, 1999:58-59). In many cases, such as that of South Africa, the colonial criteria of determining and documenting ethnic identities were different to how the ethnic people defined themselves.

²⁰ Mande people towards Central Africa, yet exhibiting evidence of the West African influence, such as from Cameroon.

In certain regions, some Mande peoples share the scalar system of the Voltaics. The leg-xylophone is the simplest in that it consists of three or four wooden bars that are placed crosswise on the outstretched legs of the musician. Log-xylophones are found in the south-west of Cameroon and other parts of Central Africa. These are fifteen²¹ wooden key instruments, supported by two long banana-tree trunks that are laid on the ground. When the performance is over, the keys are removed, and the banana-tree trunks are stored in a cool place to keep them in good condition until the next performance (Maxwell, 1999:58-59). Rager (2008:para 14) reports that two or three musicians sit on both sides of the instrument when playing instead of everyone playing it from the same side. As the keys on the trunks are not fixed to or mounted on the trunks, they move freely when struck. This allows the additional players²² to guard the instrument so that performances run smoothly by replacing or moving keys that might have shifted out of place.

Karolyi (1998) distinguishes between two types of xylophones: the non-fixed-key and the fixed-key types. The non-fixed-type refers to the leg and log-xylophone as described in this section; they do not have any resonators. The fixed-key-type is characterized by fixing each slat to a frame and reinforcing their sound by attaching a resonator under them. These resonators can be made of gourds but also in more modern times of tin cans (Karolyi, 1998:30). Axelsson (1973) explains that these resonators were originally made from pumpkin shells. Later these pumpkin shell resonators were replaced by plastic tubes (Axelsson, 1973:66). Rager (2008:para 18) concurs that resonators enhance the sound by making it louder and ringing longer.

Maxwell (1999) states that the most prevalent xylophones are the ones with fixed keys. Although every West African language has its own local language or dialect for a name for the xylophone, all the French-speaking countries, such as the Ivory Coast, Guinea, Senegal, Burkina Faso and Niger, call it the *balafon*. These xylophones' keys are placed over a wooden, rectangular frame and consist of a series of tones from low to high, also struck with sticks with rubber heads as mentioned in the section on the primitive marimba (Maxwell, 1999:58).

The West African xylophones exist in two basic forms: the keys are either built parallel to the ground or at an angle. The flat-framed (parallel to the ground) xylophone is based on the heptatonic division of the octave and the octave of the angular-framed xylophone is pentatonic. The intervals of the pentatonic xylophone may be arranged in steps that correspond similarly to Western

²¹ Bebey (1987:84) writes that it could have up to seventeen keys and Karolyi (1998:30) states it could have up to 20 keys.

²² This seems to be the additional players' main purpose.

intervals of major and minor seconds, thirds, fourths and fifths. The players face the marimba with the longest keys on their left, producing the lower pitches; the smaller keys to their right with the lower end to the ground would be the higher pitches.

These pentatonic scale xylophones are mostly found among the Voltaic peoples and the flat-framed, heptatonic xylophone is played by most Mande groups. Exceptions to this general scheme are not uncommon, given the constant interaction between various groups in West Africa. The experienced and respected Mande and Voltaic xylophonists build their own instruments, for their students and for those who commission them for whatever reason. Already in 1987, Bebey suggested that the *balafon* is by far the most popular xylophone as it is portable and has calabash resonators fixed under the keys (Bebey, 1987:85). There is a hole in the calabash that is covered with spider's web and a thin piece of fish or snake's skin or bat's wing which give the *balafon* its characteristic timbre. The xylophones were used in divination rites in some parts of Africa. Now balafons are usually played for entertainment purposes and it is not uncommon to see village squares or town marketplaces filled with large crowds who gather around *balafon* performers for the mere pleasure of dancing.

Yip (2013:para 2), a classical marimba player and performer, in the article on her field-study about the balafon in Mali, described the instrument only as pentatonic. Like Karolyi (1998) and Potgieter (2006), Yip states that "performance practice is quite often defined as the unspoken, unwritten or un-notated technical skills that are acquired and transmitted by performers". In the practice of the *balafon* of the Bobo tribe, knowledge is communicated and passed down verbally without written record and there is systematization applied to the analysis of musical events. Hogan (2014) also states that the xylophonists are the bearers of their region's xylophone music repertoire and performance practices. Since music is not written down, they need to remember all aspects from song text, to the xylophone patterns and rhythms, to the additional instrumental parts and percussion of an ensemble (Hogan, 2014:59).

Yip (2013:para 6) writes that Western academia, the colonial period and the Westernization process have contaminated the African tradition; however, African musicians do not seem to mind this very much, and they readily seek improvements of instrument building and technical skills without the burden of tradition. Yousouf Keita, one of Yip's interviewees, welcomes the influence and adapts types of Western instrument construction design into his instrument, naming it the 'marimbalafon'. It is a 12-tone marimba where more pitches or 'colours' are added to the original pentatonic instrument. This instrument is also tuned to the Western temperament in the hope of

increasing sales to foreigners and becoming more accessible to foreign musicians. Maxwell (1999) also refers to the heptatonic xylophones, the *malinke* type, that are often played with Western instruments and in popular electronic music ensembles, as the heptatonic scale, when moderated slightly, works with the tempered scale. The pentatonic xylophones have not yet been featured with Western ensembles mentioned, as their tuning is highly incompatible with tempered tuning (Maxwell, 1999:64).

2.2.3 The marimbas of Southern Africa: structure and tuning

This section continues with an overview of the marimba, but concentrates on the Southern African regions, especially in the context of the modern marimba developed in Zimbabwe, central to the surrounding marimba-influential areas such as the Chopi practice in Mozambique and to its existence in South Africa. Although the evidence of marimba activities is vastly spread over sub-Saharan Africa, including its primitive form among ethnic orientated areas, authors specifically write about the marimba activities in Southern Africa.

Hogan (2014) writes that the region of Southern Africa is a musically and culturally diverse mixture of ethnic groups, each with independent histories but sharing historical experiences such as Portuguese colonialism. The ethnic groups in Southern Africa overlap by their links in cultural, political, linguistic, economic and musical relationships. There are six primary ethnic groups in the region which are the Khoisan (the Khoikhoi and San), the Southeastern Bantu-speaking peoples (Xhosa and Zulu), the Basotho (Southern Sotho, Tswana and Pedi), the Middle Zambezi (Ila, Lozi and Nkoya), the Southwestern Bantu-speaking peoples (Ovimbundu, Ovambo and Nkhumbi) and the people of the Southeast area (the Venda, Tsonga, Shona and Chopi). These ethnic groups inhabit regions of Angola, Botswana, Lesotho, Malawi, Mozambique, Namibia, South Africa, Swaziland, Tanzania, Zambia and Zimbabwe, though some of these countries culturally, geographically and linguistically fall within central and eastern African parts. These relationships were potentially the reason of unifying concepts due to migrant workers of the mines of South Africa. Southern Africa has general musical traits that connect the population, reflecting practices that are not necessarily exclusive to the region, but collected and combined in a specifically Southern African context. Melodies closely reflect the contours and phrasing of local tonal languages and there is a heavy emphasis on polyrhythm executed on xylophones (Hogan, 2014:1).

While the xylophone is the most prominent instrument among the Chopi who inhabit the coastland area in the Zavala district, which is just east of the Limpopo River in Mozambique, the historical distribution of xylophones in Africa is not well understood. Hogan argues that while some theorists dispute that these instruments are in fact indigenous African, others propose that they were brought along with Portuguese trade ships from Indonesia. The case is made stronger by Jones (cited in Hogan, 2014:1) who has written extensively about the Indonesian cultural connection as well as the equiheptatonic tuning of the Chopi *timbila*. The size of the Chopi xylophone ensembles is unique to the African xylophone traditions, which is another possible connection to Indonesia. But it is important to distinguish between influences and origins. Thus, while xylophone practices in Southern and Eastern Africa have almost undoubtedly been influenced by Indonesian travelers and settlers, they may have originated on this continent, and have undoubtedly developed their own African musical sensibility and identity (Hogan, 2014:2).

Carver (2012) states that the Chopi people in Mozambique's ancient orchestral traditions consist of the Chopi *timbila* xylophones, singing and dancing. Their ensembles are made up of four different sizes of *timbila* xylophones, together having a range of four octaves and tuned to a heptatonic scale (Carver, 2012:55). Hogan's description of the ensembles is slightly different: The Chopi *timbila* have important characteristics that differentiate them from other African xylophones. There are five types of xylophones used in the Chopi ensemble: the treble (*cilanzane* or *malanzane*), alto (*sange* or *sanje*), tenor (*dole* or *mbingwe*), bass (*debiinda*) and double bass (*gulu* or *kulu*). The construction of these xylophones is generally uniform but the keys of the *gulu* are suspended between two wooden bars as opposed to the other xylophones which are similarly tied together, resting on a frame. *Timbilas* are normally used in large groups but musicians would also perform solo pieces to children (Hogan, 2014:1).

Jones (2012), in her article about the social history of the Zimbabwean marimba, writes that there were and still are extant xylophone traditions in southeastern and central Africa, some within the borders of Zimbabwe. Regional xylophones include the Venda *mbila muthondo*,²³ the Lozi *silimba*,²⁴ Chopi *mbila* and Tswa *muhambi*,²⁵ and Sena *valimba* or *varimba* in the Zambezi valley of Mozambique and Malawi, into northeastern Zimbabwe. But the majority of the Shona and Ndebele people of then Southern Rhodesia had no long-standing marimba traditions. In view of

²³ Very rare and primarily found in South Africa.

²⁴ Found mostly in Western Zambia and around Victoria Falls.

²⁵ In Mozambique.

this, Sibson²⁶ and Tracey²⁷ sought teaching instruments that could be embraced by all peoples in a democratic nation, rather than eliciting strong and potentially divisive ethnic identifications:

In order to build a sense of solidarity within the emerging nation, ethnic differences must be erased or ameliorated. A Rhodesian liberal aware of colonial-era discourse about the dangers of African tribalism, Robert Sibson wished to avoid potential tensions between local and national identifications in Southern Rhodesia.

For this purpose, the founders of Kwanongoma College²⁸ in Bulawayo chose the marimba, as well as the *karimba*, a member of the mbira family. These Zimbabwean marimbas, widespread in urban schools and tourist venues, date from the 1960s. Tracey writes that Sibson was concerned about the future of traditional music in the country and felt that it was up to the Rhodesian Academy of Music (RAM) to intervene on behalf of indigenous Africans to facilitate the development of ‘a national musical culture’ as it seems inevitable that the poorer and simpler elements of western music would gain the upper hand in the minds of Africans. The ideal would be for both elements, Western and African, to survive in the Rhodesian art form. Tracey contributed by suggesting the xylophone, an obvious choice that is identifiably African but not played by any Zimbabwean peoples and flexible enough to play both indigenous and western music. What followed soon after was the introduction of the modern African marimba, one of the most significant achievements of Kwanongoma College. Some Zimbabwean and Western ethnomusicologists claim the Kwanongoma marimba to be the revival of an ancient tradition that had died out. To acquire this significant instrument for the programme at Kwanongoma College, the personnel examined several different African xylophones. The upright, standing frames derived from the Lozi *silimba*²⁹ and the concept of xylophone ensembles with instruments in different pitch ranges were inspired by the Chopi *timbila* orchestra. The college built a two-octave-ranged soprano as well as the tenor, baritone and bass instruments. The resonators were made from unbreakable PVC pipes and fibreglass so that they closely resembled natural gourds in appearance as well as tonality. Thus, these marimbas introduced a new type of modern and nationalized music in a western-style setting, not needing a concert venue or any amplification (Jones, 2012:32, 34, 35, 36, 37). These instruments (Tracey, 2006) would be played in groups and would not be expensive. Tracey himself suggested the use of the Zimbabwean scales as found on the mbira but the western diatonic scale

²⁶ Composer Robert Sibson was Bulawayo’s City Electrical Engineer and later director of the Rhodesian Academy of Music (RAM).

²⁷ Hugh Tracey was a consultant for RAM.

²⁸ Established in the late 1950s, the aim of Kwanongoma College in Bulawayo was to train African teachers. It also offered instruction in piano, guitar, vocals as well as marimba and *karimba* (Jones, 2012:34, 36).

²⁹ Axelsson (1973:66) does not include the Chopi *timbila* as inspiration but only refers to Zambia’s Lozi people and *selimba*.

was chosen. The tuning was also according to the Western temperament “C” with an added F sharp note, enabling the possibility to play in the key of G major. Tracey (2006:8) states that it further assuages the feelings of the Western musicians involved that a plain 7-note scale of a heptatonic marimba would somehow be limiting. Axelsson (1973) notes that even though the new marimbas are according to the Western tempered major scale, certain characteristics of the traditional tonality are retained (Axelsson, 1973:67).

Tracey (2006) remarks that even though the Zimbabwean marimba is drawn from the Lozi and Chopi traditions, it is not the same in construction or in playing technique. These marimbas resemble the large southern Mexican and Guatemalan marimbas with pitch ranges similar to an SATB choir. The student marimba orchestra³⁰ from Kwanongoma College became an ambassador within two years of the inception of this new marimba at this institute. They performed a varied pan-tribal repertoire which desired to represent the nation; such diversity was also an expectation of the modern audience. This instrument quickly gained popularity and marimba music became the centerpiece of youth recreation at youth clubs or centres for two decades. The marimba further spread and was introduced to schools in Harare where mostly school ensembles were formed. The appearance of these instruments at state events, such as cultural galas and ceremonial airport greetings, signaled their acceptance as part of a shared culture. Marimba bands became a source of entertainment for social gatherings and some Zimbabweans incorporated the instrument into ritual events such as funerals and possession ceremonies. The marimba, and secondarily the kalimba, remain the primary instruments in Zimbabwean educational institutions (Tracey, 2006:8, 10). Musandirire (2013:9) states that the Zimbabwean marimbas appeal to many over the world as the Zimbabwean marimba playing technique fulfils a major role in educating foreign cultures about African music.

Tracey (2006:8) writes that the popular marimba sets known in South Africa (for just over 30 years) are not traditional South African instruments. Even though the Venda people from the southern parts of Zimbabwe and the Limpopo Province of South Africa may have played the *mbila mutonda* marimba, this instrument was most likely connected to the Chopi *mbila* (plural *timbila*) via the Venda’s neighbours, the Pedi. Although the models of the marimbas in South Africa mirror the marimbas of Zimbabwe, these marimbas are not indigenous Zimbabwean either, as this country

³⁰ The concept of a marimba orchestra was inherited from the Chopi *timbila* orchestra or ensembles.

had no marimba tradition. This country's influences were from surrounding countries like Mozambique and Zambia and ethnic groups, as frequently mentioned, such as the Chopi.

In the 1960s the absence of marimbas in Zimbabwe was the main reason why this instrument was chosen in Bulawayo to be developed as a new national instrument. This was because it had no Zimbabwean ethnic affiliations which could lead to charges of favouritism, but rather it belonged equally to everyone in the country. It was, however, seen as African and not only played by Zimbabweans. South Africa would then have the same view: it is African, in a country on the African continent, with no affiliation to any specific cultural group. After many years Brother Huwiler, who was also involved in the developing process of these instruments at Kwanongoma College, moved to Umtata, South Africa, in the early 1980s and set up a marimba factory at Ikhwezi Lokusa School for the Catholic Church. Professor Dave Dargie, the then Head of Music at Fort Hare, introduced these instruments in Catholic churches and youth clubs, creating new liturgical music for marimbas, at first among the Xhosa-speaking in the Cape Province and later countrywide. These Zimbabwean marimbas were tuned to the tempered Western scale of C major but Tracey and Dargie changed the tuning to E flat as it is a better general-purpose singing key. These newly tuned instruments have now, over more than twenty years, spread to schools and churches almost all over the country (Tracey, 2006:8). In email correspondence with me, Dargie (2019) recalled this process of his “as adapting the Zimbabwe marimba to isiXhosa music and neo-African church music”. Further to the identity of the South African marimba, Dargie (2020) wrote to me:

When marimbas were introduced into South Africa, we looked for a name in isiXhosa. Brother Kurt Huwiler, who came to build marimbas in Mthatha, asked an mXhosa gentleman what he would call one of the marimbas made by Kurt, in isiXhosa. The gentleman considered carefully, and answered: “AmaPlanka” – “Planks”. Kurt did not continue with that name. I tried using the name *imalimba*, but I soon found that amaXhosa musicians were quite happy to call the instrument *imarimba*.

Tracey (2006:10) wrote that many professional bands use marimba sets and the first to become renowned was Amampondo, led by Dizu Plaatjies in Langa, Cape Town. Ayorinde (2018) describes how Plaatjies, although not Catholic, was fascinated by this new instrument and received lessons from Father Dargie. From thereon, he and his band took marimba performances to the streets of Cape Town and became extremely popular. In 1983, Plaatjies and his band met Andrew Tracey at the Grahamstown National Arts Festival (NAF) who taught them new techniques on the marimba as well as introducing them to other African indigenous instruments such as the Zimbabwean *mbira*, Ugandan *akadinda* and the Mozambiquean *timbila*. Thanks to Tracey, and as

a result of their newly found skills on the marimba and introduction to other indigenous instruments, the band travelled and performed around the country, gained more popularity and contributed largely to the spread of marimbas to schools and churches across the country as Tracey (2006:8) described. For twelve years Amampondo taught the marimbas in South African communities and schools in Soweto and Durban, as well as in Botswana, Mozambique, Lesotho, Swaziland and Zimbabwe (Ayorinde, 2018:66, 70-72, 77). Several individuals around South Africa also made their own marimba sets using the model of Huwiler and Kwanongoma College. According to Tracey, a distinct South African marimba sound developed in such a way that even ‘regional styles’ can be heard. The instrument is perfectly suited to the energy of African musicality (Tracey, 2006:10). Ayorinde (2018) wrote that South African marimba music is influenced by the instrument’s church roots, Xhosa music and various African indigenous musical styles. His interview with Plaatjies verified that this marimba style was also shaped by South Africa’s popular musical styles of the late 1970s to early 1980s, especially by the music of Miriam Makeba. In Ayorinde’s personal communication with Keketso Bolofo,³¹ the latter explained that marimba music instead of organ music in churches in townships contributed to the unique South African marimba style (Ayorinde, 2018:78). The marimba is a means of self-empowerment and employment in the so-called new South Africa (Tracey, 2006:10). Ayorinde (2018:85, 93) presents Plaatjies and the Amampondo’s marimba culture in South Africa as exemplary of a mechanism to find solutions to major challenges such as inequality, unemployment and poverty.

2.3 Indigenous music in higher education in SADC countries

The Southern African Development Community (SADC) consists of 15 Member States namely Angola, Botswana, Comoros, Democratic Republic of Congo, Lesotho, Madagascar, Malawi, Mauritius, Mozambique, Namibia, Seychelles, South Africa, Tanzania, Zambia and Zimbabwe. The SADC’s main objectives are to achieve regional development and economic growth, alleviate poverty, enhance the standard and quality of life of the peoples of Southern Africa and support the socially disadvantaged. Through regional integration, these objectives build on democratic principles, equitable and sustainable development (SADC, 2014:1, 5, 6).

This section explores the inclusiveness of indigenous music in the curricula (for high schools) of some SADC countries, in particularly Zambia, Botswana, Zimbabwe and South Africa. These countries have strong legacies of colonialism including the devastating apartheid system in the

³¹ Bolofo specialize in both African and Western music and percussion (Bolofo, 2017).

case of South Africa. Despite their contested pasts they strive to include indigenous music traditions in their music education.

2.3.1 Zambia

According to Dr Mulungushi in the preface to the Music High School Syllabus Grade 10-12 document of the Revised School Curriculum 2014 (hereafter RSC), the Curriculum Development Centre (CDC) in Zambia was responsible for reviewing their syllabus, necessitated by the need to improve the quality of education at high school level as stipulated in their national policy document “Education, Our Future – 1996”.

Quality education raises the standard of living for all. This leads to sustainable national development. The syllabus also addresses issues³² of national concern such as Environmental Education, Gender and Equity, Health Education and HIV/Aids, Family Life Education, Human Rights, Democracy, Reproductive Health, Population Education, Entrepreneurship and Vocational Skills, Life and Values Education. Another reason for revising this syllabus was to fully localize the High School Examinations which were formerly set by the University of Cambridge Local Examinations Syndicate, UK (CDC, 2014:i).

In its introduction, the high school music syllabus Grades 10-12 document states that the music syllabus aims at improving the teaching of music at senior level, focusing on the promotion of traditional music in the country. The topics (mentioned below) in the Zambian music syllabus relate to Zambia (the “home area”) and the areas of study include the Common Market for Eastern and Southern Africa (COMESA)/SADC countries such as Angola, Democratic Republic of Congo, Kenya, Malawi, South Africa and Zimbabwe (CDC, 2014:iii).

This document outlines seven topics for music in Grade 10, 11 and 12: rhythm, melody, texture, timbre, style, form and projects. All these topics include Western music as well as traditional and modern Zambian music. Its syllabus requires learners doing subject Music to choose one African indigenous instrument and one non-indigenous instrument. This syllabus also lists the possible indigenous instruments of Africa. Interestingly enough, it refers to Zimbabwe’s marimba and mbira as well as South Africa’s ‘gora bow’ and marimba. When choosing the marimba, the learner can use tablature and/or staff notation. When performing on indigenous instruments, learners have to play the related notation by at first playing the basic tune, then two notated variations and the rest of the piece without notation. The non-indigenous instruments refer to Western instruments such as the piano and guitar but also include the steel drums. Western scales are ordinarily used,

³² These concerns are found in the Zambia Education Curriculum Framework 2013 document.

but the syllabus includes “African-sounding” scales such as hexatonic and heptatonic scales. It is compulsory for learners who do subject Music to be part of an ensemble (CDC, 2014:vii, 34, 39, 43).

2.3.2 Botswana

The Botswana Examination Council (BEC) in its Assessment Syllabus for Music (ASM) for the Botswana General Certificate of Secondary Education (BGCSE) states that, on completion of the two year BGCSE music programme, learners should have developed musical skills and competencies that will enable them to perform their own and others’ compositions in a variety of styles, encompassing relevant requirements and competencies of a Western music education. It further highlights, the same as other post-colonial African countries, acquired knowledge and understanding of the history and development of music in Botswana and other regions of Africa as well as the attitudes and understanding of good health practices and awareness of environmental issues such as HIV/AIDS. It is also compulsory that learners choose one local traditional instrument and one Western instrument as well as being part of an ensemble. Emphasis is placed on IAM, alongside WAM. As in the case of Zambia, this document lists the indigenous instruments of Botswana as well as other African instruments including the marimba. Apart from Western music, this syllabus further encourages the performance of Botswana popular styles such as hip hop, house, rhumba, jazz, rock, gospel, traditional pop and kwaito (BEC, 2008:3, 14, 15, 17, 19).

2.3.3 Zimbabwe

The Musical Arts Syllabus Forms 1-4 document (hereafter MAS) states that the musical arts is a learning area to develop indigenous musical knowledge, skills of creativity, performance, originality, interpretation and entrepreneurship. It focuses on Zimbabwean traditions, sub-Saharan indigenous music as well as the Theory and History of WAM.

This syllabus is for secondary level and intends to help learners in their diversity to take pride in their musical arts heritage in pre-colonial, colonial and post-colonial eras as well as gain an understanding and appreciation of other musical arts cultures (Ministry of Primary and Secondary Education (MPSE), 2015:1).

The Zimbabwe School Examinations Council (ZIMSEC) states in its Ordinary Level Syllabus for Music (‘O’ Level Studies, hereafter OLS) document,³³ that “the course content of this syllabus conforms to the national and international criteria of music education that provides opportunities

³³ This is the examination syllabus, 2012-2016, for the musical arts syllabus, Forms 1-4 (MPSE, 2015).

for a wide range of courses based on music as part of the general school curriculum” (ZIMSEC, 2012:3). The OLS document further states:

The course content is framed to reflect the Zimbabwean Culture as much as possible and also covers cultures of other countries in Africa, Europe, America and Asia. It is also framed on the assumption that courses will lead pupils to enjoy and appreciate the indigenous and non-indigenous music through participation in its major music activities like Theory of music, Performing, Composing, Listening, History of Music and Organology (ZIMSEC, 2012:3).

This syllabus, like that of Zambia and Mozambique, emphasizes its country’s traditions and other African indigenous music. Thus, learners generally learn about both Western and indigenous music. They do not have the option to choose between these art forms as in the case of the South African music curriculum discussed later in this study. The theory of music, however, is mainly based on Western music. For the instrumental performance category in MAS, learners specialize in one indigenous and one Western instrument. Once again, ensemble-playing is also essential in the Zimbabwean syllabus, which is the case for all the syllabi or curricula discussed in this section. The topic ‘musical enterprise skills’ focuses on music business, registration, branding and financial management (MPSE, 2015:15-16).

2.3.4 South Africa

As this research focuses on the marimba, the indigenous African music (IAM) stream of South Africa’s NCS Grade 10-12 is emphasized in this section which gives a critical account of South Africa’s curriculum, more substantial than the report on the curricula of Zambia, Botswana and Zimbabwe.

The DBE states that the NCS embraces human rights, inclusive education, environmental and social justice. Furthermore, it stresses issues of diversity such as poverty, inequality, race, gender, language, age, disability and other circumstances. O’Neill (2009) defines these differences as multiculturalism which is integral to a representative democracy. It refers to the organization of a population of a given society in terms of the equitable status of racial, ethnic, cultural and religious groups, with no one group predominating. Multiculturalism acknowledges the existence of racial or ethnic diversity, ensuring the rights of individuals to retain their culture, enjoying equality in terms of access to participation in commonly shared values prevailing in the society (O’Neill, 2009:76). The *Collins English Dictionary* (1998: s.v. ‘multiculturalism’) defines multiculturalism as a design or concept consisting of cultures from different races. Multiculturalism extends to the “policy of maintaining a diversity of ethnic cultures within a community”; the community in this

context being South Africa. In the context of post-1994, Ayorinde (2018) places Plaatjies and the Amampondo's approach of social transformation where inequality, unemployment and poverty are taken seriously, as a "valuable way of addressing the challenge of curriculum reconstruction" (Ayorinde, 2018:85).

The NCS Grade 10-12 acknowledges indigenous knowledge systems. The rich history and heritage of this country are important contributors to nurturing the values in the Constitution. *The Manifesto on Values, Education and Democracy* states that values and morality give meaning to individual and social relationships. An education system does not exist to simply serve an economic market, but primarily to enrich the individual and the broader society. The NCS is a curriculum where the subject boundaries are blurred with knowledge integrating theory, skills, values and attitudes. The Learning Outcomes are broadly defined and allow learning to be flexible (DoE, 2003:2-5).

The study of music, as stipulated in the NCS Grade 10-12, encompasses performance techniques, style, listening, form, theory, interpretation and history. Its further purpose is to give learners access to opportunities of musical expression and communication through the creation and performance of music within a South African, pan-African³⁴ and global context. It prepares them for participation in community life, work and progression to tertiary education. Music contributes to cultural affirmation of South African musical practices that in turn contribute to the economic development of the country. To be able to achieve the outcomes above, learners should have been introduced to a variety of Western and African instruments in Arts and Culture in the General Education and Training band. The Revised National Curriculum Statement 2003 (hereafter RNCS) Learning Outcome 1, *Music Performance and Presentation*, suggests that the learner can perform, interpret and present musical works from a variety of African and global cultural and historical contexts. Learning Outcome 2, 3 and 4 focus on applying knowledge and skills of music theory, technology, and critical analysis by means of research and reviewing – all in an African, cultural or global context (DoE, 2003:9-15).

The CAPS document shares the same sentiment with the NCS and the South African Constitution, which is to establish a society based on democratic values and human rights, to improve the quality of life of all citizens and to acknowledge the rich history and heritage of the country. In 2012, CAPS replaced the RNCS for Grade 10-12 which aims to provide clearer specification of what is to be taught and learned on a termly basis. To improve implementation, the NCS Grade 10-12 was

³⁴ Pan-African refers to all people of African birth or descent, on the African continent and diaspora (Agawu, 2003:1).

amended by developing a single comprehensive CAPS document for each subject to replace the Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grade R-12 (DBE, 2011:3).

The CAPS for music Grade 10-12 (DBE, 2011) states that this policy aims for learners to develop skills by performing a variety of musical works, in solo and ensemble context, ranging from WAM to Jazz to IAM. The instruments that may be offered are keyboard instruments, voice, recorder, guitar, orchestral instruments, percussion, band instruments, drum kit, and the last three particularly interesting options: indigenous African instruments, Indian instruments and the steel pan. CAPS offers schools the opportunity to specialize in one of the following streams: WAM, Jazz and IAM (DBE, 2011:8). Ideally, with the current government and education policies including these music streams, it comes across as diverse albeit not (yet?) unified. The General Music Knowledge component generally embraces the three art forms where learners, regardless of their choice of instruments, are commonly assessed across the streams.

Learners would mostly choose to perform pieces in the style of the chosen stream. For example, if they present IAM they would want to play African pieces on African instruments. Learners are also allowed to mix the style of the chosen stream with a different style in the practical. For example, a WAM learner may choose to play one or more jazz pieces, or an IAM candidate may perform Western pieces on the violin (DBE, 2011:10).

In her email to me, Hoek (2019) interprets CAPS for Music as follows:

Learners have a choice to choose any stream, WAM or Jazz (African jazz) or IAM for Paper 1 (the history section). The music theory section is compulsory for all, but they can choose between traditional harmony or jazz harmony. Learners can play any instrument (classical, jazz or African instrument) for their practical examination although they follow the WAM or JAZZ or IAM stream.

The CAPS for Music Grade 10-12 focuses on three topics which are the main outcomes at the end of the learners' high school career. These topics are Musical Performance and Improvisation (Topic 1), Music Literacy (Topic 2) and General Music Knowledge and Analysis (Topic 3, hereafter GMK). The music performance and improvisation section focuses on the development of skills in solo and ensemble performances. All learners taking music as a subject should belong to an ensemble. It is expected that the schools constitute various ensembles that would enable individual learners to experience a variety of musical styles in practice. Improvisation is a practical activity in which learners should apply principles relating to music styles ranging from WAM to Jazz and IAM. The Music Literacy component consists of music theory and notation, aural awareness of theory, sight-singing, harmony and knowledge of music terminology. The GMK

component refers to the history of WAM, Jazz or IAM and their composers or performers. It also includes a course in the South African music industry for all three streams (DBE, 2011:12).

2.4 The role of music teachers and the challenges implementing IAM in the NCS

This section explores the role of music teachers and the challenges of introducing IAM in South African schools. It highlights the continued segregation in the music education stated in the CAPS for music, the lack of resources and tools, the lack of training, the teacher's role and the teaching environment, coupled with poverty.

2.4.1 The challenges and resources for CAPS

The three topics presented in 2.3.4, namely Musical Performance and Improvisation, Music Literacy and General Music Knowledge and Analysis, have shown that CAPS has attempted to create a curriculum which might be regarded globally as “good quality” music education and one that is inclusive. These three topics, and in particular IAM, are underspecified with regards to the expectations of the outcome at the end of Grade 12 (Drummond, 2014:74). In an email to me Devroop (2019) stated that, except for the human voice, one cannot just simply put WAM, Pop music, folk music and indigenous music in the same pot and hope to find any seminal ingredient. Carver (2020b:2) in an agreement with Drummond (above) that CAPS's approach might grant equal, though diverse status to all three streams, but the IAM curriculum reveals a mismatch between the performance of the music and the conceptual framework that underpins the teaching and learning of each.

The conceptual knowledge for all three streams is based on the rudiments of WAM theory, with its attendant focus on tonal functional harmony. Consequently, there is a disjuncture between IAM as it is performed, and its articulation in the curriculum as conceptual knowledge ... If the IAM stream is to satisfy the CAPS requirement for defined content, knowledge must first be identified before it can be articulated in the Curriculum (Carver, 2020b:2, 11).

Compared to the curricula of Zambia, Botswana and Zimbabwe that include African music and instruments in their mainstream of music education, South Africa, in its NCS, allows the choice of stream, namely WAM, Jazz or IAM, to be made by the learners, teacher or the school. According to Drummond (2014), this was in the hope of expanding the boundaries of traditional Western-based music education so that music would become more accessible to students in schools. Drummond, however, proposes that there should be a basic overlap of skills that apply to both African and Western music so that they could be taught in parallel with one another. Currently the

choice of content is heavily reliant on available resources (Drummond, 2014:15, 57). In our email correspondence, Drummond (2020) acknowledged that the content of IAM is well-meaning; however, it is haphazard: “Some of the South African tribes are mentioned and others not”. There are no resources for teachers unfamiliar with IAM. In her email to me Hoek (2019) also wrote that most schools offer the WAM stream as textbooks and information for this are freely available. “There is no textbook for African Jazz and IAM and schools use the internet and memorandums of old papers to prepare for the exams”.

Petersen (2009) writes that the NCS for music, although one of the most important documents to plot a national curriculum for music, “is driven by aims and philosophies rather than by the nuts and bolts of the music curriculum”. One of the goals of subject Music is to build a shared national musical heritage and identity. This is a challenging goal as the worlds of WAM and IAM are far apart due to the legacy of apartheid discussed in 1.5.2. The long hangover of apartheid education, as Petersen calls it, with the emphasized Western-value system, keeps on “demising” (sic) indigenous musical practices (Petersen, 2009:158).

I am of the opinion that if the choice between WAM, Jazz and IAM is made by the learners, teacher or the school, there would be an unfair disadvantage to one of the streams. My opinion about the “unfair disadvantage” is supported by Hellberg (2014:96) in that most music teachers in South Africa are classically trained and therefore would be inclined to the WAM stream. Carver (2020b:2, 3) claims that there is “a disjuncture between IAM as it is performed, and its articulation in the curriculum as conceptual knowledge”. Valued in accordance with the principles of CAPS, this disjuncture could lead to indigenous knowledge being rendered meaningless and disadvantaged which may currently be the cause of the very low take-up of the IAM stream. I agree with Petersen (2009) that there needs to be a paradigm shift towards an inclusive curriculum in music education which reflects all South Africa’s cultures. The potential use of indigenous music in the classroom is a key issue which demands engagement on an ongoing basis. Whatever form it takes, it should serve to restore the musical skills which have been denied and marginalized for most South African learners (Petersen, 2009:158-160).

Curriculum change should be preceded by adequate teacher training. I concur with Petersen (2009) who, already over a decade ago, stated that the issue of curriculum development that incorporates indigenous music demands the urgent attention of those involved in music education research. His opinion is in line with Hellberg (2014:96) that the major problem that many music teachers have

is that they continue to be trained in Western-based approaches to music education. Petersen proposes that South Africa should move away from the 300+-year-old Eurocentric model to fit the principles of a non-racial, non-sexist and democratic context. The Eurocentric model is still very much evident in tertiary education (Petersen, 2009:163) with the result that teachers receiving tertiary education will naturally gravitate to WAM in their profession.

The three genres (WAM, Jazz and IAM) in CAPS reveal three problematic areas. The structure and broadness of the three genres of music, when each has a hierarchy in itself, is opposed to an integrated curriculum that positions different musics as of equal importance. Secondly, as will become clear in the discussion below, too much content is crammed into the last two years of the curriculum, a problem that is compounded by unclear directions, especially in the case of IAM. Lastly, the use of language for assessments is based on Western music examinations across WAM, Jazz and IAM (Drummond, 2014:65-66). This is evident in the practical requirements for examination in CAPS (DBE, 2011:13) where only external examining boards are mentioned. The Trinity syllabus caters for a variety of genres: Baroque, Classical, Romantic, 20th Century, jazz, arrangements of popular music and songs from operas and musicals and even theme songs from movies. Sometimes, as in the case of the 2017 Trinity Grade 6 book, all these genres are covered. This is probably the reason for the popularity of the Trinity syllabus. The technical work is also less advanced compared to UNISA and ABRSM. Sight-reading is only compulsory as from Grade 6. ABRSM is similar to Trinity in scope and range of genres, but its music standard is slightly more challenging compared to Trinity. The ABRSM's standard of the technical work is on par with that expected by UNISA, and sight-reading is compulsory for ABRSM and Unisa. ABRSM has a jazz syllabus that includes parts for improvisation. RockSchool and Rock & Pop cater for instruments like the piano, electric keyboard, bass guitar, guitar and drum kit among others. These syllabi focus only on contemporary music. From this brief overview, it is clear that WAM is no longer singularly in demand, a shift that should also be reflected in South African schools.

The practical requirements for the learner's final three secondary years for WAM and Jazz remain the same with clear guidelines of repertoire, scales and technical work. For the entire period of Grade 10, 11 and 12, WAM and Jazz are grouped in one column and IAM stands by itself. WAM and Jazz focus on five subjects: three solo works, an ensemble work, technical work, improvisation and sight-reading. Assessments are according to the assessment criteria and syllabi of the accredited external examining boards (DBE, 2011:13). This needs to be comparable to a minimum Grade 5 of external examining bodies such as UNISA, ABRSM and Trinity College (DBE,

2014:10). No published sources for IAM are stated. In the words of Drummond (2014:69), “at present there are no recognized external examinations for indigenous instruments”. Thorsén (1997) mentioned earlier that these syllabi only make room for Western instruments, which in turn lean towards a monocultural music education, whereas the very intent of the NCS is to create a multicultural South African education system.

Drummond (2014) writes that most music teachers educated in Western music have been groomed in WAM examinations. Teachers coming from the WAM tradition may account for the continuing influence of Western music examinations. Drummond further highlights the oral text and aural proficiency referred to in CAPS (DBE, 2011:13) that nevertheless do not elaborate on these terminology’s requirements. Both Western-trained teachers and African music experts might find it difficult to prepare students adequately for these requirements without suitable training and teaching resources. Drummond’s conclusion is that aural skills are aligned with a Western music assessment system where students are required to listen and notate what they hear. CAPS recognizes the distinct qualities that make up IAM, but evidently the lesson content is overwhelming and over-ambitious (Drummond, 2014:67, 70). In her email to me, Hoek (2019) stated that the CAPS document does not delineate content equally clearly for the different streams for Grade 12. For example, WAM contains prescribed works but Jazz and IAM list many artists and styles, but no prescribed works. The NCS examination panel compiled some works and artists in the Study Guide to assist the learners and teachers with the IAM stream.

IAM needs to follow the DBE’s guidelines as set out in the CAPS Music document for all levels (DBE, 2011:11). The DBE guidelines instruct IAM candidates to play two different ethnic instruments each year from Grade 10-12. This means that after three years the learner should be playing six African instruments (which CAPS does not specify), covering three ethnic groups. This makes the practical requirements for IAM seem overwhelming. In a personal email to me, Feenstra (2019) described CAPS to be very accommodating regarding the choice of instrument, and quite rightly so for IAM. I agree with Miya from Daystar University in Kenya who states that no one can claim to know everything about music in Africa – African cultures are so diverse and so is their music (Miya, 2003:2).

Although CAPS aimed to place more emphasis on IAM, specialists in these fields were not sufficiently consulted. This is evident in the IAM section of CAPS that is inadequately specified with insufficient detail (Hellberg, 2014:58). In her email to me, Hellberg (2019) further stated that the IAM stream in CAPS still requires considerable refining in order to make it a viable option,

especially in comparison to the detailed specifications of WAM. Not referring to any specific scholars, she mentioned that “African music has not been preserved and recorded as thoroughly as WAM and Jazz”. Drummond (2014) agrees with Hellberg (2014) and writes that curriculum developers failed to make explicit connections between experimental music knowledge and knowledge learnt at school in a way to aid music teachers. For successful implementation of IAM, there should be clearer policies, provision of necessary resources as well as ongoing professional development of teachers. Policy developers also need to do more to employ the three genres to increase opportunities to develop the learners’ musical interest (Drummond, 2014:60, 75).

Presenting her paper at the PASMAE conference in 2018, Carver stated that although the NCS Grade 10-12 music curriculum offers an IAM stream, the content stipulated is insufficient, it provides no assessment criteria for performance, and it relies on Western theory of music for its conceptual base. In other words, there is little agreement on how this (IAM) knowledge should be articulated in the curriculum. Carver (2020a) describes the IAM stream of CAPS as essentially incoherent and unlikely to be fully implemented successfully. Referring back to the three topics presented in 2.3.4, namely Musical Performance and Improvisation, Music Literacy and GMK firstly, due to the lack of assessment guidelines for Topic 1, no school follows it. Assessments for Topic 2 only encompass WAM and to her knowledge, only about four or five schools include Topic 3 content in the Grade 12 final examination. Carver’s PhD research (2020b) analyses the South African music curriculum and looks to South African tertiary curricula for alternative approaches. She quotes Mapaya (2016:48): “music education specialists do not know yet what to do with and about IAM, and consequently they have failed to create appropriate curricula”. I fully agree with Carver’s assessment. For IAM to get its rightful place in the curriculum, I align with Drummond (2014) and Hoek (2019) that CAPS should have one stream encompassing WAM, Jazz and IAM. Referring to WAM in her email to me, Hoek (2019) states that CAPS is workable, but in reality, learners should be able to combine the streams instead of focusing on one stream. “A combination of all three streams will benefit learners for further studies at university level.” On par with Carver, Drummond, Hellberg and Hoek, Devroop (2019) in our email correspondence sums CAPS for Music up as “ill-informed”.

As African music tradition suits the description in 2.4.4 (Karlton, 2002 and Thorsén, 1997) of non-formal and informal education, it is inevitable that it would find a rightful place in the requirements of qualifications needed for CAPS. Thorsén (1997:3) mentioned that educational practices in traditional African music are in most cases far removed from any school curriculum. Although this

was said just over twenty years ago, the lack of successfully implementing the IAM stream in the curriculum remains the same. The requirements for IAM should be streamlined, even simplified, to be more realistic in the current layout of the IAM stream in CAPS. Drummond (2014:24) uses the following illustration to compare WAM with IAM: playing the piano and playing the mbira require different skills but not different knowledges. There are basic frameworks that are common to all musics: everyone can relate to musical elements such as timbre, texture, dynamics, rhythm and beat. Common elements across genres have to be foregrounded, so that the focus is not always on difference, but also on what different musics have in common. This more integrated approach is not presently supported by the curriculum with its focus on three discrete streams, each with its own criteria and values. The realization of such an integrated curriculum will depend in large part on the types of teacher or facilitator, and the training he/she would have received prior to entering the work sector. Referring to the title of Nelson Mandela's biography *Long walk to freedom*, Petersen (2009) noted ten years ago already that the walk to freedom in the musical arts is indeed a long one. South Africa needs an equitable, sustainable and inclusive curriculum which reflects all cultures and is suitable for all learners, irrespective of race, creed, gender, political persuasion or economic level (Petersen, 2009:164).

2.4.2 Teachers' qualifications and experience

CAPS (DBE: 2011) states that schools should appoint teachers trained in music with a BMus or BAMus, a licentiate diploma from UNISA, ABRSM or Trinity, or employ those that have the necessary competency levels to teach the content of CAPS.³⁵ Instruction in the chosen instrument of the learner should be given by a trained musician (DBE, 2011:11). Drummond (2014:76) notes that there is no mention of teachers with specialized African music qualifications. She deduced that the curriculum supported the learning of Western musical skills even if this might not be the underlying intention of policy-makers. Agordoh (2005) writes that there is a need for institutional arrangement for the training of African instrumentalists; there is no formal training of professional musicians (Agordoh, 2005:30). CAPS further states that schools should engage the expertise of indigenous African music practitioners (DBE, 2011:11). But are there enough such practitioners available to cater for schools? And what are the requirements in terms of the qualifications of these practitioners?

³⁵ The document is not clear about whether it is somebody in general that has the ability to read and understand the content of CAPS and give instruction without having any formal training.

Hellberg (2014) mentions that, apart from the curriculum problems, insufficient teacher competence adds to the current crisis in South African education (Hellberg, 2014:58). Petersen (2009) writes that educators who gained their musical expertise via the tertiary route, obtained their knowledge of African music secondhand (Petersen, 2009:163). This results in a “proverbial jack of all trades, master of none” phenomenon (Hellberg, 2014:96).

According to Drummond (2014), the teacher education curriculum at some universities³⁶ reflects both Western and African music, with the inclusion of diverse repertoire and alternative notation, but the emphasis remains on Western music. The consequence is that trainee music teachers act only on what they know, rather than learning the new discipline or approaches. The teacher education programmes in South Africa are framed similarly to the Western point of view. Education institutes align their curricula with the teaching requirements as stated in CAPS (Drummond, 2014:9-10).

Feenstra (2019), in our email correspondence, stated that she has severe reservations about IAM ever being taught at any school, especially in the cities and especially by white teachers. This, she contends, is not that they would be unwilling, but because they simply do not know enough to be able to teach IAM effectively. “It is almost impossible to appropriate someone else’s culture”. In her correspondence with me, Lithgow (2019) concurs that the implementation of IAM was not thought through sufficiently. Even though a number of schools in the Eastern Cape are using marimbas, Dargie (2019) is unsure to what extent they are used for subject Music. However, at Fort Hare University he referred to score reading for marimba didactics and the method of playing by ear, observation and imitation as found in traditional African music.

2.4.3 The changing role of the teacher

In the chapter “Revisioning musical understandings through a cultural diversity theory of difference”, O’Neill (2009) writes that music educators are being asked to meet the challenges of teaching culturally diverse learners in the same shared space where people, regardless of their cultural background, feel a sense of value and belonging. Many music teachers struggle to find ways to identify and implement a culturally valid, diverse music curriculum against the kinds of existing obstacles and constraints already noted in this thesis. Music educators neglect

³⁶ Some of these indigenous music education curricula are found at Rhodes University, Fort Hare University, Walter Sisulu University, Witwatersrand University and the University of Cape Town as mentioned in 1.1.

opportunities that embrace the fundamental aim of a liberal³⁷ arts education. O'Neill further writes that multicultural music education initiatives are attacked for their lack of authenticity. Many music teachers avoid making music choices with which they feel uncomfortable, inadequate or that would lead to less efficacious teaching. As a result, what is excluded is music from those cultures of which teachers have no direct experience. Multicultural practices do little more than add a multicultural component³⁸ to an existing curriculum, a gesture that makes members of a minority group feel part of the dominant cultural group, or encourage those in the majority to be tolerant of minority group practices that differ from their own (O'Neill, 2009:71-73).

According to Thorsén (1997), multicultural music education strives for unity and diversity. The historical problem of diversity is directly linked to the former education system, based on separate development for different racial groups (Thorsén, 1997:7). Despite the attempt to include IAM in CAPS, and continued research providing new insights and recommendations towards solving the problems of subject Music in the NCS, putting theory into practice remains a challenge (Hellberg, 2014:59). Incorporating marginalized musical traditions within school and university music curricula provides fresh challenges to educators, such as rethinking both their curricular offerings and their methods. The idea is not to formalize musical tradition but rather to informalize the educational environment. An aspect of this informality is that learners would get a chance to gain exposure to African music through oral, aural and tactile stimuli. This means that music scores are absent, and that the training of the musical memory is key to the success or failure of the learners as they embark on the journey of discovering African music (Petersen, 2009:162-163).

What makes it further difficult to implement the IAM stream successfully is the fact that policy-makers expect teachers to make major changes to their practice with minimal training and no or limited resources. Without adequate training, teachers are expected to emancipate a school subject which is rooted in a Western knowledge base. For teachers to adequately fulfil their roles as agents of transformation, the situation as it relates to training needs to change. In addition, it is imperative that teachers transform themselves (Drummond, 2014:35, 44). Potgieter (2006) notes that learners today are already familiar with some aspects of indigenous culture. Teachers could involve learners in collecting folk stories, songs, legends and proverbs that are retold in their community (Potgieter, 2006:47). In a letter addressed to President Zuma in his book *We Need to Talk*, Jansen

³⁷ This is in the case of the choices between the three streams (WAM, Jazz and IAM) in the NCS which limit opportunities of music education.

³⁸ This is the exact state of the South African school curriculum. The proverbial box is merely ticked.

(2011:41) suggested that politics should be taken out of basic education and be replaced with a panel of experts. Hellberg (2014:84) powerfully sums up the position and potential of teachers:

Except for their role as mediators of learning, teachers are an asset to curriculum development. They know which aspects of the curriculum work well, as well as the areas which call for improvement or enhanced efficiency. They can also make valuable contributions towards the implementation of new ideas.

2.4.4 The teaching environment

Potgieter (2006:49) argues that the government standards are written for general use throughout the country and that they do not always address the special issues that are of critical importance to schools in rural areas in South Africa and Africa, particularly those serving African indigenous communities and learners. As seen in the opening statement of section 2.4.2, CAPS clearly sets out the qualifications necessary for music teachers to be able to teach music. Thorsén in his article “Music Education in South Africa – Striving for Unity and Diversity”, refers to three terms in use in South Africa: *formal*, *non-formal* and *informal* music education. Formal education refers to the governmentally geared system from primary to tertiary education. Non-formal education refers to organized education based on private or NGO enterprises, not tied to the national curriculum. Informal education refers to the lifelong learning within families, peer groups, etc., without pronounced educational objectives (Thorsén, 1997:3). Karlton (2002) states that musicians (music educators) are divided into three main categories: semiprofessionals, professionals and nonprofessionals. Semiprofessionals earn a living through a portion of the year and rely on other occupations for the remainder of the year. ‘Professional musicians’ refers to teachers. I would align nonprofessionals to what Potgieter (2006) writes which is that classroom teachers should involve community elders and other cultural experts in the community to make sure all resource materials and learning activities are culturally appropriate. They should make use of community elders or expertise to co-teach whenever local indigenous music knowledge is taught in the curriculum (Potgieter, 2006:53).

Petersen (2009) agrees with Potgieter (2006) that exposure to instrumental music and Western music literacy in schools in rural areas remains extremely limited. For this reason, many tertiary institutions offer bridging programmes in order to supply the prerequisite knowledge for future diploma or degree streams in music. The ideal of music education for all as a human right is still far from attainable, let alone attained. The Performance and Assessment Tasks (PAT) document guides the examiner and moderator in setting the examination paper. This also dictates the examination requirements and rules and regulations for the actual examination. For Music Paper

2 (Music Comprehension), this document states that if a school offers more than one stream, each stream should be written in a separate venue equipped with suitable sound equipment (DBE, 2014:9). But according to Petersen (2009), some schools in impoverished communities are so under-resourced that it results in a zero pass-rate in Grade 12. These historically disadvantaged schools still do not have adequate resources for curriculum purposes, since funding was used in favour of basic infrastructural needs such as the provisioning of ablution facilities, electricity, water and nutrition. In 2008, all public schools received³⁹ five guitars, twenty-five descant recorders and five harmoniums. But in the absence of trained music educators, the musical instruments are at best on display and at worst stored away, at times “disappearing” never to be found again. Despite the notion of unity being high on the agenda of the South African education system, schools which offer a wide diversity of subjects tend to be situated in metropolitan and affluent areas. Under the apartheid system was the Group Areas Act (1950) which forced Blacks, Coloureds and Indians to relocate to peri-urban areas. Learners who wanted to receive superior education in the cities had to commute larger distances to and from school (Petersen, 2009:159).

Devroop (2011:10) explains that it was a struggle keeping inherited cultures alive under repressive laws. African music teaching through story and folklore would have been affected devastatingly. According to Okafor and Ng’andu (2003), storytelling is a common art in sub-Saharan Africa. It is used to pass on information which may be current, topical, historical or legendary. It teaches morals, moulds character and describes belief systems and values. Children learn about the do’s and don’ts of their community through folktale. Disappointingly, storytelling as a primary tool in African life was driven out by events such as urbanization and the push for wealth which led Africans to leave the rural areas which are the habitat and the bedrock of African cultures and civilization (Okafor & Ng’andu, 2003:179,180, 187).

Petersen (2009) claims that despite the ideas from SAMES, the NCS and other contributors to the vision and mission statements about equity in music education, the question remains, “What is the situation on the ground regarding social justice in South African music education?” Access to formal school-based music education remains to benefit the privileged.⁴⁰ Despite the explicit policies to achieve equal music education, research demonstrates South Africa’s inequalities in the educational environment and its continuing raced, gendered and classed character which all show limited redress in the form of redistribution of wealth and educational outcomes. The gap between

³⁹ All these instruments are Western instruments. Why were African instruments not included?

⁴⁰ Privilege in this context refers to learners of any race in the present day that are middle class or from “well-to-do homes” (Jansen & Blank, 2014:121).

rich and poor is still very large in South Africa and in Africa. The consequence for unprivileged learners is the limited access to musical instruments and quality tuition whereas privileged learners would have access to instruments and high-quality tuition. Township youth still constitute the largest percentage of unemployed individuals. Most Black school learners in South Africa are only exposed to the Tonic Sol-fa system for choir-based education, which does not support the use of rhythmic complexities and indigenous tonal harmonic systems. This limits the future musical development of the average Black schoolchild. Many who seek entry to music schools or tertiary education need to undertake bridging courses to facilitate their skills in aspects such as music literacy and keyboard playing (Petersen, 2009:160).

Hellberg (2014) states that even though music in CAPS (DBE, 2011) is culturally more inclusive than was previously the case, minority groups such as Coloureds and Indians are still overlooked. The exposure of learners to diverse cultures would be a powerful tool to enhance learning, build national pride and construct an all-inclusive South African cultural identity, forming a truly united nation (Hellberg, 2014:58).

Schools that offer Music as a subject are typically in middle class, affluent areas which were historically reserved for whites only. This is yet another way that the devastating legacies of apartheid remain etched into the South African landscape. Rodger (2014:para 4) writes that in the pre-1994 apartheid era and with the stark economic divisions which currently exist in South Africa, most private and former 'Model C' schools are found in what have traditionally been middle and upper middle-class white areas. Like Jansen and Blank (2014) and Petersen (2009), Rodger agrees that race is currently not the problem; class is. So-called white areas are the preserve of anyone who can afford them. However, economic disparities mean that basic music education is typically afforded to all income groups. However, this even varies in quality depending on the resources and challenges present in the different tiers of government schools.

2.5 Evidence that the marimba could be the gateway instrument for the IAM stream

This section explores literature supportive of the introduction of the marimba as the gateway instrument to the IAM stream in the NCS, CAPS for Music Grade 10-12. The rapid development of the marimba in Zimbabwe, ultimately becoming recognized as a national instrument, unifying the ethnic traditions of that country, has been discussed in 2.2.3. In many ways, a similar tendency is starting to distinguish itself in South Africa by looking at the popularity of the instrument as mentioned in the Abstract. Also mentioned before, Axelsson (1973:66) states that the construction

of the Kwanongoma marimba is based on the traditional marimba, though the completed product is somewhat modified. These marimbas, manufactured in four different sizes (treble, tenor, baritone and bass) make possible ensemble playing, common in indigenous societies. Such marimbas would constitute a suitable instrumentarium for CAPS (DBE, 2011:13) as they can encourage learners to take part in an ensemble for IAM. Tracey also writes that marimbas could be played in groups and are not expensive⁴¹ (Tracey, 2006:9). The inclusion of cheaper percussion instruments alongside the marimba is a further tactic to widen access to instruments without burdening schools, parents and learners to acquire expensive instruments (Drummond, 2014:72). To my knowledge, the South African education system has technical schools where learners receive instruction in carpentry. These schools could implement marimba manufacturing as part of their curriculum, like Kwanongoma College. Interviewing Plaatjies, Ayorinde (2018) reports that students [learners] should learn how to build and maintain African musical instruments and that it should be part of the African music education (Ayorinde, 2018:63). In their personal communication Bolofo told Ayorinde that the marimba was the only available music instrument in the township during the 1990s and what the piano is to “white people”⁴² (Ayorinde 2018:77).

As some manufacturers based the South African marimbas on the Zimbabwean marimbas which are tuned to the tempered Western scale of C major, the marimbas can be played in conjunction with other instruments to form an ensemble. However, Tracey and Dargie gave the marimba a South African identity by changing the tuning to E flat as it is a better general-purpose singing key⁴³ (Tracey, 2006:9). Dargie (2019) calls the tuning system Afro-diatonic⁴⁴ which includes church and popular music known by and/easily taken on by the majority, if not all, of present-day youngsters in South Africa. He further explains that playing marimbas can initiate learners and students into a practical understanding of rhythm and the use of primary chords in neo-African⁴⁵ and traditional music.

⁴¹ This is evident in the data from the student questionnaires and interviews discussed in Chapter 4 about ensemble playing. In terms of affordability and as determined in the national survey, many schools have at least one marimba set.

⁴² A piano might be possessed by many people in South Africa regardless of race. However, “white people” would have been the privileged majority.

⁴³ However, the Zimbabwean models are tuned to concert “C” (Tracey, 2006:10), which was also the case for the marimbas of the observation study in my fieldwork.

⁴⁴ Dargie added that the Afro-diatonic tuning is still preferred in Tracey’s African musical instruments’ factory in Grahamstown, South Africa.

⁴⁵ At this stage in his email to me, Dargie refers to neo-African music as South African music.

In Grade 10 for CAPS, the technical work refers to melodic instruments. It is therefore safe to assume that the main instrument mentioned in category A in the IAM stream would be a diatonic or pitched indigenous instrument. The first examples of these are given in the planning of Term 2: marimba, mbira, *kalimba* and the *makhweyana*⁴⁶ (DBE, 2011:13). By looking at the marimba (as the marimba is listed as a possible instrument), this study would like to suggest the instrument that Tracey (2006) describes: “After long discussions over what should be taught and how and by whom, the idea of building a marimba arose, which could be designed to play both traditional and modern music”. A major decision made was to include an extra F# key. The purpose of this was to allow the use of two major keys, namely C and G (sounding Eb and Bb respectively if not tempered to the Western tempered concert ‘C’) as well as several other useful modes. The inclusion of F# further assuages the feelings of the Western musicians involved that a plain 7-note scale of a heptatonic African marimba would somehow be limiting (Tracey, 2006:9, 10). Although the tuning of the marimbas is according to the Western tempered major scale, the traditional tonality is retained (Axelsson, 1973:67).

Further in the IAM stream of CAPS (DBE, 2011:13) “rhythm to dance” is a component under “group skills”. It is not clear whether ‘dance’ refers to choreographed traditional dancing belonging to the culture of the specific music being executed. As the marimba is played standing upright, the body moves to the left and the right to access keys at either end of the pitch spectrum, encouraging the body to move in time with the music (Tracey, 2006:10). Tracey and Uzoigwe write about the Chopi master musician, Mbande, who describes one of the developing features of musical education as “how to play with and giving power to others”. “To move” is one of the elements, referring to dance which is naturally established by energetic music making (Tracey & Uzoigwe, 2003:77). Drummond says that the word ‘dance’ implies rhythmic movement whilst playing an African instrument, leading to opportunities to use body percussion to enhance performance (Drummond, 2014:68). Nzewi states that in African indigenous musical arts there are competent musicians who are also capable dancers (Nzewi, 2003:15).

“There are many genres of African music by different ethnic groups of Africa. Each music genre’s elements and performance are different. Some music is slow, some is fast” (Nkosi, 2020). According to my own experience with marimba bands in South African schools, marimba performances and the observation sessions presented in Chapter 4, I agree with Karolyi (1999) that

⁴⁶ The *makhweyana* (*umakhweyana*) is a braced gourd-resonated musical bow of the Zulu people of Southern Africa (Oxford Reference, 2005: s.v. ‘*makhweyana*’).

African music tends⁴⁷ to be fast. Karolyi further states that dance and music are two closely related art forms. In some African languages, there are no separate words for music and dance; it is indivisible. Karolyi poignantly describes “Dance is rhythm made physically visible”. He further states that rhythm, even more so than pitch, is fundamental to all music (Karolyi, 1999:6, 8). Hellberg (2019) also noted that African music cannot be separated from elements such as dancing and singing. The combination of these elements contributes to the beauty, level of difficulty and the art form in its entirety. Whereas formal grading played an integral role for centuries in WAM, traditional culture and group participation have been the heart of IAM. Karlton (2002) writes that rhythm is the most important factor in African music. Melodic patterns generally serve rhythmic functions as well. On his website, Gumaelius says that students⁴⁸ can learn traditional call-and-response singing, patterns on the *hosho*,⁴⁹ hand clapping patterns, drumming patterns and traditional dance moves. His marimba workshops include a background to the songs taught, giving students a meaningful cultural and historical insight (Gumaelius, 2018).

The DBE (2014:9) clarifies that improvisation in IAM may form part of the examination pieces but a lead sheet needs to be provided for the examiner’s convenience. It is deduced that the ‘lead sheet’ would contain the original theme. According to Karolyi (1999), African music tends to be founded on the repetition of short phrases. This refers to the melody and rhythms that are characterized by short motifs rather than complexed⁵⁰ large segments, leading to the improviser elaborating or even deviating from the original theme. Thus, improvisation is closely linked to variation. As African music is normally not written down, the tendency to improvise on a rote learned pattern is the rule rather than the exception (Karolyi, 1999:50-51). “Indigenous music is not written with fixed length and content, but it still exhibits recognizable forms and content” (Nzewi, 2007:11).

“Oral text proficiency” is also part of the practical component in CAPS (DBE, 2011:13). No additional explanatory detail is offered for this component. Drummond (2014) further writes that

⁴⁷ “Tends to be fast” is merely representative of the “now trending” tempo of marimba music in the South African context which also could be slow. I fully agree with Nkosi (2020) that African music in general can be either slow or fast.

⁴⁸ Here ‘students’ refers to anyone as Gumaelius caters for marimba workshops for all ages.

⁴⁹ Traditional Zimbabwean shakers.

⁵⁰ Regarding this statement Nkosi (2020) notes that “there is [sic] communal music genres whose music compositional structure is mostly easy. This is meant to accommodate every community member. But there is also specialized music for example the griots music and specialized instrumental ensembles guilds performed by professionals whose music is complicated”. However, Karolyi’s statement supports the DBE’s assessment requirement of moving from the “original theme” (theme notated on sheet music; easy if you will ...) to a complexed and elaborated improvised section based on the main theme.

‘oral’ skills imply the learners listening to the teacher, mimicking by copying and memorizing the melody that was played or sung to them. This skill is useful for (and inclusive of) learners who are not confident in reading or writing music, and for a musical tradition that is dependent on oral transmission rather than a written score (Drummond, 2014:68).

The accredited external examination bodies used as guidelines for the WAM and Jazz streams are UNISA, ABRSM and Trinity (DBE, 2014:12). Lately, the syllabi mentioned have included more popular, jazz and some African-sounding repertoire of composers from around the world. The DBE also accepts sub-divisions of the syllabi mentioned above, that cater for the more jazz and contemporary styles such as ‘Rock and Pop’ and ‘Rockschool’⁵¹ under Trinity and ABRSM respectively. The DBE also recently accepted *Die Musiek-Akademie*⁵² as a new music syllabus in South Africa that developed because of the demands of contemporary music (Die Musiek-Akademie, 2017).

In studying the requirements of the sub-syllabi (*Die Musiek-Akademie*, Rockschooll and Rock and Pop) that embrace jazz and contemporary music, one can conclude that it is possible to create a similar standard for an indigenous instrument such as the marimba. Comparing the notation requirements of the indigenous instruments of Zambia, Botswana and Zimbabwe, *Die Musiek-Akademie* might, with its inclusion of lead sheet music and opportunities for improvisation, which is essentially part of African music as Karolyi (1999:51) mentioned and required by the IAM stream (DBE, 2011:13), be suitable for the marimba.

Nzewi (2007) writes that two to four hands-playing are encountered on indigenous keyboard instruments such as the xylophone which ultimately allows for harmonic possibilities. Like the vibraphone and percussion in the Western philharmonic orchestra, the chord structures deriving from African xylophones are indicators of the traditional four-part norms and should constitute part of the theoretical framework for modern harmonic rationalization by composers of written music. These melorhythm instruments produce tone levels that provide intriguing harmony just like conventional music instruments such as the piano (Nzewi, 2007:11). Melorhythm refers to drums with varied pitches that give a melodic quality to drumming (Carver, 2012:71).

Well-known marimba performer and teacher Gumaelius (2018) states that anyone can play the marimba on their first encounter as it simply involves striking the wooden keys with two mallets

⁵¹ Rockschooll has recently broken away from ABRSM. The latter has its own jazz syllabus.

⁵² *Die Musiek-Akademie* used to be called ALMSA – Academy for Light Music of South Africa (contemporary, jazz and gospel music).

– one in each hand. In his workshops, students learn songs and rhythms from Southern Africa, particularly from Zimbabwe, South Africa and Botswana. The repertoire includes folk songs, original marimba compositions and contemporary cover versions. The individual marimba parts of the songs have graded degrees of complexity, allowing students with different musical and technical abilities to be sufficiently challenged. Alternating hand techniques of playing the marimba exercise both sides of the brain which improves dexterity. The marimba is a wonderful instrument that gives learners a multitude of learning experiences and outcomes. Tracey and Uzoigwe (2003) say that ensemble work is usually the best way to start African music in the classroom. It instils the sense of involvement characteristic of African music and it is very enjoyable to play (Tracey & Uzoigwe, 2003:83). Drummond (2020) in her email to me mentioned a school⁵³ that acknowledges the importance of teaching indigenous instruments. They use djembe drums and marimbas in lessons and there is a lively, high-profile marimba department that plays at school and community events. Lithgow (2019), in her response to my email, proposes that the marimba could be the instrument of instruction for IAM. Feenstra, further in her email to me said that, like drumming, the marimba has become associated in popular culture with African music. Carver (2020b:30) writes the following that is relevant to the current pedagogy of marimba playing:

Learning to play a musical instrument, or sing[ing] (whether the pedagogy includes music notation or not), is a matter of acquiring technical skills. This is embodied learning that is not restricted to physical control, but intimately connected to the ear and the ability of the learner to hear and reproduce the desired sound.

Finally, music teachers need to transform, which in turn requires correct training. Johnson-Williams (2006) states that music teachers need to realize that they chose a profession that is challenging as it requires a wide spectrum of abilities. Music involves creativity, improvisation and the application of practical skills in everyday musical activities: it is not for the unimaginative, lazy or for the faint hearted (Johnson-Williams, 2006:176). Learners appreciate being taught by teachers who are knowledgeable and motivated individuals who especially demonstrate passion for their subject matter (Hatie & Yates, 2014:13). Although not talking about the South African curriculum specifically, Everard, Morris and Wilson state that there should not be a problem meeting the demands of a new curriculum through imaginative approaches (Everard, Morris & Wilson, 2009:179).

⁵³ Due to ethical specifications the name of the school is omitted.

2.6 Resources for Music Literacy and General Music Knowledge and Analysis

Drummond (2014) writes that there are no recommendations from the Department of Education (DBE) of textbooks or other learning material for IAM explaining terminology with practical examples for teachers and learners to follow (Drummond, 2014:71). Writing in the same year, Hellberg recommended “an improved subject Music curriculum”, noting that she intended to present her research to the DBE (Hellberg, 2014:240). Perhaps, in view of research such as that of Drummond and Hellberg an attempt is made regarding resources as seen below.

The current exemplar textbook according to Umalusi (2018) is a document for music Grade 10-12 to ensure consistency of standards of examinations across the years in the Further Education and Training phase. Its purpose is to build a shared understanding among teachers, examiners, moderators, evaluators and other stakeholders of methods used for determining the type and level of cognitive demand and the level of difficulty of examination questions. This booklet has been compiled by the Statistical and Information and Research (SIR) unit of Umalusi, focusing on question difficulty for both moderation and evaluation purposes. Umalusi worked in consultation with the DBE and Independent Education Board assessment bodies in the setting of question papers, in conjunction with the CAPS documents (Umalusi, 2018:1, 3, 4). Director-General HM Mveli, in his foreword to this book, claims that the tasks in the booklet are developed to the best standard of the subject and it is aimed to illustrate best practices in terms of setting formal and informal assessments. Teachers are encouraged to use the tasks in these exemplar books as models to set their own formal and informal assessments (DBE, 2017).

Feenstra *et al.* (2017) wrote textbooks for Music Grade 10, Music Grade 11 and Music Grade 12, consisting of a learner’s workbook and teacher’s guidelines for managing the learning process, available in English and Afrikaans. These books are fully CAPS compliant and present all three streams required: WAM, Jazz and IAM. The authors of each section are experienced teachers and researchers. Newly researched IAM material has been released and presents content that is available only in these textbooks. These books include resource DVDs that provide access to essential audio material (in the future digital resources may be used). In Grade 12 the content of Topic 2 is at times common to all three streams and at times differentiated. Topic 3 is divided so that each stream is presented in its own section in Terms 1 and 2. The content includes analyses of the prescribed works and basic information about the relevant composers and musicians. In Term 3 the content is common to all three streams where essential information regarding the South African music industry is presented as well as some practical information regarding career options.

The content in these textbooks matches the content listed in CAPS, clarifying most of the discrepancies and findings of the context of the content when studying the CAPS for Music document (Feenstra *et al.*, 2017). These textbooks are currently in line according to the streams as set in CAPS and provide clearer context of the three streams. In her email (2019), Hoek elaborates that her textbooks, *Music Workbook for Learners for Grade 10* and *Music Workbook for Learners Grade 11*, cover content for all streams, but the Grade 12 workbook focuses mostly on WAM.

The International Library of African Music (ILAM) in Grahamstown, South Africa, published Mandy Carver's textbook, *Understanding African Music* (2012). This book is designed for music students aged between 15 and 18 years and includes numerous recordings from the ILAM library archive to illustrate important African music concepts. These recordings are available for free download. The text describes and explains many principles of sub-Saharan music making with each chapter including case studies of a musical practice. These chapters also include classroom activities to expose learners to experience the concepts discussed (Carver, 2013:6).

2.7 Conclusion

There is much debate as to whether the marimba is indigenous to Africa. The fact remains that this instrument exists in Africa and has long-standing traditions and roots which can be traced back to West and Southern Africa. Even though the models of the Zimbabwean and South African marimbas are based on other African and Guatemalan samples of xylophones, progress and enhancement of instruments and technology did not stop Western instruments and influences from infiltrating the African continent and culture. In view of this, why should the marimba take a back seat in music education? The music curricula of Zambia, Botswana and Zimbabwe in schools are evidently patriotic about Africanism, giving African music a high regard in their school systems, whilst simultaneously embracing Western influences. In these schools, both Western and African musics are integrated in one curriculum or syllabus. South Africa, however, acknowledges the indigenous system but leaves a choice to either do WAM or IAM. As the long-term structural effects of apartheid linger, also in the education sector, the choice of streams in CAPS creates challenges in implementing IAM successfully. This results in a bias towards the WAM stream as it is more easily accessible.

Chapter 3 will present an account of methods that were used to investigate the research question central to this research: How can the marimba be the gateway instrument for the indigenous African music stream of the Curriculum Assessment Policy Statement Grades 10-12 Music?

3. Methodology

3.1 Introduction

The main approach for collecting data according to the research proposal and sub-questions was through two surveys, namely a national survey and a learner's questionnaire of the observation sessions, coupled with in-depth interviews. The observations and teacher interviews (conducted in the Cape Peninsula) represent the common understanding evident of the approaches used to teach marimbas. I observed five marimba groups for this study with the members all in different South African secondary school settings, learners' ages ranging from 13 to 18 years. Originally my methodology was to create case studies with different schools and organizations, namely independent schools, semi-public schools, public schools in a relatively affluent area, public schools from an underprivileged or poor area and schools or organizations from a township.⁵⁴ The rationale behind doing fieldwork in the type of schools mentioned was to illustrate that the teaching and learning of marimbas can happen successfully in different educational settings.

I already had schools in mind that fitted the above descriptions; however, a Non-Governmental Organization⁵⁵ (NGO) allowed me to observe silently in one of their projects at a school at the Cape Flats. They advised me not to speak, not to interview or video record the learners, all of them from disadvantaged backgrounds. The reason, apparently, was to protect students from any harm. Some of their personal circumstances included trauma and neglect. The NGO further wished to support their social, cognitive and emotional development, ultimately impacting the psychosocial fabric of their larger communities. I visited the school together with the NGO music therapy facilitators who taught marimbas. Upon visiting the school, I was also not allowed to make notes while observing, so as to not make the learners potentially panic. My presence, observation method and interview questions did not damage this group, but rather added excitement to these enthusiastic young boys and girls. Music should after all be a safe space of practice. I do not agree that client confidentiality or exposing the NGO's work was at threat, but I had to respect the wishes of the NGO. I therefore decided to omit the information gathered for my research of this public school's observation session. In view of this, I disregarded the type of school and area and approached schools where there were marimbas and where they would allow me to video record

⁵⁴ The South African education system consists of three types of schools: independent schools, governing body-funded public schools and government/public schools. Government schools are controlled and funded by the state, governing body-funded schools are funded in part by the state and independent schools are privately governed, supported wholly by the payment of fees.

⁵⁵ This NGO employs music therapists who counsel students in deprived and poor communities in their schools.

the observation. In order to investigate the main research question, the following sub-questions stipulated in Chapter 1 steered this research design:

1. How available are marimbas in South African schools?
2. What do Western trained music teachers know about African music and what is the standard approved to teach the marimba?
3. To what extent does CAPS accommodate IAM and what syllabus is used for the marimba?
4. What is the motivation behind the interest from schools and learners in playing marimbas?

3.2 The survey and learner questionnaire

According to Mouton (2001), surveys are quantitative in nature and can provide a broad overview of a representative sample of a large population. Ways of sourcing data are through structured questionnaires, structured mail and electronic questionnaires and structured telephone interview schedules (Mouton, 2001:152-153). In view of the definition and structured methods described above, the survey emailed (Addendum F) to schools aimed to determine the cultural visibility of the marimba in South African schools. In Chapter 4 (4.1) the responses from the survey sent to schools, music institutes and individuals who are in the music profession are discussed. The contact details of survey participants were acquired through the internet and personal references. Most schools had only contacts of telephone numbers and email addresses of the Head of School and/or Secretary. Some schools had their own websites, with some having a direct email address to the Head of Music. Most schools with their own websites were independent schools and governing body-funded public schools, with government schools having the fewest.

Another form of survey was the learner questionnaire (Addendum G) which learners had to complete upon visiting a marimba practice of a school to be observed (3.2.2). This method came to light as the previous method of interviewing the learners in a group did not deliver reliable answers: those who answered tended to influence the next person's answer and some learners did not want to participate – not rebelliously, but they relied on the answers of their peers in the interview. The study was of no risk to the learners as the focus was on the teacher. The learner questionnaire demonstrated their interest in music and playing the marimbas regardless of gender and age.

3.3 The observation sessions

Observation in educational settings refers to tentative information about learners to make conclusions reached on the basis of evidence about their learning needs (Seifert, 1983:432). "Living in a community requires a twenty-four-hour-a-day involvement, which constitutes a constant observation method" (Beaudry, 2008:235). This statement is relevant to researchers as they are directly involved with facilitating and assessing in the curriculum they teach. Bassey (1999) wrote:

The case study researcher observes the characteristics of an individual unit – a child, a clique, a class, a school or a community. The purpose of such observation is to probe deeply and to analyze intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establishing generalizations about the wider population to which that unit belongs (Bassey, 1999:24).

Observations of educational events have a sense of formality. The participants are aware that they are being watched and some will behave as if there is no outsider. Some will play along and some will forget. The researcher's personal skills are important in terms of putting the participants at ease. Researchers need to use their cognitive skills to select and note significant aspects of the event (Bassey, 1999:82).

The five high schools that form part of this research are in the Cape Peninsula. Four of these schools were co-educational with one all-girl's school. In 2016 I got permission from the Western Cape Education Department (hereafter WCED) to commence with my research. I subsequently conducted fieldwork at these schools between July 2016 and May 2017.⁵⁶

Commencement of the observation sessions was preceded by sending an email or calling the teachers who were directly involved in teaching marimbas, requesting observation time and informing them of my method of conducting the observation. Upon agreement, I emailed the relevant permission documents and the Letter of Approval issued by WCED (Addendum E) so that the participants could familiarize themselves with the expectations and intent of my research. These documents were the permission documents for school or institute for the principal or head of department, learner's consent form to be video recorded and the teacher-interview-permission letter.

⁵⁶ I had to reapply for permission to continue observing these schools in 2017 as I was not allowed to observe during the time of end-of-year exams from October 2016.

Secondly, as a silent observer, I only videoed 20 minutes of the lesson taught. According to Bradbury (2016), although many institutions still have 50-minute lesson periods, some have reduced their lessons to 15 minutes, based on academic literature replete with articles and books that the modern student's attention span has declined to 10 to 15 minutes. Speakers at the popular TED talks receive a maximum of 18 minutes to present their material. The reason for this is that 18 minutes is long enough to have "serious" presentation but short enough to hold a person's attention (Bradbury, 2016:509). I am of the opinion that Bradbury's theory is also applicable to learners in school. In addition, Gumaelius (2018) states that marimba groups typically require no more than 20 minutes to be able to play a piece of music together. The objective for recording observation sessions was to analyze data more effectively for this study.

3.4 The interviews

Interviews provide in-depth information pertaining to participants' experiences of and viewpoints on a particular topic. Often interviews are coupled with other forms of data collection to provide the researcher with a well-rounded collection of information for analyses (Turner, 2010:754). Kvale (1996:5) describes an interview as a conversation between the researcher and interviewee. This book is designed to assist researchers in a variety of disciplines, presenting an in-depth analysis of seven stages of an interview project, namely thematizing, designing, interviewing, transcribing, analyzing, verifying and reporting. Beaudry (2008) states that interaction with individuals constitutes the principal method of acquiring information. Spending time and money interviewing many people is well worth it (Beaudry, 2008:257). Human relationships influence the quality of work and make fieldwork a meaningful experience (Beaudry, 2008:245).

This study followed a qualitative interview (Addendum H) approach modeled by the seven stages of interviews by Kvale and Brinkmann (2009). The type of interview was semi-structured, with set questions that are thematic and the interviewer is allowed some flexibility to have follow up questions for clarification (Seifert, 1983:28). The better the preparation for an interview, the higher the quality of knowledge produced in an interaction, and the better the results will be treated, facilitated or recorded (Kvale & Brinkmann, 2009: 99). An interview is a 'face-to-face' meeting of individuals and groups. It is possible to interview telephonically or through Skype (if one has access to the internet). I utilized these communication mediums with urgent and/or long-distance interaction.⁵⁷

⁵⁷ I had a few follow-up questions for some interviewees to gain clarity on some of the answers.

In view of the objectives mentioned before, I interviewed five music teachers at schools where marimbas are being used.⁵⁸ I either interviewed teachers immediately after the observation session or returned at a later time or day.

3.5 Limitations

This research embarked firstly on sending out a survey to schools of all nine provinces in South Africa to identify music activity, particularly with marimbas. Secondly, it questioned music academics, involving the syllabi as defined under “Terminology” in Chapter 1. Thirdly, it focused on who the teachers are, their education credentials and their role(s) in the school. As this survey was electronic, it immediately eliminated schools in rural areas or areas where internet services are not available. The underlying assumption in the case of respondents is that they have all above mentioned in order and that they are likely to have at least one marimba band. Some of the respondents answered unintentionally yet incorrectly - for example, in stating the type of curriculum their school is following, which I found to be different when investigating their school’s website.

A further limitation was the lack of response or interest in schools in the Western Cape that have a marimba band to allow me to do an observation study. This came to five schools where two of them had the same teacher. This is significant to the findings found later in this document.

3.6 Research ethics

The ethics of scientific research (positivist or non-positivist) concern what is wrong and what is right in the conduct of research. Scientific research involving human contact should conform to generally accepted norms and values. As in any sphere of human life, certain kinds of conduct are morally acceptable, whereas others are not (Mouton, 2001:238). My research design focused on observation and case studies, interviews and surveys, directly involving humans for the qualitative data collection for this research methodology. As this research focused on high school students and teachers, it required drawing up permission documents for the parties involved: The Child’s Assent form (Addendum A), Letter of Consent to Parent/Guardian (Addendum B), Letter of Consent to the School (Addendum C), and Letter of Consent to the Teacher (Addendum D). As the planned observation and interviews were to be conducted at the school, a Letter of Approval

⁵⁸ The method I used to approach the teachers is discussed in 3.3.

(Addendum E) to conduct research at these premises during the daily school programme was obtained from WCED.

3.6.1 Child's Assent

The Child's Assent form (Addendum A) explains what the research is about, what the research project is about and what the researcher requires from learners. This document further explains the risks, if any, and it ensures the students that their identity will be protected. Initially this document also stated that questions in the form of an interview would be asked, but I changed it to have them complete a questionnaire (Addendum G) instead. Further to this document, learners are assured that they can opt out of the study at any time. The learner needed to sign the document to indicate agreement with the arrangement.

3.6.2 Letter of consent to parent/guardian

This document (Addendum B) consists of the same information given on the Child's Assent form. The difference is that the language used is more sophisticated (professional). By signing, the parent/guardian gives consent to their child participating in this research. However, as the learners were not interviewed but only observed, and because they were in high school, they were able to give their assent for this research without their parent's/guardian's permission.

3.6.3 Letter of consent to school

This letter (Addendum C) was addressed to either the principal, participant⁵⁹ or institute, allowing anyone that has the proper authority to give permission for research to be conducted of the marimba group as focused on for this research project.

3.6.4 Letter of consent to teacher

This letter (Addendum D) was once again a duplication of the content of the letter of consent to the school but aimed at the marimba band teacher. This letter further explained the procedures and in addition referred to the permission required to interview the teacher. See Addendum I for the interview questions.

⁵⁹ The participant referred to anyone employed that can represent the school such as the secretary or any teacher, not necessarily involved with music.

3.6.5 Letter of Approval

This document (Addendum E) entailed approval from the WCED for research to be done, within a time limit of the academic year, listing terms and conditions regarding my research at school. This letter applied only to the government schools and governing body-funded schools; however, the letter accompanied all correspondence relating to requested observation time and interviews, regardless of the type of school.

3.7 Conclusion

The methods applied in this study assisted in collecting data to speak to the main research question. I first sent out a survey nationally to schools I could locate on the internet which addressed the specific research sub-questions in support of the main question. I then went into the field to observe, distributing a questionnaire to the learners observed, and I interviewed teachers. Chapter 4 will present the findings of the data collected in the following order: the survey, learner's questionnaire, observation and in-depth interviews.

4. Research findings and analysis

This chapter presents the findings of the data collected. The chronology in which this chapter is presented corresponds with the order in which data was collected, namely the survey, learner questionnaire and the observation with in-depth interviews. The observation session in this study goes hand in hand with the interviews as this is one product – observe the teacher teach and interview him or her thereafter. Through the data collected, this chapter answers the sub-questions to the main research question: How can the marimba be the gateway instrument for the indigenous African music stream of the Curriculum Assessment Policy Statement Grades 10-12, Music? The thematic questions of the survey are:

1. How available are marimbas in South African schools?
2. What do Western trained music teachers know about African music and what is the standard approved to teach the marimba?
3. To what extent does CAPS accommodate IAM and what syllabus is used for the marimba?
4. What is the motivation behind the interest from schools and learners in playing marimbas?

4.1 A survey of the marimba status quo in South African schools

Using Google Documents, an electronic survey and cover letter (Addendum F) were emailed to schools in South Africa of which I could find a contact email address. The purpose of the survey was to gauge current marimba activity in schools, and to gain a sense of the position of African music in South African schools. The responses were tabulated in diagram form and on an Excel spreadsheet. Of all the invitations emailed to schools, this survey generated sixty-two responses which indicates a 12% response rate. Fryrear (2015) writes that an acceptable email survey-response rate is between 10% and 15%. Sheenan (2006) writes that the turnaround time of email surveys is superior and more cost efficient than postal mail, estimating a response rate between 5% and 20%. This study's survey-response-rate falls within the predicted scale of both literature sources mentioned above.

Responses were received from schools drawn from six of South Africa's nine provinces, even though schools were approached from across the country. These provinces were the Western Cape (51.6%), Gauteng (17.7%), Kwazulu-Natal (14.5%), Eastern Cape (12.9%), Free State (1.65%) and Limpopo (1.65%). In his article "Music Education in South Africa", Rodger (2014:para 17) states that, apart from formal music education at schools, there are a number of music centres in the major cities. These are Beau Soleil, Hugo Lambrechts and Frank Pietersen Music Centres in

the greater Cape Town metropole and the Music Academy of Gauteng in Johannesburg. Private tuition centres and colleges offer performance, music productions and marketing such as Campus of the Performing Arts (COPA in Cape Town, Johannesburg, Pretoria and Durban), Academy of Sound Engineering based at the South African Broadcasting Corporation (SABC) Radio Park, Johannesburg; City Varsity, which has campuses in Johannesburg and Cape Town, and Emendy Sound & Music Technologies in Pretoria. These music centres and institutions operate in the Western Cape or Gauteng, with only one campus in Durban. This, together with the universities of Cape Town, Witwatersrand and Kwazulu-Natal which embraces IAM education as such, might shed some light on why the majority of responses came from the Western Cape, Gauteng and Kwazulu-Natal (in this order).

Of the respondents, 96.8% are teachers and 45.2% of the respondents work in an environment where both primary and high schools are applicable. This survey concludes that 72.6% of the respondents teach at a high school level, 61.3% teach at an independent school, 29% at a governing body-funded public school (former Model C school) and 9.7% teach at a government school. The survey particularly observes the involvement of the schools in relation to the music teachers and the marimba activity.

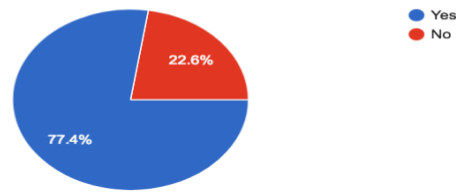
4.1.1 The marimba as instrumentarium in South African schools

The responses of the national survey reveal that forty-eight (77.4%) of the schools have marimba bands; fourteen (22.6%) schools do not have marimbas. Thirty-five of the respondents from independent schools confirmed that they have marimbas. Twenty-nine (82.8%) of them are in high school. Twenty-six (89.6%) of these high schools follow the Independent Examination Board (hereafter, IEB) curriculum and three (10.3%) the NCS. According to Rodger (2014:para 5), music education is more developed and better-funded in South African private schools than in their government counterparts.

Four respondents from a government school confirmed that they have marimbas at school; three are high schools and one primary school. Ten respondents from a government body-funded school confirmed that they have marimbas; eight are high schools and two primary schools. Thus, altogether fourteen out of seventeen schools (82%) doing the NCS for Grade 10-12 have marimbas as an extra-mural activity.

Do you have an African Marimba Band at school?

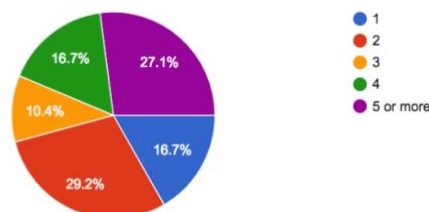
62 responses

*Pie Chart 1: Are there marimba bands at school?*

Forty-nine of the sixty-two respondents have marimbas as an extra-mural activity at schools; 82% are high schools. Most of the schools that do have a marimba band are independent schools which can afford it – whether by having a set or employing musicians that bring their own marimba set.⁶⁰ Yet marimbas enjoy visibility in both government and governing body-funded schools, although more so in governing body-funded schools as they are supported by school fees. Tracey (2006) writes about Br. Huwiler and Professor Dargie, figures in the Catholic church during the 1980s, who introduced the marimbas in Catholic churches and youth clubs. At first this was among the Xhosa-speaking in the Cape Province and now, over more than twenty years later, these instruments have spread to schools and churches almost all over the country (Tracey, 2006:10). Twelve of the high schools have two marimba bands. Ten schools have five or more marimba bands. It is even more encouraging to see that most of the government and governing body-funded schools have two or more marimba bands as well. Most of the schools that do have marimba bands as an extra-mural activity are the independent schools and most of them follow the IEB curriculum. Pie chart 4.1.1.2 indicates the number of marimba bands.

How many African Marimba Bands does the school have?

48 responses

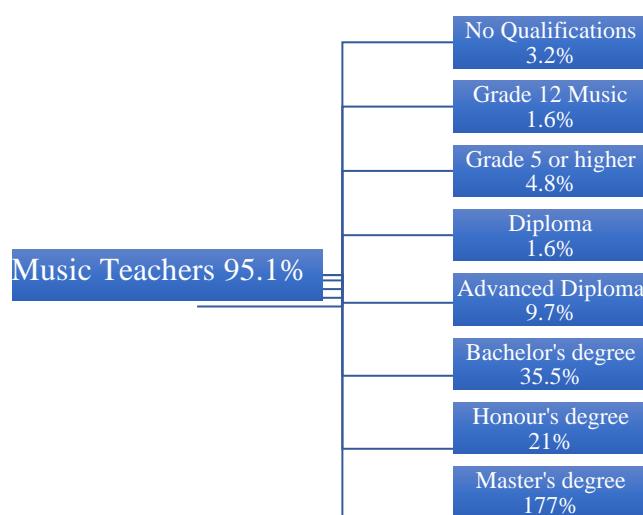
*Pie Chart 2: The number of marimba bands per school*

⁶⁰ The South African marimba set is normally a 4-piece marimba set, consisting of a bass, tenor, alto and soprano.

Forty-eight respondents confirmed having a marimba band. Thirty-eight (79.1%) that have at least one marimba band were high schools (where some are combined high and primary schools). Twenty-eight (73.6%) of these high schools are independent schools, eight (21%) funded by a governing-body and two (5.2%) are government schools. Thirty-three high schools (68.7%) have two or more marimba bands.

4.1.2 Teachers' training, experience and instrumental skills in South African schools

The DBE (2011:11) documents that schools should appoint teachers trained in music with a minimum of a Bachelors in Music (BMus), Bachelors of Arts in Music (BAMus), or licentiate diplomas from Unisa, ABRSM or Trinity. Teachers should be trained to attain the required competency levels to teach the CAPS. I identified ten types of music qualification which the respondents might have: Grade 12 oral-based⁶¹ training, Grade 5 or higher from any external examination board, higher certificate, diploma (practical), advanced diploma (practical), bachelor's degree, honour's degree, master's degree and doctoral degree. One of the options was the selection 'None', to accommodate respondents who do not teach music, who do not have vocal skills or the skills of playing an instrument and those who are teaching that do not have formal music training. For this research, the qualification descriptions were the obvious ones used for professions in the school and tertiary environment. The flow chart below illustrates the number of respondents of the survey of who were music teachers and what their qualifications are.



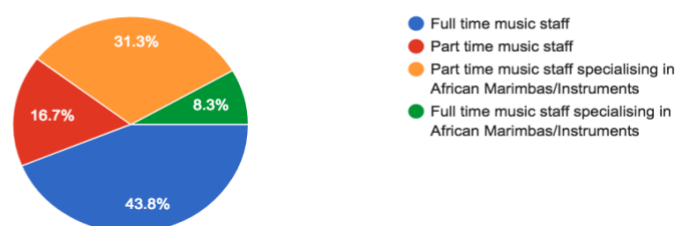
Flow Chart 1: Teachers' qualification

⁶¹ At the stage when the survey was sent out, the definition of oral-based compared to rote teaching was not clear. Elsewhere I refer to rote teaching and learning as that was the term used by the interviewees. For this document, oral-based education includes the rote method.

My study also considers whether teachers specialize in African instruments, specifically the marimba. Music teachers often have to teach instruments or classes that are outside their skill set, but demanded by the institution. Many teachers learn a second instrument in their time of tertiary education, but in practice they are exposed to the demands of different instruments, knowledge, competence and ensemble direction. So, for a teacher to regard the marimba as their second instrument, without getting proper training, could be seen as the norm in South African schools. As most schools have a choir or vocal ensemble, music teachers need to adapt and even develop the necessary skills to accommodate the requirements or expectations of the educational environment. The CAPS document states that the learner's chosen instrument should be taught by a trained musician. Importantly, the document doesn't require a musician trained in the particular instrument; however, it states that schools could enlist the expertise of an indigenous African music practitioner (DBE, 2011:11). For extra-mural activities, schools use their fulltime employed teachers to facilitate or coach activities such as sport, chess, choir, and so on. With the inclusion of public-funded schools, I agree with Rodger (2014:para 7) that apart from many private schools which offer the basic class music component required by the CAPS, these schools also employ specialist music teachers to give private music tuition to learners who wish to study an instrument either for extra-mural purposes or as a matric subject. These teachers are specifically employed or contracted to teach the marimba bands and/or the Western instruments.

Who are the teachers facilitating these extra-murals?

48 responses



Pie Chart 3: Employment status of teachers facilitating marimba extra-murals

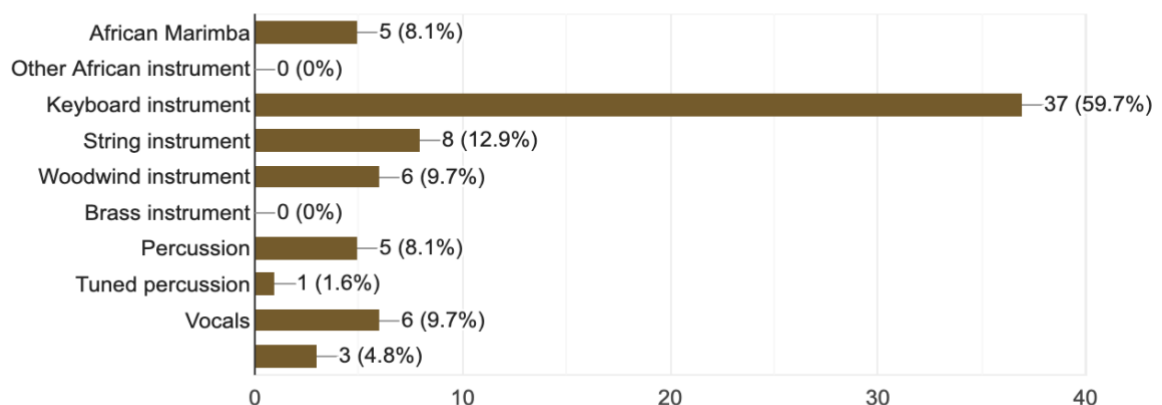
Of the forty-eight responses, 52.1% of the respondents are fulltime music teachers. Of these fulltime staff, 8.3% stated that they specialize in African instruments; 48% are part-time and 31.3% of these specialize in African instruments. Most schools make use of external music teachers to teach instruments where the fulltime teacher(s) cannot always cater for the demands of various

instruments offered. This is the case whether the demand is the number of learners for a specific instrument or an interest in an instrument that is not the fulltime music teachers' main instrument. As seen in this survey, fulltime teachers facilitate the marimba bands, even though the marimba is not their first or one of their main instruments. It is evident that individuals whose training was Western-based can apply their knowledge and skills in teaching the marimba in the same way a music teacher may be obliged to teach drama.

Many teachers have a primary and secondary instrument. In this survey, for the "teacher's primary instrument" option, teachers could select more than one instrument as a primary instrument of the instrumental family given. It is believed that an individual could be equally strong in more than one instrument. The instruments were grouped in this way to eliminate a long list of instruments; however, as this study is about the marimba, this instrument was singled out.

Teacher's primary instrument

62 responses



Graph 1: The teacher's primary instrument(s)

1. African marimbas – These instruments refer to any African marimbas as mentioned in Chapter 1. The responses, however, would probably refer to the marimba most ubiquitous in South Africa.⁶²
2. Other African instrument – Any type of African indigenous instrument. There were none listed in any of the responses to the survey.

⁶² Not all African marimbas are tuned to concert pitch (C); the marimbas in the observation study were all bought from the same company and were tuned to concert pitch.

3. Keyboard instruments – This refers to any instrument with diatonic keys. For this survey, the piano is most likely to be the most probable keyboard instrument.
4. String instruments – This refers to Western orchestral string instruments, including the variants of guitars.
5. Woodwind instruments – Any Western orchestral woodwind instruments.
6. Brass instruments – Any Western orchestral brass instruments.
7. Percussion – This refers to any Western or indigenous untuned percussion.
8. Tuned percussion – This refers to instruments like the timpani and any orchestral percussion.
9. Vocals – Individual and group singing.
10. Not a teacher/do not play an instrument – This would help clarify the position of some of the people who responded to this survey.

Thirty-seven (59,7%) of the respondents to this survey play a keyboard instrument as their primary instrument. It is evident that the piano is probably the most popular instrument for music instruction at school. It is also remarkable to see that five (8.1%) of the respondents have the marimba as their primary instrument, six are woodwind players (9.7%) and six are vocalists (9.7%). Eight of the respondents (12.9%) are string instrumentalists. One person (1.6%) responded to “tuned percussion”. None of the individuals selected brass or “other African instrument” as their first instrument. Three individuals (4.8%) indicated that they do not play an instrument.

Only three respondents of the national survey are not musicians, which means 95% of the respondents can play an instrument. Altogether, fifty-two of the sixty-two respondents can play a keyboard instrument, i.e. 88% of the total musicians. Ten of the respondents listed the marimba as their primary or secondary instrument; that is 17% of the total musicians – more than the brass (4.8%), percussion (12.9%), tuned percussion (1.6%) and other African instrumentalists (4%) in this survey.

4.1.3 The implementation of indigenous African music in schools

None of the respondents from government schools or governing body-funded schools confirmed the IAM stream being taught; yet they follow the NCS, the very curriculum which stipulates that indigenous music should be inclusive. Only one government body-funded school mentioned the option of jazz. However, it is not clear whether the IAM stream is included in the curriculum for all the respondents from the independent schools (following IEB), stating that IAM is applicable

to their curriculum. A few respondents, all from independent schools, mentioned contemporary, Rock and Pop syllabi, and that they had their own primary school syllabus. Although the IAM stream has been included in the NCS since 2001, not much evidence of following this stream is visible. As established in the survey, the marimba activity in schools is all extra-mural which means that it is not inclusive in the education environment as regards assessment in CAPS, but is rather for enrichment. There is no evidence of a syllabus for the marimba. The DBE (2011:58) clarifies that the practical component should be comparable to Grade 5 of external examining bodies. CAPS only highlight the following external examination bodies: Unisa, Trinity and ABRSM (DBE, 2014:10).

Drummond (2014) deduced that most music teachers educated in Western music have been groomed for the style of Western music examinations. Teachers coming from this tradition may account for the continuing influence of Western music examinations. She further highlights the oral text and aural proficiencies for IAM in CAPS (DBE, 2011:13) that do not elaborate or clearly explain terminology used in this document. Both Western-trained teachers and African music experts might find it difficult to prepare students adequately for these requirements without suitable training and teaching resources. Drummond's conclusion is that aural skills are aligned with the Western music assessment where students are required to listen and notate what they hear. CAPS recognize the distinct qualities that make up IAM, but evidently the lesson content is overwhelming and over-ambitious (Drummond, 2014:67, 70).

The survey established that marimba practice times are in line with other extra-mural activities such as sports and choir. The practice times are before school, during school hours which includes breaks or time built into the academic timetable for extra-mural activities, after school hours and even weekends. The DBE (2011) allows four teaching hours for a five-day week. Learners are expected to devote time to practise their instruments outside of school hours. If more time is allocated in the school day it should be used for group activities such as ensemble rehearsals (DBE, 2011:11).

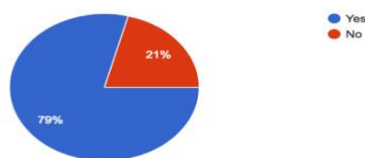
4.1.4 The marimba as instruction for Music, Grade 10-12

Subject Music has the power to unite groups, to ensure community involvement which in turn may lead to a better quality of life, social healing and affirmation of human dignity. It further aims to develop an awareness and appreciation of various musical traditions and styles (DBE, 2011:8). Already mentioned in Chapter 2 of this thesis, both Tracey (2006) and Ayorinde (2018) referred

to the introduction of the marimba in Catholic Churches, youth clubs and schools which created new liturgical music for marimbas, and the development of a distinct South African marimba sound. The marimba is perfectly suited for energy of African musicality and the instrument is also means of self-empowerment and employment in the new South Africa (Tracey, 2006:10. Ayorinde, 2018:77-78). In view of this, it is important to take note of how many high school participants in this survey agree that the marimba can be an instrument of instruction for subject Music. Thirty-seven (75.5%) high school respondents replied “Yes”: twenty-four (64.8%) from independent schools, nine (24.3%) government body-funded schools and three (8.1%) from government schools.

In your opinion, could the African Marimba be taught and assessed as an individual instrument in schools in Grade 10 - 12.

62 responses



Pie Chart 4: The teachers' opinion regarding marimbas as instruments of instruction

The survey identified eleven high school participants out of the sixty-two respondents (17.5%) that do not have a marimba band; this data information increases the probability of opting for music as a subject with the marimba as an instrument of instruction.

4.2 The learner questionnaire

The learner questionnaire followed immediately after the observation session of a marimba practice. Although my research is concerned more with the implementation of the IAM stream, focusing on the current practice or role of the marimba in schools and how marimba is taught, I also wanted to hear from learners in marimba bands. The aim of this short questionnaire was to determine three aspects: the receptiveness of the marimbas by the learners; the type⁶³ of learner that is afforded the opportunity to be in a marimba band, and whether they would opt for subject Music with the marimba as an instrument of instruction.

⁶³ The ‘type’ of learners refers to learners likely to be involved in the marimba band such as those who receive other instrumental lessons or not.

4.2.1 Schools acquiring marimbas can provide an inclusive education

The learners' revelation about their residential areas, plus research done on the internet regarding the school fees for their respective schools, painted a picture of the financial well-being of the learners. Except for the members of Co-ed External Music School 3, all learners are from affluent areas or suburbs where their parents or guardians would be able to afford high fees; this is in line with the schools the learners attend. The learners are all from different backgrounds, with most having the opportunity of professional music education except for Co-ed External Music School 3 where the members are from poor communities and a school that does not offer music education. Location, as well as demographics of schools, teachers and learners have a significant impact on the teaching environment, and here music is no exception. In the foreword to CAPS, Education Minister Motshekga states that South Africa's constitution aims to improve the quality of life for all citizens and free the potential of each person (DBE, 2011). One of the aims of the South African curriculum is to equip learners irrespective of their socio-economic background, race, gender, physical or intellectual ability. They should in due course show meaningful participation in society as citizens of a free country. Inclusivity should become a central part of the planning and teaching at school. For this to work, teachers need to be able to recognize and address barriers to learning and should plan for diversity (DBE, 2011:4-5).

4.2.2 The educational benefit of marimba playing

This section describes the importance of ensemble participation which embarks on a journey of social, emotional, musical and academic growth. Participating in an ensemble not only develops life skills, but also forms relationships.

4.2.2.1 Preference of instrument: gender awareness and equality

Nzewi (2003) states that age/gender cohesion provides social integration and offers psychological support to individuals. Musical activities bond people where they share a common interest and find their public identity. The coerced participation of the ensemble members encourages improving oneself (Nzewi, 2003:21). The learners were all mixed in gender for the co-ed schools observed in this study. The ages of learners ranged from 13 to 18. The learners would either turn to their favourite marimba,⁶⁴ or the marimba that they find comfortable or are accustomed to. This is possibly also the teachers' original placement after assessing the learners' strengths; however,

⁶⁴ The bass, tenor, alto or soprano marimba.

having boys on the bass and tenor marimba in the co-ed schools is probably not coincidental. In the article about her research concerning gender and instrument choice in high schools, Conway (2000) concludes that gender stereotypes of instrument choices are still consistent with findings of previous studies. In the themes that emerged from the responses of research conducted in these schools, learners characterized instruments conforming to size, sound, volume and the role in the band like “having the melody and being the leader for the band”. The learners pointed out that they were influenced by their parents and elementary teachers, as well as their friends. High pitch instruments such as the flute are typically associated with females, whereas the drum symbolizes masculinity. When questioning the learners as to whether they would allow their daughters to play a low brass instrument, the response was that the girl could play whatever she likes. However, when asked whether they would allow their sons to play the flute, concerns were raised such as teasing, as the flute is perceived as an instrument for “girls” (Conway, 2000:12-14).

Kuhlman (2004) published an article based on research into gender as a deciding factor when choosing an instrument. It is a common sociological phenomenon to associate musical instruments with specific genders. Kuhlman’s research regards instruments along a gender continuum, beginning with the so-called “masculine” instruments and gradually moving towards the “feminine”: tuba, double bass, bass drums, trombone, trumpet, saxophone, cello, clarinet, piano, violin, flute, piccolo, glockenspiel etc. Males tend to choose instruments that are considered masculine and females tend to choose instruments that are considered feminine. This is the case even when preference might suggest otherwise. In the study of timbres by Gordon (cited in Kuhlman, 2004), boys demonstrated a preference for the timbre of instruments like the flute over the trumpet; yet, the trumpet remains their preferred choice of instrument.

4.2.2.2 The advantages of social cohesiveness

As there were more members than marimbas for each school, the learners would be paired up on the soprano, alto or tenor marimba. Even though the learners are in different grades, they have a common interest – a fraternity bond. Being in such a relationship could cause less or even eliminate bullying. The members need to work as a team, with the older learners probably taking up some leadership roles. The table below shows exact words or phrases written on the learner’s questionnaire by the participants. These words and phrases were grouped together to form descriptive labels.

Table 1: Descriptive labelling phrases from student questionnaires

Descriptive Label	The extracts
Enjoyment	<i>Like, fun, it's vibey, love music, love making music</i>
Difference	<i>It's new, unique, interesting, exciting songs, new genre</i>
Accessibility	<i>Easy, simple, no need for notes or sheet music</i>
Musicality	<i>Challenging, helps with musicality, relate the chords to piano, combine technique with culture</i>
Emotion/Expression of self	<i>Stress reliever, nice after a stressful week, calms down, makes happy when sad, express yourself</i>
Productivity	<i>Keeps you busy, out of trouble, learning important values</i>
Relationships/Participation	<i>Community, band members cheer you up, fun being with band members, people are incredible, meet new and different people, to be with friends and jam, music with other people, to play in band, culture.</i>

The main attraction of being in the marimba ensemble is the overall enjoyment of being in the band. Tracey and Uzoigwe (2003) list the following key concepts of ensemble playing: people, participation or cooperation, relationships, movement, coordination, energy, difference, repetition. They form the common basis for musical action, appreciation and understanding (Tracey & Uzoigwe, 2003:75). The student questionnaire delivered the following findings with regards to ensemble playing:

Enjoyment – Every single member loves being in the band and loves music. They expressed how much fun it is and they like the energy; the vibe. In their chapter about “ensemble”, Tracey and Uzoigwe (2003) state that African music is pure joy: enjoyment remains the case even when the occasion or event is not an enjoyable one, such as a funeral. The purpose of music for funerals and other events are to uplifts spirits. To play with others in a coordinated manner refers also to

acceptance and enjoyment of the difference of one's own part in the ensemble (Tracey & Uzoigwe, 2003:82-83). And it's a lot of fun! (Gumaelius, 2018).

Difference – Many members found the 'new way' of making music interesting and unique even though marimbas are not a new concept. Tracey refers to exclusive dependence on one another in the ensemble. The player is taught the exact entry of his/her part and how it coordinates with the others to play it accurately. It is least acceptable to play with an inaccurate sense of pulse movement of the ensemble; this destroys the basis of the music "difference" between parts which is one of the elements that add meaning to the music. A part can only realize its full potential in relation to the other parts. Contrast between parts is a basic structural aspect of all African music (Tracey & Uzoigwe, 2003:78-80).

Accessible – They get to play a new genre which is easy, simple and without sheet music. As reported by Drummond (2014:72), Gumaelius (2018) and Tracey (2006:9), the marimba is an affordable, robust, low maintenance, portable instrument that does not need electricity, cables or microphones to operate and can be set up anywhere.

Musicality – Some members described playing the marimbas as challenging and requiring technique; it also helps with musicality. They can relate to the chords of the piano. Tracey writes that ensembles use African rhythmic and melodic techniques such as duple and triple interlocking, hocketing, call-and-answer, polyrhythm, off-beat phrasing and multiple entry points (Tracey & Uzoigwe, 2003:82).

Emotions – Many band members expressed that playing in the band is calming; it is a stress relief and it makes them happy. Playing the marimba is also a way to express yourself. Gumaelius (2018) writes that playing in an ensemble boosts confidence, encourages creativity and teaches participants to work together.

Productivity – The learners expressed that being in the marimba band keeps them busy, out of trouble and acquiring important values. Gumaelius (2018) writes that concentration and focus are both exercised and enhanced when playing in a marimba ensemble.

Relationships and participation – Many band members stated that they enjoy playing together with other people, meeting new people, making friends and learning important values. Following Tracey and Uzoigwe (2003), African music metaphorically speaks to these relationships between

people; the importance of problem solving which refers to an agreement. This ‘agreement’ to the call is often by the chorus in vocal music. Musical relationship between players implies a network of interpersonal respect and an appreciation for one another. Tracey and Uzoigwe further write that Ncebakazi Mnukwana⁶⁵ called this “emotional dependency”. Ensemble playing builds good relationships. In turn, these good relationships foster good ensemble playing. This is described as an ideal for society (Tracey & Uzoigwe, 2003:76, 81, 83). Jones (2012:36) refers to solidarity where people of different national identifications should work together. Nzewi (2003) wrote that the process of creating and performing music together escalates into social bonding. He further states that the musical arts of traditional African music act as a primary ambassador of peace (Nzewi, 2003:16, 19).

As stated in Engelbrecht, Green and Naicker (1999), the relations between teachers and learners are important for developing an inclusive environment. The way teachers interact with learners should not be only by the means of modelling, but in terms of impacting on learners’ views of themselves and others (Engelbrecht *et al.*, 1999:49). Tracey and Uzoigwe (2003) write that participation is a very close form of African music, evident in the resulting sound of such cooperation (Tracey & Uzoigwe, 2003:83). Co-operation and listening skills are enhanced when playing in a marimba ensemble, as the learners need to play together to create a piece of music. Playing music together is also a team effort and ensemble members quickly learn that they are all important in creating the full sound of any song (Gumaelius, 2018).

4.2.3 The learners’ interest in opting for Music as a subject

The student questionnaire revealed that most members auditioned to be in the marimba band – the others were recruited. Core to the research sub-question regarding adequate interest in playing the marimbas, the learners were asked whether they would take music as a subject if the marimba should be a mainstream instrument. The results of this questionnaire further show that altogether thirty learners do not take music as a subject. Eleven of the learners that do not play an instrument said that they would opt for music as a subject if the marimba were to be one of the mainstream instruments. Two of the learners who already take music wrote that they would also play the marimba if offered as a mainstream instrument. Eight of the learners wrote that they would consider opting for music as a subject. It can therefore be concluded that there is a probability of

⁶⁵ Mnukwana attended a PASMAE Book Writer’s Workshop where Tracey and Uzoigwe (2003) captured her comment.

70% (twenty-one out of thirty learners) of the learners that participated in the observation study who are interested in music as a subject.

For NCS, learners are required to perform three solo pieces and one ensemble work in the final examination (DBE, 2011:58). The learners can play two of their pieces on their main instrument and one piece on their secondary instrument (DBE, 2011:10). In view of what the DBE (2011) states, it is possible to create an opportunity for music education for learners, allowing them to take the marimba as a main or second instrument. This would also create a platform for learners who normally do not have Western instruments or who are not inclined to Western didactics.

4.3 The observation with in-depth interviews

Sequentially, the data of the national survey created an expectation of what could be found at school level. Henceforth, I applied a focused emphasis by entering the field of marimba activities of five schools in the Cape Peninsula, South Africa. The first school (hereafter, Co-ed School 1) is a co-educational school in Durbanville that follows the WCED curriculum. The second school is an all-girls school (hereafter, All-girls School 2) in Wynberg, also following the WCED curriculum. The third school is a community project (hereafter, Co-ed External Music School 3) in Wolseley, with its members fed from the local co-ed high school which follows the WCED curriculum. The fourth school is a co-ed school (hereafter, Co-ed School 4) in Tableview that follows the IEB curriculum. The fifth school is a co-ed school (hereafter, Co-ed School 5), also in Durbanville, and that follows the IEB curriculum.

By in-depth interviews of teachers involved and the observation of these marimba activities, the aim of this section is to validate whether the marimba can in fact be the gateway instrument for the IAM stream for CAPS Grade 10-12, as per the research question. When working with verbal data such as interviews (in my case, video recordings), the data needs to be transcribed into written form to conduct a thematic analysis. This way, one familiarizes oneself with the data which is the first phase of data collection (Braun & Clarke, 2006:87). Thomas and Harden (2007) identify three stages of thematic synthesis: the free line-by-line coding, the organization of these “free codes” into descriptive themes and the development of analytical themes (Thomas & Harden, 2007:7). Braun and Clarke have a similar approach to thematic analysis which I followed.

Phase 2, in keeping with Braun and Clarke (2006), is the process of coding when the analyst begins to look for patterns of meaning and issues of potential interest in the data (Braun & Clarke 2006:86, 88). Coding does not constitute the totality of data analysis, but it is a method to organize the data

so that underlying messages portrayed by the data may become clearer to the researcher. The process of coding in this research reported on common subjects grouped together of the observation, interviews and the data from the student questionnaire. These subjects were then given headings (codes). The following is an example of coding the observation transcripts of each school in the form of headings:

Main Text	Code/Heading
All the teachers were prepared and knew the different parts they wanted the learners to play and they did it confidently by playing the learners' parts upside down.	Skill: Teaching upside down

The identified sentence from the report is a summary from the following excerpts of each video-data transcription. Once these code-headings were applied, they were arranged in accordance with similar subjects:

Lucas (in his first school): *He walked to the basses; counted them in. With him playing upside down, they started playing.*

Tia: *The teacher walked to the bass marimba and without saying anything, started playing the bassline upside down – the song once through.*

Marlin: *Two teachers approached marimbas – soprano and alto respectively. Teacher 1 on soprano marimba: doesn't say a word. Starts playing part of highest soprano marimba (upside down).*

Reese: *Teacher walked to the bass marimba and said "you are going to..." and then completed the sentence by demonstrating to the bassist what he should play. Teacher plays through the whole section twice, upside down (using tenor mallets).*

Lucas (in his second school): *Teacher "Here we go!" In the upside down position, teacher counted in and played a rhythm on the note "C".*

The *Collins English Dictionary* (1998: s.v. 'category') defines a category as a system for dividing concepts in line with appearance, quality, a type, or a group of things having some features that are the same. In the table below, the codes or concepts are grouped together in accordance with similarity to form themes:

Similar codes/concepts	Potential themes
Geographic and demographic perspective and curriculum of school and the teachers Practice times, space and storage Marimba setup and placements of learners	Geographical environment and classroom management which influence availability of marimba instrumentarium
Qualifications Skills – teaching upside down	The teachers' qualification and experience of marimbas
CAPS, syllabus, repertoire and resources Marimba music terminology: Rumble Intro Chords Melody and verse Chorus Stop-chorus Call-and-response	The teachers' knowledge of the curriculum and marimba content
Rote Oral-based Modelling Counting Keeping a metre Calling Repetition and practice Review and feedback	Marimba pedagogy

With all the data initially coded and collated, Phase 3 re-focuses the analysis at the broader level of themes, sorting the different codes into potential themes, collating all the relevant coded data extracts within the identified themes (Braun & Clarke, 2006:89). With reflection on the research question and its sub-questions, these themes emerged:

- The geographical environment and classroom management which influence the availability of marimba instrumentarium

- The teachers' qualification and experience of marimbas
- The teachers' knowledge of the curriculum and marimba content
- Marimba pedagogy.

4.3.1 Influences determining the availability of marimbas and activities in schools

The geographical environment and classroom management both influence the availability of marimba instrumentarium and the conditions of teaching at schools.

4.3.1.1 The geographical environment

Co-ed School 1, All-girls School 2, Co-ed School 4 and Co-ed School 5 are in affluent areas in Cape Town. Co-ed School 2, Co-ed School 4 and Co-ed School 5 are private schools. Co-ed School 1 has financial support as it is funded by a governing body. Co-ed External Music School 3 is a government school in a small town where there is a high poverty rate. Engelbrecht *et al.* (1999) write that the physical environment of a school can either be a barrier or an opportunity for learning and development; they stress that education should have anti-bias strategies. It should combat prejudices and discrimination, particularly for groups who have previously been most discriminated against. The curriculum has to be flexible, meeting the diverse needs of the learner population. The physical environment also refers to the surrounding area, school buildings, classrooms and their equipment, and socio-economic⁶⁶ status – all factors that determine the barriers or opportunities of the environment (Engelbrecht *et al.*, 1999:46, 48, 49). The teachers (pseudonyms⁶⁷) interviewed respectively were Lucas (2017), Tia (2017), Marlin (2017), Reese (2017) and Robert (2016) who share similar geographical backgrounds to the location of their institutes mentioned above. Marlin is a young coloured male, Tia an Indian female and the remaining males Lucas, Reese and Robert⁶⁸ are white. Marlin is from a rural area, the same area as the learners from his marimba band. All the other interviewees are from well-established areas in the Southern suburbs and West Coast in Cape Town, in close proximity to their schools which are in very affluent areas. They are all English-speaking individuals, except for Marlin who is most fluent in Afrikaans.

⁶⁶ This refers to a lack of funds and resources (Engelbrecht *et al.*, 1999:52).

⁶⁷ For the flow of this script, these pseudonyms will not include the year of interview every time the interviewees are mentioned.

⁶⁸ Robert was unable to let me observe his school's marimba band practice but agreed to an interview.

4.3.1.2 Classroom management

As stated in Agordoh (2005), types of instrument (and sometimes dance movements) dictate what performance venues may be best. Many recreational bands prefer open spaces as opposed to enclosed areas (Agordoh, 2005:34). Karlton (2002) states that African music is generally performed outdoors which overall affected the high degrees of amplitude. Traditionally venues for performances were at home or in the village square (Okafor & Ng'andu, 2003:180). Lucas in Co-ed School 1's marimba practice is at 7am in the school hall. They have an official practice room, but he prefers to teach in the school hall as "it is bigger and has more space and one can get maximum room to move". Tia's practice times (All-girls School 2) are every morning between 7am and 8am and directly after school which is from 3pm – sometimes until 6pm. They have an allocated venue which she described as "cramped with no room to breathe as it is shared with the guitar teacher, and full of guitar cases and cupboards. Practices function better on the lawn outside where the marimbas can be set up in a half-moon-shape; it is better to play and to direct instead of having the instruments on top of each other in that packed room". Marlin's marimba band from Co-ed External Music School 3 practise on Mondays and Tuesdays from 4.30pm to 5.30pm in a spacious room with a counter; "this used to be a bar" the facilitator⁶⁹ mentioned. The room is in a building in an industrial area but there is also a block of residential flats across the road. Their marimbas remain set up. Co-ed School 4 uses the school hall for marimba sessions. Reese commented that their practices are during school breaks in the school theatre's dressing room, stage or sometimes outside. Their marimbas are stored in one of the dressing rooms of the school hall which is also supposed to be the practice room. Co-ed School 5's designated practice venue is the foyer of the school hall. Co-ed School 1, All-girls School 2 and Co-ed School 4 all have allocated areas for their marimbas, but they prefer to move their instruments to an area that is more spacious. Co-ed School 5's allocated area is the school hall's foyer, but the instruments need to be carried from the teacher's vehicle. Robert's practices are in a hall. All the teachers teach their marimba groups within the normal school's expectation of traditional extra-mural activities such as the sport programme and choir practice outside academic time.

All the teachers had the marimbas next to each other in a curved line which also explains why the teachers⁷⁰ prefer more room than what was allocated for practices. Members would be paired up on the instruments that played the melody. Each school had at least 4 marimbas (with the

⁶⁹ The facilitator is a farmer who financially subsidises the building and finances Marlin's marimba project.

⁷⁰ Three of the five interviewees explained that they want a bigger space to practise.

occasional doubling up of instruments) namely the soprano, alto, tenor and bass with a djembe drum, with the exception of All-girls School 2 that has an upright African drum and Co-ed External Music School 3 that incorporates shakers. In a half-moon position, the marimbas are set up in order (from the teacher's right-to-left {r-l} or left-to-right {l-r}) of either low to high or high to low in pitch. In other words, some setups will have the marimbas lined up (from the teacher's l-r) bass, tenor, alto, soprano (B-S) and the other setup would be (from the teacher's l-r) soprano, alto, tenor, bass (S-B). From the teacher's left to right, the different school bands were arranged as follows:

- Co-ed School 1, B-S; 1 member on the bass, 2 members on the tenor, 2 on the alto and 2 on the soprano marimba.
- All-girls School 2, S-B; 2 members on the soprano, 1 on the other soprano, 1 learner on alto and another on the second alto, 1 on the tenor and the last member on the bass.
- Co-ed External Music School 3, S-B; 2 learners on the soprano, 2 on the alto, 2 on the tenor, 1 learner on bass, 1 on djembe and the last one on the shakers.
- Co-ed School 4, B-S; 1 member on the bass, 1 on tenor, 2 on alto and 2 on the soprano marimba.
- Co-ed School 5, S-B. 1 member on the first soprano (this learner was initially paired up on the tenor), 2 learners on the second soprano, 1 on the alto, 1 on the tenor and 1 on the bass.

The marimba setup of all these schools is in accordance with the Western "SATB" (soprano, alto, tenor and bass) format, regardless of whether it is from left to right or right to left. This is an indication of the enduring influence of Western pedagogies on teachers, as mentioned by authors such as Drummond (2014), Hellberg (2014) and Petersen (2009).

4.3.2 The teachers' qualifications, experience and skill on the marimba

Marlin, a part-time employee at a local store in his town, is the only teacher without a tertiary education. He has been teaching the marimba for 1 year. As an ex-marimba band member, marimbas have been the extent of his experience and knowledge regarding music. He received training from Robert⁷¹ who owns a marimba company that teaches in schools and provides workshops for teachers. Tia's degree did not include music, but like Marlin she was trained by Robert as a member of his band. She has been teaching for 7 years and owns a marimba company where she teaches marimba bands at different schools. Reese majored in music education and has been teaching for 15 years. On request from his school to start a marimba band, he learnt to play

⁷¹ Robert is the fifth interviewee.

the marimba by attending a workshop hosted by Robert's company. Although not having prior knowledge of marimbas, he found it easy (in his words) "as the concept of chord progression is not a difficult thing". He is employed fulltime teaching the piano, saxophone, clarinet and vocals. Lucas also studied music and has been a teacher for 13 years. He has his own music school where he teaches privately. He also visits schools, teaching marimba, piano and violin. Robert studied music and has been teaching for 16 years. While in high school he learnt to play the pennywhistle, marimba and "proper kwela music". He owns the marimba company where Tia and Marlin were members of his band and where Reese and Lucas received their training.

A skill all these teachers have in common is to teach upside down.⁷² They were prepared and knew the different parts they wanted the learners to play, and they did it confidently by standing opposite them. This unconventional method requires practice in being able to play the higher register to his or her left with the lower register that would be to the right. Teaching upside down or from the opposite side of the marimba most probably involves the Mirror Neuron System as described by Overy and Molnar-Szakacs (2009) where music is not only a passive, auditory stimulus but an engaging, multisensory and social activity. This refers to sounds created by the movements of the human body such as singing, clapping, hitting, blowing, plucking and in turn seems to encourage other bodies to move in the same way. This type of music-making usually occurs in ensembles and involves the synchronization of physical actions with temporal accuracy and flexibility. Such physical, social, synchronized interactions involve imitation, learning, shared understanding and prediction. It encourages eye contact, smiling, laughter and relationship building, while also allowing for leadership and individual expression. These are all powerful social tools and learning experiences which further develop pitch memory, beat detection and emotional response. The authors' research explores the mirror neuron system and its potential role in human communication and empathy (Overy & Molnar-Szakacs, 2009:489).

Bruscia (2014) states that music is particularly conducive to empathy by uniting musicians in the same sensorimotor activity (Bruscia, 2014:78). Bruscia's statement indicates that individuals can react or respond musically by mirroring each other; this would be the case where students are able to mirror the teacher. Das (2011) explains that mirroring is where player 1 initiates music by playing either slowly or with repetition. Player 2 makes his or her best effort to play exactly what player 1 plays as he or she plays it, matching the rhythm, pitch, timbre and dynamics (Das, 2011).

⁷² Teaching from the opposite side of the instrument(s).

4.3.3 The curriculum, syllabi and marimba content and resources

When asked about guidelines followed or their knowledge about the IAM stream in the national curriculum, the teachers were barely aware of the prospectus of such a platform as documented in CAPS 2012. They agreed that the current status quo of the marimba bands is only extra-mural and not part of the curriculum. Reese blamed Western snobbery and said that music staff do not have background knowledge of IAM instruments. Reese further stated:

Normally, outside teachers are contracted to teach the marimbas. Most teachers are trained in Western music and do not have the expertise needed to teach African music properly. These classical-trained musicians are rigid, they cannot improvise, need sheet music in front of them and they find African music overwhelming. There would also be the case of a lack of facilities and resources if one music teacher should teach all three streams. It would not be fair to the students if the teacher is not confident in all three genres. Universities currently prepare students for a certain kind of academic level to equate to an international standard.

Drummond (2014) wrote that music teachers often enter the school environment without proper training. The music teachers in predominantly government schools are required to teach without adequate resources and related training (Drummond, 2014:129). In her email (2020) to me, she added that it would be helpful to address these matters, involving community musicians to fill in the knowledge gaps.

Marlin felt that apartheid contributed to the exclusion of African music in schools. Petersen (2009) spoke about the long hangover of apartheid education with the emphasized Western-value system that keeps on marginalizing indigenous musical practices (Petersen, 2009:158). Tia alleges that marimbas are marginalized as there are no external international examinations for these instruments. However, she had once taught a learner in Grade 12 who took music as a subject and was examined on the marimba. Tia felt that the examiner was more entertained as opposed to really knowing what to examine as he had no syllabus to act as a rubric. The marimba band at Reese's school is ultimately an extra-mural activity. Robert, in his answer, equated the marimbas with the school's rock band and as the least important extra-mural activity in the school where he teaches. He rated the choir to be the most important group activity, followed by the school's orchestra and then the jazz band. Lucas said that the marimba activities in the schools he visits are very much seen as extra-murals: "There is very little integration other than performance opportunities within the school context".

During the observation session, from commencement of the lesson, the teachers played by ear and in doing so, displayed their level of virtuosity. This is a classic example of practicing what one preaches. In none of the observation sessions were there any external resources such as sheet music or notes to help guide the lesson. The teachers all mentioned in their interviews that sheet music is not necessary. Reese explained that African music is very much spontaneous and improvisatory, and Robert agreed that this way of teaching provides authenticity in African music education. All the interviewees include South African, African and pop music in their repertoire. Ayorinde (2018) wrote that Plaatjies explained that Amampondo's marimba music comprised diverse musical styles. They composed their own music, used traditional songs, played songs from Miriam Makeba albums and arranged any music they liked for marimba and drums (Ayorinde, 2018:78). Lucas mentioned that the contemporary songs taught need to fit in the context of the marimbas. These songs should be quite rhythmic and cyclic in chord structure with simple chords. Robert stated that his repertoire has a hybrid of African elements such as traditional African songs, using cross-rhythms, music of a cyclic nature, improvisation and call-and-response.

For the observation session, Lucas taught his groups in their respective schools a song called *Margarita*⁷³ and an "African number".⁷⁴ Tia taught her group *Ain't no Sunshine* (2015) albeit "with a twist". Reese taught his group an Afrikaans song, *Vat jou goed en trek Ferreira*, found in the *Federasie van Afrikaanse Kultuurvereniginge Sangbundel*⁷⁵ (Hartman *et al.*, 1994:357). For Reese, choosing an Afrikaans folk song is evidence of his didactics and his marimba group embracing a multilingual facet, acknowledging different cultural aspects. Gumaelius (2018) writes that the repertoire for marimbas includes folk songs, original marimba compositions and contemporary covers. Agordoh (2005) writes that Africans in the 20th century do not only enjoy music-making in the traditional way; many were born, bred and live in urban areas. They do not possess all the basic skills or perhaps the knowledge of their country's traditions; their musics are new because of the paramount influence of the West. Even freedom movements did not reject Western culture; this is seen in the pop music of West and Southern Africa such as kwela and African Jazz. Some political songs are derived from Western melodies and European harmony (Agordoh, 2005:18-19). Karlton (2002) also writes about kwela in South Africa that is an example of using Western musical concepts and instruments, resulting in a new form of art music. The

⁷³ Unfortunately, Lucas learnt this song from somebody else and does not know its origin, hence no discography.

⁷⁴ A "number" is an informal way to refer to a song or music. This teacher does not know the name of the song but taught it to his learners as he heard it from another marimba band.

⁷⁵ Hartman, De Villiers, Cillie, Lamprecht, Malan, McLachlan, Pauw & Van der Westhuizen.

author further states that African music in Southern Africa has taken on a more contemporary form.

The teachers interviewed established that there is no evidence of a documented syllabus for marimbas, and it is therefore imperative to identify their use of a common approach to marimba pedagogy. This within itself is sufficient ground for the introduction of a syllabus. Nzewi (2003) speaks of the theoretical and practical knowledge teachers and learners should apply to add value to the learning process and final musical product. He mentions the elements of music such as the structure of the melody, the nature of simultaneous themes, fascinating rhythms, improvisation and how the music piece starts and ends. The quality and structure of the songs are embedded in slow and fast sections, light and heavy texture, soft and loud sections (Nzewi, 2003:33). The teachers' marimba knowledge enabled them to communicate content effectively, strongly impacting their marimba bands' lesson outcomes. They used the same terminology to describe sections or techniques while teaching: rumble, intro, melody, verse, chorus and stop-chorus, etc.

The rumble⁷⁶ technique on marimbas is the same execution of a tremolo as notated and performed in Western music. Some teachers used this technique to recap or teach the chords, as in the case of Lucas and Reese. Almost every melodic phrase in Marlin's group ended with a rumble, and Tia, when teaching the melody to her altos and sopranos, requested them to do the same. Lucas used the rumble with the swell-effect as part of the accompaniment in the intro of their song.

For all the schools, the intro was also the introduction of the chord structure of the verse; Lucas, in both his schools, immediately introduced the main theme in their introductions: first the bass marimba, then the tenor, alto and lastly the soprano. This method is directly opposite to Musandirire's (2013) metaphorical use of polygamy⁷⁷ and family in the African context where the soprano marimbas start the song with the bass entering last. The soprano marimba, which is the highest pitch instrument, acts as the mother instrument. The 'mothers' are in a 'situation of polygamy' in a marimba ensemble as there is usually more than one soprano marimba. The tenor marimba refers to the children as they play⁷⁸ polyrhythmically with each other. The baritone marimba acts as the first-born son and the bass marimba portrays the father (Musandirire, 2013:10-11). In agreement, Tracey and Uzoigwe (2003:82) state that African ensembles have many entry points.

⁷⁶ No literature was found that specifically refers to *rumble* as a compositional or performance device.

⁷⁷ Polygamy is where a man is married to more than one woman (Musandirire, 2013:10).

⁷⁸ A metaphor for children playing with one another.

All the teachers used the term melody, which is associated with the verse, not referring to only the tune, but to the melody and harmony in its entirety. The chorus generally refers to the actual chorus or the second part of the song. As stated in Karlton (2002), melodies in African music often consist of two phrases with a leader and chorus relationship in performance; thus, the music is binary with variations or improvisations on these short melodic motifs. The form of African music can also be based on the immediate repetition of a musical phrase. Gumaelius (2018) writes the following about marimba bands: the soprano marimbas hold the melody, the tenors add a rhythmic backing, and the baritones hold the beat. Karlton (2002) notes that ostinato's, two-part melody and parallel intervals are polyphonic techniques frequently used in African music. An African ostinato refers to a relatively small pitch range which is usually short in length. "It can occur intermittently or be part of a continuous pattern above or below the main melodic line". The tenor marimba role is to support and harmonize the sopranos. The bass marimba maintains a steady pace, providing a firm underlying rhythm to the other marimbas. Musandirire writes that the compositional structures of songs include aspects of polyphony and polyrhythm which give African music its identity (Musandirire, 2013:10).

A stop-chorus is a section in jazz music where a solo is played while the rhythm section plays the first beat of each phrase of the music (*Collins English Dictionary*, 1998: s.v. 'stop-chorus'). All the teachers, except for Tia, introduced a stop-chorus on different beats of the music, or with a rhythmic pattern where there was definite silence between beats to accentuate a certain section rhythmically. The stop-chorus done in Marlin's band gave an opportunity for a drum solo. Reese's normal chorus essentially acted as a stop-chorus where the bass and tenor played only on beat 1 for two phrases and then on beats 1 and 2 for the last two phrases. Lucas, at his first school, had call-and-response in their stop-chorus where the melody was answered by a rhythmical pattern with the tenor and bass marimbas providing the harmony. Carver (2012) writes that call-and-response is a structure, not only in Africa but throughout the African diaspora where African music has influenced existing styles. The response depends on participation where anyone can join in and it is easily learned (Carver, 2012:35).

4.3.4 The teachers' pedagogy for marimbas

According to a very old⁷⁹ but profound source, Allen (1937), the word rudiment originates from Latin referring to something rude, unwrought or in an unfinished state – a first essential. Viewed

⁷⁹ All resources of rudiments of music immediately relate to the theory of music. Allen's (1937) words are quite profound in terms of his understanding of the rudiments of music.

thus, staff notation is not the rude beginning or first essential of music, but merely a system of symbols. Symbols have no meaning unless the object symbolized is understood as part of one's own experience. Music is a vital and living art to millions of people who have never seen a bar line. All children born into the world, regardless of ethnic orientation, absorb the rudiments of the music around them, just as they do the first utterance of the language of their people. Children learn to communicate with their fellows in song as well as in speech, in gesture, signals and bodily movements, in work and at play, ceremonies and ritual, in storytelling and mimicry. The rudiments of music are developed by imitation of their elders or strangers and possibly later by inventing sound-patterns, rhythms and gestures of their own (Allen, 1937:23). Allen described elements of the teachers' approach regarding instruction in this section. All the interviewees' method of teaching is similar; they teach by rote. The teachers (upside down) would play short parts of a new section being taught, with the learners immediately modelling exactly what was played. Once done teaching the short bits, the teachers would play the whole phrase, expecting the learner to repeat the phrase shortly thereafter. This would be done repetitively, even breaking it up into short bits again if necessary. Marlin referred to this method as "teaching them step by step" and Lucas said that "very little explanation is needed – just show them". Tia said that "the marimba members imitates exactly what the teachers show them". All the teachers used chords when teaching the marimba parts, but Reese was the only teacher who verbally uttered the word 'chords' while teaching. He also labeled these chords by using the root notes such as C, F and G. This is an example of the oral method where the students have the freedom to explore their own chord positions.⁸⁰

The teachers would lead by always counting in or creating a sense of pulse when they want the learners to start, repeat or practise a section. All the teachers would keep the beat after counting in, either with the foot, clapping or hitting the marimba mallets. Reese, Tia and Lucas grabbed the djembe in the middle of the session to beat out the metre or play rhythms along with the marimba band. Nzewi stated the following regarding an African indigenous performance: The conductor who stands in front of performers to cue them in with hand, body or baton signs is also a performing instrumentalist or singer as well and possibly the lead instrumentalist or singer. The role of keeping the pace is part of the performance and may be further assigned to an instrument in an ensemble (Nzewi, 2007:12). Once all the sections were taught and the marimba band members started performing, the teachers would call out the different sections or developments in the piece. These

⁸⁰ The chord positions in this context refer to root position and chord inversions.

would be the words mentioned in the previous section: rumble, intro, melody, chorus and stop-chorus. Nzewi states that indigenous and modern music has cadential and starting cues. These starting cues could have the nature of the preliminary statement of the theme of a piece in an instrument or voice part which normally belongs to the leaders. At the end of or close to the end of a phrase, the rest of the ensemble joins in, depending on the arrangement of the piece for the entry of other parts. The leader usually does the ‘calling’ by a known verbal, musical or behavioural sign or a combination of signs (Nzewi, 2007:12). Tracey writes that a conductor is not necessary in an African ensemble as the ‘player’s ear takes his place’ but such an ensemble does not function without a leader. There should be a balance of “where power of one’s own part against the rest is not dominating”; thus, allowing others in the ensemble to be heard (Tracey & Uzoigwe, 2003:82-83).

Good teachers employ teaching methods such as reviewing previous learning and giving adequate time for their learners to practise, in order to embed skills securely. The method for assessing in the case of the marimbas is by giving feedback in the form of correction and affirmation. The final performance is impacted by the teachers’ quality of instruction. When all the teachers were done teaching all the parts to all the individuals, some went back to the first instrumentalists they taught to recap or check whether they still knew their parts. All the teachers assisted where there was confusion and quickly went over the specific members’ parts. As soon as the learners got their parts right, the teachers praised them with phrases such as “good” or “that’s right”. My observation is in line with Nzewi (2003) when he states that the teacher should ensure team building, which is part of the ensemble rehearsal procedure, recognizing and discussing how their respective contributions are important to the outcome of a product or music piece (Nzewi, 2003:21).

4.3.5 The teachers’ view of marimbas for instruction for Music, Grade 10-12

Sometimes schools expect their music staff to facilitate music programmes, teach instruments, direct the choir or do music-related class activities which they are not comfortable in or trained for. In view of this, the question was posed whether the teachers enjoy teaching marimba bands and whether they think that marimba could be the gateway instrument for Music Grade 10-12. All the teachers, except for Robert, believe that the marimba should be the instrument of instruction for the IAM stream. Tia said that her company wants to bring music education to everyone in South Africa:

We offer our teaching to schools, wanting to bridge the gap between rich private schools and underprivileged schools in the metropolitan area of Cape Town; this way it will ensure

equality for all schools. It would give students in underprivileged areas and schools the opportunity to do something they are good in and the opportunity to take music as a subject. Using the marimbas would be a great way to introduce music to schools where there is no music education.

Marlin wishes to go far, to train children, to show that the people of his small town have potential and big dreams. Reese stated the following:

Teaching students at high school is exciting and enjoyable. The students in the senior phase can take more initiative and understand the concept of harmony better. The note range of the marimba is more than sufficient and that is part and parcel of the style of music. The skills needed to be proficient in marimbas is much more than a djembe and there will be more in which one can assess on.

For Robert, playing the marimbas is his passion and teaching is spreading the joy in African music. However, he does not regard the marimba as indigenous South African and says that it would not be the best instrument for the IAM stream. Ayorinde (2018) states that although the marimba is not indigenous South African, its popularity of a “South African marimba musical culture nationally and internationally” could advocate the marimba as a South African national culture. He continues by saying that the marimba has recently threatened the place of some indigenous South African instruments with many youths in the country presupposing this instrument to belong to indigenous culture. Ayorinde further suggests that schools and the tourist sector authenticate the marimba as indigenous South African. He used the example of the marimba bands busking at the Waterfront in Cape Town, which assumed a position of a unique South African musical culture by tourists (Ayorinde, 2018:77). Robert believes that marimbas are a huge source of instant gratification and endorphins:

Playing these instruments requires physical involvement and once they [students] are behind the marimba, they get adrenaline; happy drugs. But as soon as one puts the students in an intellectual pursuit, which generally was not the reason why they ended up playing the marimbas, all that excitement disappears. The instruments that need to be looked at are the bows, traditional vocal, Pedi pipes, some *akadinda* and the *amadinda*. The authentic instruments are very different to Western music; it is non-chromatic. Assessment methods would be tricky as the candidate would have to follow notated music where the very essence of IAM is not notation. It is also uncertain whether it is sustainable in the way the marimba is currently taught, which is by rote or imitation. Marimbas work well in the group aspect; there is mass participation, giving kids a sense of self-discipline, bringing joy and an income stream for people. It is not enough for the solo capacity. It would also be difficult to push the [African] marimbas further than above the equivalent of the classical Grade 5 and 6. The instrument cannot extend students as much as classical [instruments]. It is limited by equipment such as the lack of accidentals.

Robert further stated that “the marimbas can be a good introduction to getting learners to play music in schools. To study music, most universities accept candidates who complied successfully with the national standard and the requirements of the audition”. He also had a learner who wanted to study music but as the learner only played in the marimba band, she had to audition and complete a bridging course in music theory for one year before being accepted for the music course.

Lucas personally enjoys playing the marimba and said that it is good for the members of the marimba band as well:

The students socially do not mix but the moment they walked into the room for a practice, they all have a common shared goal, shared vision and there is unity. The marimba “sounds attractive and that it is a different way to make music; it is accessible and that one does not need to be able to read music. The marimba has versatility – it has melody, can play different chords, harmony and rhythm. A bongo drum, for example, does not have enough ... it does not have a variety of pitch. One would have to be able to do incredible complex rhythms to get into university with only a bongo drum. With the marimba one can create intricacies with two mallets in one hand; this instrument has a scope to reach further than a whole bunch of other instruments.

4.4 Conclusion

By drawing conclusions from the survey, learner questionnaire and the observation with in-depth interviews, this chapter took a closer look at the availability of the marimba instrumentarium, marimba teachers, a marimba syllabus in support of the curriculum, and the view of the marimba as a mainstream instrument. Most of the schools in South Africa that responded to this survey had a marimba band and teachers able to teach. This is, however, not an accurate presentation of the whole of South Africa, as only schools with telecommunication networks and email facilities replied. This study is limited by the usual constraints of sampling while not compromising on scientific rigour.

Both the respondents of the survey and teachers interviewed concurred that the marimba band is solely an extra-mural activity; they are unaware of a syllabus for marimbas and most of them are unaware of the IAM stream in the national curriculum. Deducing from what the interviewed teachers said, it can be concluded that the exclusion of African music is attributed by the lack of qualified or experienced teachers, the lack of a syllabus and the entrenched Western music influence. Apartheid also contributed by excluding music education from a large part of the population.

Further to the observation and interview section in this chapter, it is evident that the teachers are qualified to teach marimbas if selected as a mainstream instrument for instruction Grade 10-12. As he does not have a degree, Marlin is the only teacher that might have to receive some education and training regarding the expectation of the practical level and standards for a learner in Grade 12 Music. In drawing a comparison, one could be an experienced driver of a vehicle, but that does not automatically qualify one as a driving instructor. Having the content knowledge would not make one instinctively a good teacher and having experience in the field without the appropriate tertiary qualification does not mean one cannot teach either. Experience qualifies one to teach. This statement is supported by the DBE (2011:11) which encourages the assistance of IAM practitioners in schools. It is also supported by Potgieter (2006) in 2.4.4 who suggests the help of community members and Thorsén (1997), also in 2.4.4, who acknowledges experience beyond qualification. Most participants of the learner questionnaire said that they would opt for music as a subject if the marimba were offered as the instrument for music practical. Most respondents of the survey and all the teachers interviewed, except for Robert,⁸¹ believe that the marimba can be the gateway instrument for Music, Grade 10-12.

⁸¹ Refer to Robert's answer on page 85.

5. Summary, conclusion and recommendations

5.1 Introduction

The aim of this study was to evaluate whether the marimba can be the practical instrument for the IAM stream for assessment in the Further Education and Training phase Grade 10-12, for South African schools. Shared concerns of South African scholars in Chapter 1 highlighted the lack of inclusiveness of indigenous music in South African schools, articulating the urgent need for intervention in the IAM stream which, hitherto, exists mostly as an unrealized possibility in the curriculum. As a marimba band teacher, I felt that a study evaluating the marimba would benefit music teachers and schools in facilitating the implementation of IAM. The marimba would be ideal as it is currently very popular, and its diatonic layout would be favourable to WAM-orientated teachers. In view of the research question in Chapter 1, four research sub-questions emerged that formed the framework of this study.

5.2 Answering the research sub-questions

How available are marimbas in South African schools?

Chapter 2 looked at the historical aspects of the marimbas in some African countries, and evidence of their existence for hundreds of years on this continent. This chapter further revealed the inclusion of indigenous music in the curriculum of schools in Zambia, Botswana and Zimbabwe, with marimbas as an instrument of instruction. The development of the African marimba in Southern Africa, especially with the school of Kwanongoma College in Bulawayo, Zimbabwe, led to the introduction of marimbas to youth clubs, churches and schools in South Africa just over 30 years ago and they are still very popular. Tracey (2006:12) wrote about the intention of Kwanongoma College to manufacture affordable marimbas. As seen in the responses of the survey in Chapter 4, many schools in South Africa are fortunate to be in possession of a marimba set.

What do Western trained music teachers know about African music and what is the standard approved to teach the marimba?

As indicated in Chapter 2, Hellberg (2014) and Petersen (2009) agree that a major problem is that many music teachers have been and continue to be trained in Western-based approaches to music education. However, as shown in the same chapter, the NCS encourages schools to employ community members who have experience of indigenous music, although to enable this there

might be a concern of extra financial load. Chapter 4 demonstrates that teachers are available to teach the marimba. The survey in this chapter showed that 17% of the respondents are comfortable teaching the marimbas. Some of these marimba music teachers are Western trained in music where others do not even have a qualification in music. This chapter and the analysis of the survey indicate that through the pedagogy of marimba bands and the content knowledge of African concepts, all music teachers are capable of teaching marimbas to an acceptable standard, regardless of their education or musical background.

To what extent does CAPS accommodate IAM and what syllabus is used for the marimba?

Chapter 2 addresses music in the current national curriculum and the challenges implementing the IAM stream in South African schools. Findings of this chapter reveal zero evidence of this stream being implemented, regardless of textbooks by Feenstra *et al.* (2017) and Carver (2012). By studying CAPS for Music, I am in line with Drummond (2014) who concludes that policy makers cover too much content in the last two years of the FET phase with unclear direction, specifically for IAM. The use of language for assessments is also based on Western music examinations (Drummond, 2014:65, 66). The lack of knowledge of South African indigenous systems, instruments and resources directs the school or teacher to opt for one stream only – WAM. This confirms Petersen's (2009) opinion about the bias towards Western music. Music emphasis needs to be placed on suitable training and teaching resources for the effective implementation of the IAM stream. The data collected through the survey and teacher interviews in Chapter 4, confirms the lack of implementation of the IAM stream in the FET phase: both the respondents of survey and the teachers interviewed were unaware of IAM in the national curriculum.

Apart from probably singing songs of an African nature as part of the school's choir repertoire, the marimbas are the closest African phenomenon but featured as an extra-mural activity. Chapter 2 of this study summarizes the lack of resources for the IAM stream: there are no recognized external examinations for indigenous instruments. The CAPS document for music attempts a guideline for IAM in the FET phase; however, it is too broad and unclear with no definite assessment criteria for performance. This makes the practical requirements for IAM overwhelming.

What is the motivation behind the interest from schools and learners in playing marimbas?

As mentioned numerous times in this study, marimbas became popular after Dargie and Tracey introduced these instruments in churches, youth clubs and schools in South Africa more than 30 years ago. To date, marimba bands are still a popular extra-mural activity in South African schools. Most of the respondents of the survey and almost everyone in the teacher interviews recommend the marimba as a suitable instrument for the IAM stream in FET. The learner questionnaire, as discussed in Chapter 4, revealed that more learners would opt for music as a subject in the FET phase should marimbas become more readily available as part of the music subject offering.

5.3 Conclusion

Originally this study set out to investigate how the marimba can be the gateway instrument for the IAM stream in the FET phase. The historical and educational literature of the African marimba in Chapter 2 as well as the popularity of these instruments in South African schools as established in Chapter 4, qualify these instruments to in fact be the link to the IAM stream in the curriculum. However, according to the student's questionnaire and the teachers' interviews, there was never a direct connection to or focus on indigenous African music, but rather the pure enjoyment and benefit of playing these instruments, including in ensembles. African music in its pure form is traditionally not over-thought, as can be contended is often the case with WAM. CAPS contains a wide variety of music from various cultures which leads to an overwhelming and confusing IAM stream. It can therefore be deduced that the primary function of the marimba as gateway instrument is to create a platform for an inclusive practical music instrument in South African schools. This is undoubtably do-able, using African music or any other music categorization, in the promotion of music as a subject (linked or not linked to the IAM stream) and the development of musicianship. The curricula of Zambia, Botswana and Zimbabwe, as seen in Chapter 2, require students to play an indigenous instrument as well as a Western instrument. This is usually fused with the contemporary national music of the country and Western music – South Africa's education can learn from this.

We need conceptual frameworks that will help us to specify educational practices that hereby encourage a more precise research and critical evaluation of cultural diversity in music education programmes and secondly, a dialogue of best practices from those involved in real educational settings (O'Neill, 2009:74).

5.4 Recommendations

This study suggests that the marimba should be the gateway instrument to the IAM stream for grades 10-12, with extension within the DBE possibly aiding its implementation. The problem, underscored by the literature review and data collected for this study, is the lack of resources available. CAPS should choose a narrower approach for its guidelines as currently documented. I therefore would like to suggest the following recommendations to enhance the IAM implementation process:

1. The DBE should readdress the IAM stream in CAPS and identify the indigenous instruments applicable to South Africa. Further to identifying these instruments, the DBE needs to assess which are appropriate according to the resources and teachers available to facilitate the instruments in music programmes in schools. This study suggests that the marimba could be the instrument central to the development of reassessing the IAM stream. The reassessment should also focus on clearer guidelines for the requirements of a practical examination and its assessment criteria for indigenous instruments. For this process, the DBE should appoint curriculum designers who actually teach marimba bands in schools as well as indigenous music experts – tertiary trained or skilled musicians from communities; this would also be a form of creating job opportunities.
2. In the interim, it is recommended that the marimba becomes a mainstream instrument regardless of the choice of stream made by the school or teacher. In other words, if the stream chosen by the school or teacher is WAM, the learners should still be able to opt for the marimba as their main instrument, without the obligation of choosing the IAM stream, due to the lack of resources. The conclusion (5.3) in this section speaks to playing marimba without categorizing the music and regardless of whether it is African or not. This will create a bigger platform and opportunities for music education.
3. As part of professional development in education, workshops should be implemented for appropriate training for music teachers in indigenous African music, and in line with the recommendations of this study, the marimba. Once again, indigenous African music experts or members from a community can be appointed to facilitate these workshops.
4. Tertiary institutes for music should prepare musicians and prospective music teachers for the reality of the curriculum. The NCS for Music should be a document studied in the

tertiary course and not discovered for the first time when the music teacher starts teaching; the pathway of instruction might then naturally result in WAM.

5. As the marimbas are deemed to be affordable instruments, money should be made available to acquire these instruments for schools. Funds should also be made available for resources and facilitators such as music teachers or specialists in African music facilitating.

5.5 Further research

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

- An investigation into the practicality of the IAM stream currently in the FET phase.
- An investigation of the indigenous African instruments applicable to South Africa and its education standards.
- The design of a syllabus for indigenous African instruments in the South African context for external music examinations.
- Documenting marimba pedagogy as a frontrunner of a possible syllabus.

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ADDENDA

ADDENDUM A

	<p>STELLENBOSCH UNIVERSITY</p>
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PARTICIPANT INFORMATION LEAFLET AND ASSENT FORM



TITLE OF THE RESEARCH PROJECT: Marimbas in South African schools: gateway instruments for the indigenous African music curriculum.

RESEARCHER'S NAME(S): Gilmour Gordon

ADDRESS: (work) Elkanah House School, 85 Sunningdale Drive, Sunningdale, 7441
(home) 40 Peach Crescent, Sunningdale, 7441

CONTACT NUMBER: 079 184 1647

What is RESEARCH?

*Research is something we do to find **NEW KNOWLEDGE** about the way things (and people) work. We use research projects or studies to help us find out more about children and teenagers and the things that affect their lives, their schools, their families and their health. We do this to try and make the world a better place!*

What is this research project all about?

In my research, I would like to determine whether it is possible (and even viable) to teach the marimba as an individual instrument for Grade 10-12 Subject Music, like for example the piano. These instruments became so popular in many schools and are such fun to play. Perhaps more school students would be able to take music lessons without having their own instruments at home; this would allow them to take Music as a subject too.

Why have I been invited to take part in this research project?

Your school would be in the possession of a set or two marimbas. Part of this research is to observe the learning and experience of the students that are part of a Marimba activity. You would have been invited if you are a member of a Marimba group or activity.

Who is doing the research?

I am a music teacher working with Marimba groups at Elkanah House School. I enjoy teaching and performing with my groups and thought I should investigate how to integrate the marimba more into the school curriculum. I chose to do my research (Masters Degree) through the University of Stellenbosch.

What will happen to me in this study?

You only need to be yourself during your everyday Marimba activity. I will observe how the teacher teaches, and how you watch and learn. I will, in the group, ask you some probing questions about your time and learning experience. You will not be forced to answer anything. And if you did and would like to retract your answer, it will happen with immediate effect. I will make audio recordings and field notes of my observations (and I will not post it on Facebook).

Can anything bad happen to me?

Nothing bad can possibly happen to you. You might get a splinter in your finger from the mallets for playing enthusiastically 😊.

Can anything good happen to me?

You will definitely contribute (anonymously) to the research of African Music (in this case the Marimba) in schools. The whole idea is to create a platform for music education in which all societies in South African Schools can be part.

Will anyone know I am in the study?

Your participation in the study will be kept confidential, but information about your experience and learning will be given to the study sponsor. I will use pseudonyms (nicknames) instead of real names if applicable.



Who can I talk to about the study? Gilmour Gordon (Investigator), Elkanah House, 85 Sunningdale Drive, Sunningdale, 7441, 079 184 1647, gilmourg@elkanah.co.za
Ms N Mnukwana (Supervisor), Department of Music, Matieland, 7602, 021 808 2335
mnukwana@sun.ac.za

Please talk to your teacher and Principal as well if necessary.

What if I do not want to do this?

You may withdraw at any time and discontinue participation without getting into trouble. If you have questions regarding your rights as a research participant, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

Do you understand this research study and are you willing to take part in it?

YES

NO

Has the researcher answered all your questions?

YES

NO

Do you understand that you can STOP being in the study at any time?

YES

NO

Signature of Child

Date

ADDENDUM B



UNIVERSITEIT • STELLENBOSCH • UNIVERSITY
jou kennisvennoot • your knowledge partner

STELLENBOSCH UNIVERSITY CONSENT TO PARTICIPATE IN RESEARCH

Marimbas in South African schools: gateway instruments for the indigenous African music curriculum

Dear Parent(s)/Guardian(s)

I, Gilmour Gordon, have received approval from the Faculty of Humanities, University of Stellenbosch, to undertake a research project as stated above. Your child's school was selected to participate in this study because I believe that they and their Music teacher's input will have great impact on this research regarding the curriculum.

1. PURPOSE OF THE STUDY

The objectives of this study are:

- To document the historical significance of the marimba as an extra-mural activity in schools in the Cape Peninsula;
- To determine the criteria of assessing the marimba in the indigenous African music Curriculum of the Curriculum Assessment Policy Statement.

2. PROCEDURES

If you volunteer to participate in this study, I would ask your child to do the following things at school:

- To allow me to observe the teacher teaching them during the marimba extra-mural activity. I will be a passive participant who will do audio recordings and take field notes while the teacher and the learners are busy in class.
- To allow me to have a follow up visit and to engage with the teacher and the students, prompting questions.
- To allow me to conduct a semi-structured interview with them regarding their experiences and thoughts about the practice of the marimbas and the indigenous African music (IAM) stream in the curriculum.

3. POTENTIAL RISKS AND DISCOMFORTS

This research should not foresee any reasonable risks or discomforts. I will visit the school at their convenience.

4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

It is my presumption that the research findings will make valuable contributions towards defining the indigenous African music stream as it currently stands in the Curriculum Assessment Policy Statement for Grade 10-12 Music. Through this a platform may be created in which the Education of Music can be inclusive of the different societies in South African schools.

5. PAYMENT FOR PARTICIPATION

The interviews are based on volunteers willing to participate and they will therefore not receive any kind of payment. I hope that taking part in this research would be enriching to the volunteers.

6. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of pseudonyms instead of revealing the school's, teacher's or the student's identity. Audio and visual recordings will not be made public and will be erased on demand or after data is captured. The information obtained from this research will be made available to the school and can be used by the school and teacher to help with the marimba extra-mural activity or the general Music class.

7. PARTICIPATION AND WITHDRAWAL

You and your child can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. The students may also refuse to answer any questions you/they don't want to answer and still remain in the study. The investigator may withdraw them from this research if circumstances arise which warrant doing so by a change of topic or irrelevance.

8. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact:

Gilmour Gordon (Investigator), Elkanah House, 85 Sunningdale Drive, Sunningdale, 7441, 079 184 1647, gilmourg@elkanah.co.za

Ms N Mnukwana (Supervisor), Department of Music, Matieland, 7602, 021 808 2335 mnukwana@sun.ac.za

9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your child's participation in this research study. If you have questions regarding your child's rights as a research participant, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to me by Gilmour Gordon in English/Afrikaans/Xhosa/Other and I am in command of this language or it was satisfactorily translated to me. I was given the opportunity to ask questions and these questions were answered to my satisfaction.

[I hereby consent voluntarily to participate in this study/I hereby consent that the participant may participate in this study.] I have been given a copy of this form.

Name of Child/Participant

Name of Parent/Guardian/Legal Representative (if applicable)

Signature of Parent/Guardian or Legal Representative

Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ *[name of the participant]* and/or *[his/her]* representative _____ *[name of the representative]*. *[He/she]* was encouraged and given ample time to ask me any questions. This conversation was conducted in *[Afrikaans/*English/*Xhosa/*Other]* and *[no translator was used/this conversation was translated into _____ by _____]*.

Signature of Investigator

Date

ADDENDUM C



UNIVERSITEIT • STELLENBOSCH • UNIVERSITY
jou kennisvennoot • your knowledge partner

STELLENBOSCH UNIVERSITY CONSENT TO PARTICIPATE IN RESEARCH

Marimbas in South African schools: gateway instruments for the indigenous African music curriculum

Principal/Institute/Participant

I, Gilmour Gordon, have received approval from the Faculty of Humanities, University of Stellenbosch to undertake a research project as stated above. Your school was selected to be a participant in this study because I believe that the input of the Music teacher will have a great impact on this research regarding the curriculum.

10. PURPOSE OF THE STUDY

The objectives of this study are:

- To document the historical significance of the marimba as an extra-mural activity in schools in the Cape Peninsula;
- To determine the criteria of assessing the marimba in the indigenous African music Curriculum of the Curriculum Assessment Policy Statement.

11. PROCEDURES

If you volunteer to participate in this study, I would ask the teachers and students to do the following things in your environment:

- To allow me to observe the teacher teaching and the students taking part in the marimba extra-mural activity. I will be a passive participant who will do audio recordings and take field notes while the teacher and the learners are busy in class.
- To allow me to have a follow up visit and to engage with the teacher and the students, prompting questions.
- To allow me to conduct a semi-structured interview with the teachers and students regarding their experiences and thoughts about the practice of the marimbas and the indigenous African music (IAM) stream in the curriculum (in their free time; after school hours).

12. POTENTIAL RISKS AND DISCOMFORTS

This research should not foresee any reasonable risks or discomforts. I will visit the school and your class at your convenience.

13. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

It is my presumption that the research findings will make valuable contributions towards defining the indigenous African music stream as it currently stands in the Curriculum Assessment Policy Statement for Grade 10-12 Music. Through this a platform may be created in which the Education of Music can be inclusive of the different societies in South African schools.

14. PAYMENT FOR PARTICIPATION

The interviews are based on volunteers willing to participate and they will therefore not receive any kind of payment. I hope that taking part in this research would be enriching to the volunteers and school.

15. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of pseudonyms instead of revealing the school's, teacher's or the student's identity. Audio and visual recordings will not be made public and will be erased on demand and after data is captured. The information obtained from this research will be made available to your school and can be used by the school and teacher to help with the marimba extra-mural activity or the general Music class.

16. PARTICIPATION AND WITHDRAWAL

You can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. The teachers may also refuse to answer any questions they don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so by a change of topic or irrelevance.

17. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact:

Gilmour Gordon (Investigator), Elkanah House, 85 Sunningdale Drive, Sunningdale, 7441, 079 184 1647, gilmourg@elkanah.co.za

Ms N Mnukwana (Supervisor), Department of Music, Matieland, 7602, 021 808 2335 mnukwana@sun.ac.za

18. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to me by Gilmour Gordon in English/Afrikaans/Xhosa/Other and I am in command of this language or it was satisfactorily translated to me. I was given the opportunity to ask questions and these questions were answered to my satisfaction.

[I hereby consent voluntarily to participate in this study/I hereby consent that the participant may participate in this study.] I have been given a copy of this form.

Name of Participant/Principal

Name of Legal Representative (if applicable)

Signature of Principal/Participant or Legal Representative

Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ *[name of the participant]* and/or *[his/her]* representative _____ *[name of the representative]*. *[He/she]* was encouraged and given ample time to ask me any questions. This conversation was conducted in *[Afrikaans/*English/*Xhosa/*Other]* and *[no translator was used/this conversation was translated into _____ by _____]*.

Signature of Investigator

Date

ADDENDUM D



UNIVERSITEIT • STELLENBOSCH • UNIVERSITY
jou kennisvennoot • your knowledge partner

STELLENBOSCH UNIVERSITY CONSENT TO PARTICIPATE IN RESEARCH

Marimbas in South African schools: gateway instruments for the indigenous African music curriculum

Music Teacher/Participant

I, Gilmour Gordon, have received approval from the Faculty of Humanities, University of Stellenbosch to undertake a research project as stated above. You were selected as a participant in this study because I believe that your input as Music teacher will have great impact on this research regarding the curriculum.

19. PURPOSE OF THE STUDY

The objectives of this study are:

- To document the historical significance of the marimba as an extra-mural activity in schools in the Cape Peninsula;
- To determine the criteria of assessing the marimba in the indigenous African music Curriculum of the Curriculum Assessment Policy Statement.

20. PROCEDURES

If you volunteer to participate in this study, I would ask you to do the following things in your environment:

- To allow me to observe you teaching and the students taking part in your marimba extra-mural activity. I will be a passive participant who will do audio recordings and take field notes while the teacher and the learners are busy in class.
- To allow me having a follow up visit and to engage with you and the students, prompting questions.
- To allow me to conduct a semi-structured interview with you regarding your experiences and thoughts about the practice of the marimbas and the indigenous African music (IAM) stream in the curriculum (in your free time).

21. POTENTIAL RISKS AND DISCOMFORTS

This research should not foresee any reasonable risks or discomforts. I will visit the school and your class at your convenience.

22. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

It is my presumption that the research findings will make valuable contributions towards defining the indigenous African music stream as it currently stands in the Curriculum Assessment Policy Statement for Grade 10-12 Music. Through this a platform may be created in which the Education of Music can be inclusive of the different societies in South African schools.

23. PAYMENT FOR PARTICIPATION

The interviews are based on volunteers willing to participate and they will therefore not receive any kind of payment. I hope that taking part in this research would be enriching to the volunteers.

24. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of pseudonyms instead of revealing the school's, teacher's or the student's identity. Audio and visual recordings will not be made public and will be erased on demand or after data is captured. The information obtained from this research will be made available to your school and can be used by the school and teacher to help with the marimba extra-mural activity or the general Music class.

25. PARTICIPATION AND WITHDRAWAL

You can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so by a change of topic or irrelevance.

26. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact:

Gilmour Gordon (Investigator), Elkanah House, 85 Sunningdale Drive, Sunningdale, 7441, 079 184 1647, gilmourg@elkanah.co.za

Ms N Mnukwana (Supervisor), Department of Music, Matieland, 7602, 021 808 2335 mnukwana@sun.ac.za

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SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to me by Gilmour Gordon in English/Afrikaans/Xhosa/Other and I am in command of this language or it was satisfactorily translated to me. I was given the opportunity to ask questions and these questions were answered to my satisfaction.

[I hereby consent voluntarily to participate in this study/I hereby consent that the participant may participate in this study.] I have been given a copy of this form.

Name of Teacher/Participant

Name of Legal Representative (if applicable)

Signature of Teacher/Participant or Legal Representative

Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ *[name of the participant]* and/or *[his/her]* representative _____ *[name of the representative]*. *[He/she]* was encouraged and given ample time to ask me any questions. This conversation was conducted in *[Afrikaans/*English/*Xhosa/*Other]* and *[no translator was used/this conversation was translated into _____ by _____]*.

Signature of Investigator

Date

ADDENDUM E



Directorate: Research

Audrey.wyngaard@westerncape.gov.za
Tel: +27 021 467 9272
Fax: 0865902282
Private Bag x9114, Cape Town, 8000
www.wced.wcape.gov.za

REFERENCE: 20160629 –1909
ENQUIRIES: Dr A T Wyngaard

Mr Gilmour Gordon
40 Peach Tree Crescent
~~Suppingdale~~
~~Tableview~~
7441

Dear Mr Gilmour Gordon

RESEARCH PROPOSAL: AN INVESTIGATION OF HOW THE AFRICAN MARIMBA CAN BE A GATEWAY INSTRUMENT OF THE INDIGENOUS AFRICAN MUSIC STREAM FOR THE CURRICULUM ASSESSMENT POLICY STATEMENT GRADES 10 – 12 MUSIC

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **23 January 2017 till 30 September 2017**
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Dr A.T Wyngaard at the contact numbers above quoting the reference number?
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

**The Director: Research Services
Western Cape Education Department
Private Bag X9114
CAPE TOWN
8000**

We wish you success in your research.

Kind regards.
Signed: Dr Audrey T Wyngaard
Directorate: Research
DATE: 07 November 2016

Lower Parliament Street, Cape Town, 8001
tel: +27 21 467 9272 fax: 0865902282
Safe Schools: 0800 45 46 47

Private Bag X9114, Cape Town, 8000
Employment and salary enquiries: 0861 92 33 22
www.westerncape.gov.za

ADDENDUM F

35 of about 55

Indigenous Music Stream in Caps (NCS)

Inbox

Gilmour Gordon <gilmourg@elkanah.co.za>

to bcc: suiderlig, bcc: stirring, bcc: Isroos, bcc: admin, bcc: info, bcc: johann.smal, bcc: arlene.emil, bcc: rverster, bcc: vandermerwejoan, bcc: bbekker, bcc: dunn, bcc: erasmus

1 Jul 2016, 13:54

Dear Music HOD/Teacher, Headmaster/Principal, Secretary/Admin Support, HOD Culture/Creative Arts Teacher and any representative.
Geagte Musiekhoof/onderwyser, Skoolhoof, Sekreteresse of Sekretaris / Administrasie beampte, Kultuurhoof en enigeander verteenwoordiger.

I am a teacher at Elkanah House School in Tableview, Cape Town and I have received approval from the Faculty of Humanities, University of Stellenbosch to undertake a research project entitled

*An investigation of how the African **Marimba** can be a gateway instrument of the Indigenous African Music stream for the Curriculum Assessment Policy Statement Grades 10-12 Music.*

Please would you be so kind to fill out the **survey** at this link <http://goo.gl/forms/speSVJPDxb> contributing to my research? This **survey** will help me to determine and document the significance of the African **Marimba** as an extra-mural activity in schools. This **survey** is intended for music teachers, but if no music teacher is available or employed, any of the persons addressed above may complete the **survey**.

This **survey** should not take more than 3 minutes of your time to complete.

The field for requiring the school's name is just to eliminate duplicate replies for recording purposes. There are no risks involved and the school or institute will not be mentioned in my thesis.

Thank you for filling out my **survey**.

For any information, please do not hesitate to contact me, my study leader Ms N Mnukwana (mnukwana@sun.ac.za) or the postgraduate programme co-ordinator, Dr Hilda Roos (roosh@sun.ac.za) at Stellenbosch University on 021 808 2597.

Click on this link <http://goo.gl/forms/speSVJPDxb> for the **survey**.

Kind regards/Vriendelike groete

Gilmour Gordon
 (+27) 79 1841647
gilmourg@elkanah.co.za

GILMOUR GORDON

Tel: +27 21 554 8640 • Fax: +27 21 554 8641 • gilmourg@elkanah.co.za
 PO Box 50479, WEST BEACH, 7449 - 85 SUNNINGDALE DRIVE,
 SUNNINGDALE, TABLE VIEW, 7441

Please consider the environment before printing this email

62 responses



Accepting responses ☒

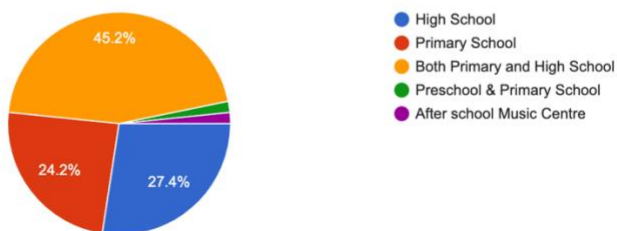
Summary

Question

Individual

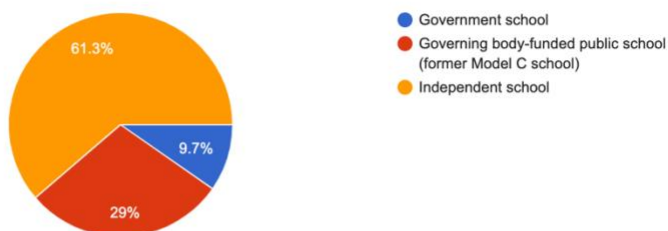
Type of institute

62 responses



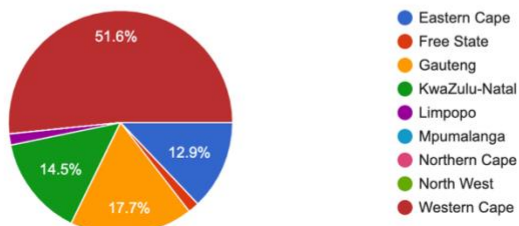
Type of School

62 responses



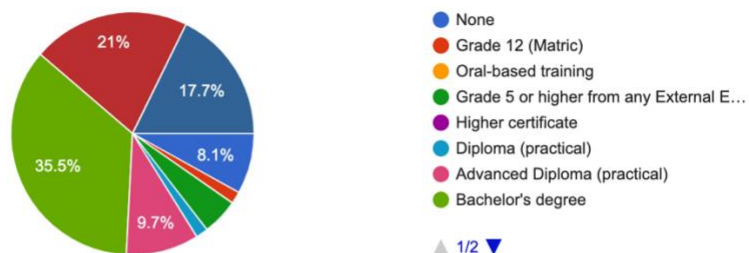
In which province do you teach?

62 responses



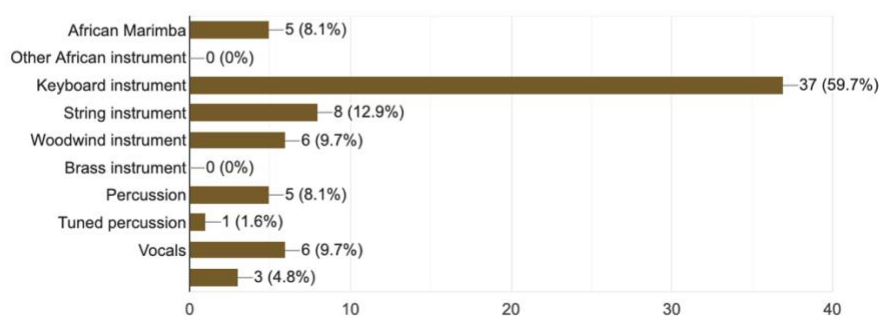
Your highest qualification or field of study (Music)

62 responses



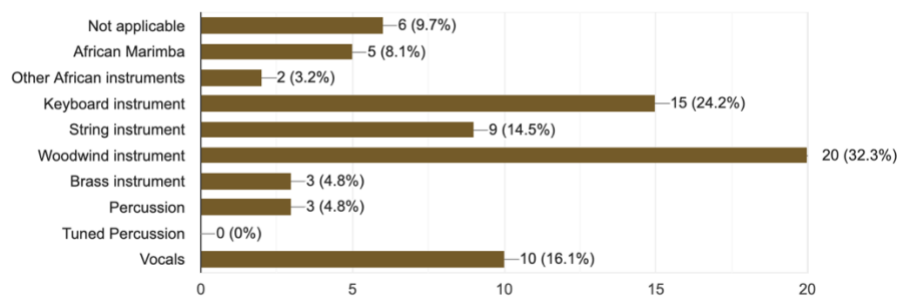
Teacher's primary instrument

62 responses



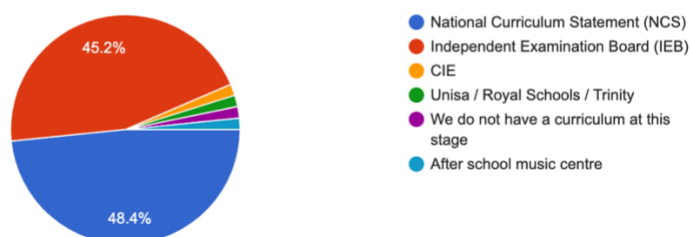
Teacher's secondary instrument

62 responses



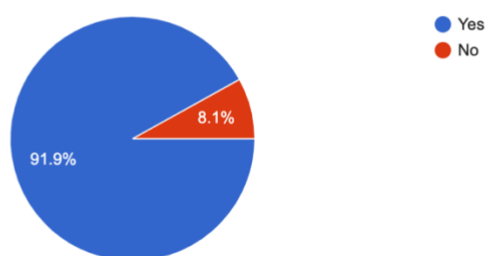
School Curriculum

62 responses



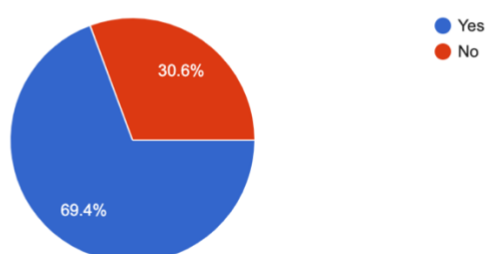
Does the school offer instrumental lessons?

62 responses



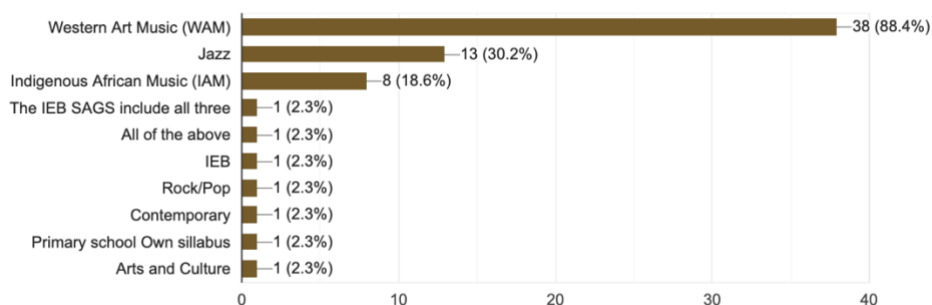
Does the school offer Music as a subject?

62 responses



Select the option(s) that are applicable regarding the curriculum for Music at your school.

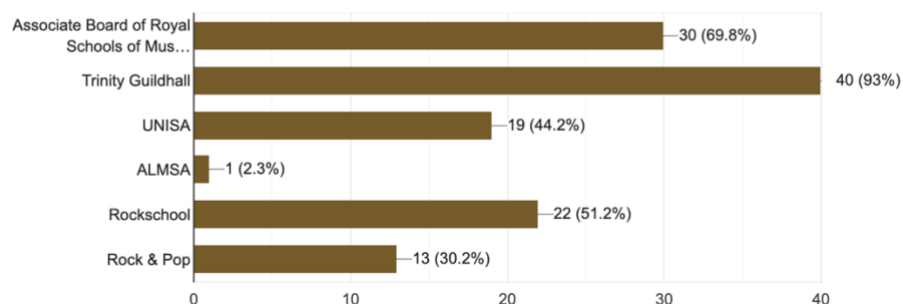
43 responses



Which of the Accredited External Music Examination Board have your students entered before and are currently associated with?

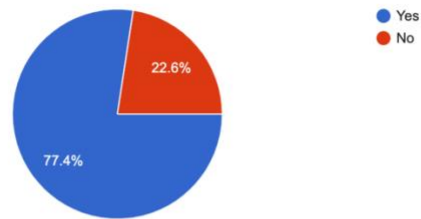


43 responses



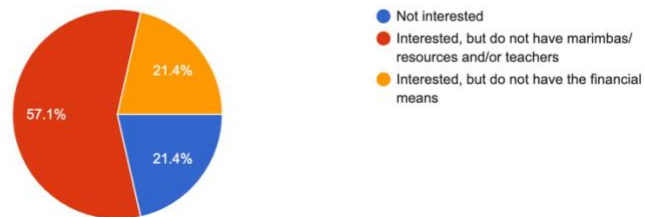
Do you have an African Marimba Band at school?

62 responses



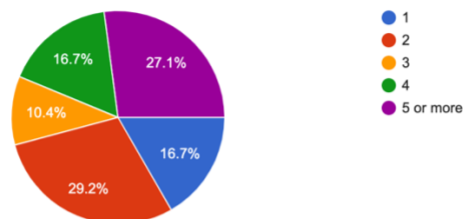
Should you NOT have a Marimba Band, please supply the reason.

14 responses



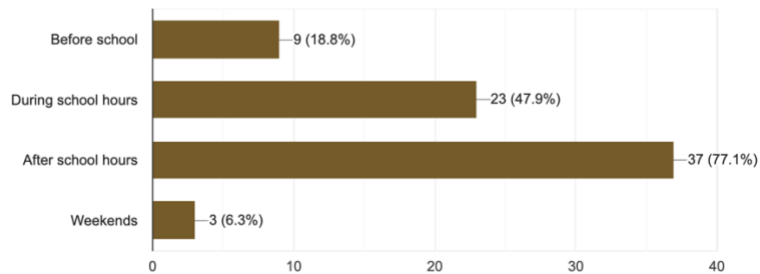
How many African Marimba Bands does the school have?

48 responses



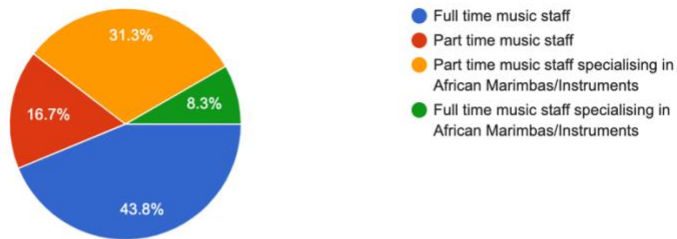
Practice times for the African Marimba Band

48 responses



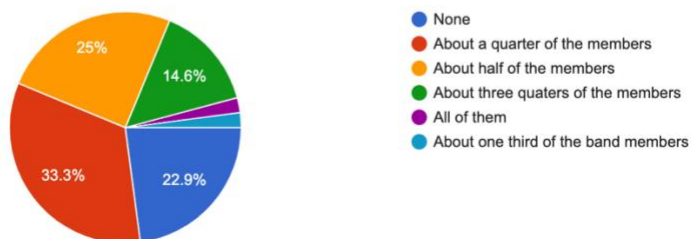
Who are the teachers facilitating these extra-murals?

48 responses



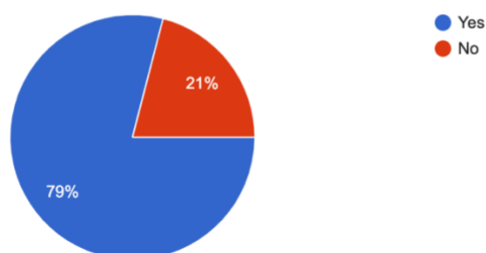
How many of the band members get individual instrumental lessons?

48 responses



In your opinion, could the African Marimba be taught and assessed as an individual instrument in schools in Grade 10 - 12.

62 responses



ADDENDUM G

Learner questionnaire

This questionnaire will be completed by the learners after a 20-minute video recording of a marimba practice. In this practice, the teacher will teach them a new song.

1. Name of School/Institute/Project

2. Type of school/Institute:

i) Government school

ii) Governing body-funded public school (former Model-C school)

iii) Independent school

iv) Other _____

3. Gender (*tick box*)

Girl ☐

Boy ☐

1. What is your name? (*will not be published*)

2. Town/City _____

Suburb _____

3. School Grade: Grade 7 ☐ Grade 8 ☐ Grade 9 ☐ Grade 10 ☐

Grade 11 ☐ Grade 12 ☐

4. Age _____

5. Do you play another instrument than the marimba?

☐

YES

☐

NO

(*if NO, skip to question 8*)

If Yes, Which instrument(s) _____

6. Are your lessons at/through: (*tick box*)

School

☐

External music institute

☐

Private

☐

(*If private, skip to question 8*)

7. Are your instrumental lessons at school: *(tick box)*

During other subjects/lessons ☐

Before breaks ☐

Before school ☐

After school ☐

Other: _____

8. Do you like playing in the marimba band?

☐ YES

☐ NO

9. **Why do** you like it OR **Why don't** you like it?

10. How long have you been in the marimba band?

11. How did you get to be in the marimba band?

12. *(This question is for students that do not play a western instrument)* If the marimba is offered as an instrument, would you take lessons and consider taking Music as a subject (in Grade 10)?

YES ☐

NO ☐

MAYBE ☐

13. *(This question is for students in Grade 10 and higher that play a western instrument).* Do you take Music as a subject?

YES ☐

NO ☐

ADDENDUM H

Interview questions

My interview method will be semi-structured with questions that are thematic where the interviewer is allowed to have follow up questions for clarification.

1. What is your name?
2. Where do you live?
3. How old are you?
4. What are your qualifications?
5. How long have you been a music teacher?
6. What instrument(s) do you play?
7. Which instruments do you teach?
8. Which external (Trinity, Royal schools, etc.) syllabi do you use?
9. Which grades do you teach?
10. Are you aware of the three different music streams (WAM, Jazz, IAM) in the curriculum? *(At this point have a discussion about the three genres and determine what the teacher and school deviates to).*
11. Why in your opinion is (are) the other stream(s) excluded?
12. Do all the streams prepare a candidate for tertiary music education? Please explain.
13. How is it that you have marimbas at your school? What was the influence/What made the school get them?
14. Do you have prior experience with marimbas or any African instruments?
15. Do you enjoy playing the marimbas yourself?
16. Do you teach a marimba band or do you give individual marimba lessons?
17. Are these lessons or band an extra-mural or part of the school's curriculum?
18. Do you enjoy teaching the marimbas?
19. When in a school day do you practise? Why that time?
20. How do you teach the marimba band? What are your methods? Material?

21. How were the members of the band recruited?
22. Please share your aims/projects/performances/events with this/these band/s?
23. Do you assess your group?
24. What criteria do you use to assess them?
25. Do you enter them for eisteddfods/competitions?
26. What indigenous instrument would you recommend/use for the IAM stream.
27. And why?
28. If you were a curriculum designer, how would you incorporate the marimba in the curriculum?
29. Do you think that students would take Music as a subject if they could play the marimba and opt for the IAM stream?