

**Indigenous and Traditional Musics in the School Classroom: A re-evaluation
of the South African Indigenous African Music (IAM) curriculum**

by

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ABSTRACT

Musical ideals set by European standards and values, entrenched through colonial oppression and promoted by the continued veneration of Western culture need to be re-evaluated. Despite the intention of the ANC government, through the Department of Basic Education's Curriculum and Assessment Policy Statement music curricula, to integrate Indigenous Knowledge and musics into the South African classroom, evidence shows that opportunities to do so are not seized.

With reference to the proclaimed values of an African sensibility in the model of the South African music education curriculum, the history of its development and the current pedagogical movement towards transformation in the production of knowledge and the inclusion of Indigenous Knowledge (IK), this thesis questions why teachers in government schools in South Africa are not executing the Indigenous African Music (IAM) syllabus in the CAPS FET music curriculum. Taking the history of music education and the development of curriculum models and frameworks into account, it interrogates what strategies could improve the application of the current music curriculum in government schools in South Africa. These questions are addressed in the thesis by way of a discussion of the music curriculum and what its praxis in the classroom reveals about its efficacy, through observations and personal experiences, the observations of teachers and student teachers, a comparison with the experience in Zimbabwe, and an analysis of the music curriculum as it is currently devised and implemented.

Straddling three methodological approaches, namely the ethnographic, the autoethnographic and the action research approach this study finds that the CAPS FET music curriculum does provide realistic opportunities to engage with African Indigenous and traditional music. This, however, is dependent upon the training of the teacher, facilities available in the classroom and the prior knowledge of the learner. A fundamental flaw of this curriculum is the approach to practical assessment of Indigenous and traditional African musics and the lack of assessment criteria and practical guidelines. In addition, the findings suggest that the fault regarding implementation of the curriculum lies in the training of

students (who become teachers) at tertiary level, where an integrated approach to skills development regarding Indigenous African music is suggested.

KEY WORDS

South Africa; Curriculum; Indigenous music; traditional music; Department of Education; Department of Basic Education; Curriculum and Assessment Policy Statement (CAPS); teacher-training; B.Mus.; PGCE; transformation; value; integration.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	i
ABSTRACT	ii
TABLE OF CONTENTS	iv
LIST OF FIGURES	ix
LIST OF ADDENDA	x
ACRONYMS	xi
CHAPTER 1 - Introduction	1
Research question.....	6
Chapter summary	9
Use of terminology	10
Delimitations of this study	12
Conclusion.....	13
CHAPTER 2 - Literature Review, Theoretical Framework and Methodology	14
Introduction	14
The history of formal music education in South Africa	14
Multiculturalism vs. Africanism	17
The contextualised African music perspective	20
Theoretical analysis of African music.....	21
The value of African music education in South Africa	22
New teaching approaches	26
Teaching and learning multiple musics in one classroom	28
Understanding the curriculum.....	31
Curriculum research specific to music	32
Technauriture.....	33
Linking primary, secondary and tertiary education.....	34

Music education methodologies	35
Emic and etic approaches: insider-outsider methodology	37
Curriculum and analysis methodology and data collection	39
Conclusion.....	45
CHAPTER 3 - Curriculum Reform and Syllabus Development	46
Reformation, transformation and the rebirthing of music education	46
Understanding curricula	47
Understanding the components of the curriculum	48
Components of the prescriptive curriculum	49
South African Curricular policy.....	49
The written curriculum.....	51
The supported curriculum	51
The taught curriculum	53
The tested curriculum	54
The hidden curriculum	54
The recommended curriculum.....	55
The learned curriculum	55
Curricular goals	56
Delineations of study	58
Analysing a curriculum as a means to curriculum reform.....	59
History of curriculum development since the 1980s in transforming South Africa	59
Apartheid curriculum.....	60
Reform in curriculum development in post-apartheid South Africa	61
Curriculum 2005.....	63
Reforming the new curriculum	65
The Revised National Curriculum Statement (RNCS) for GET.....	68
National Curriculum Statement (NCS) for FET	69
Curriculum and Assessment Policy Statement (CAPS)	71
Conclusion.....	71

CHAPTER 4 - CAPS Curriculum Analysis	73
Introduction	73
Foundation Phase – introduction to the CAPS Life Skills document	77
Analysis	78
Grade R	79
Grade 1	79
Grade 2	80
Grade 3	82
Foundation Phase findings	83
Intermediate Phase – introduction to the CAPS Life Skills document.....	85
Analysis.....	86
Grade 4	86
Grade 5	87
Grade 6	89
Time constraints	90
Intermediate Phase findings.....	91
Senior Phase – introduction to the CAPS Creative Arts document	92
Analysis	95
Grade 7	96
Grade 8	96
Grade 9	98
Senior Phase findings	102
FET Phase – introduction to the FET Music CAPS document	103
Outcomes	104
Broad topics.....	106
Analysis.....	107
Music performance and improvisation	107
Proposed solutions	109
Learning a second instrument.....	113
FET music performance and improvisation findings	114
Music literacy.....	115
Grade 10	115

Grade 11	116
Grade 12	117
FET music literacy findings	120
General music knowledge and analysis	121
Grade 10	121
Grade 11	123
Grade 12	125
FET general music knowledge and analysis findings	129
Conclusion.....	130
CHAPTER 5 A Re-contextualised Partnership.....	132
Introduction	132
Generalist teachers and arts in the classroom	132
ILAM’s African music codification and textbook project.....	133
Workshop questionnaires.....	134
DBE teacher-training and support	139
University support and resources.....	141
Foundation Phase “maths-through-music” pilot project	142
Content-gap certificate	142
Teacher resources.....	143
<i>Umculo Wam – Iklasi Yam/My Music – My Classroom.....</i>	<i>144</i>
Listen and Learn- Music Made Easy	144
Understanding African Music	145
The Drum Café’s Traditional Music of South Africa.....	145
Music Grade 10-12	146
Teacher qualifications.....	146
FP and IP music training.....	149
B.Mus. curricula	150
University of Cape Town (UCT)	151
University of KwaZulu-Natal, Durban (UKZN).....	152
Rhodes University, Grahamstown (RU)	154

North-West University, Potchefstroom (NWU)	155
Midlands State University (Gweru), Zimbabwe (MSU).....	156
<i>Ubuntu</i> -music degree	157
Conclusion.....	157
CHAPTER 6 Findings, Recommendations and Conclusion	160
Summary of findings	160
The value of African music education in the South African classroom	160
Curriculum findings.....	161
Findings on the history of post-colonial curriculum development in South Africa	162
CAPS music content analysis.....	163
Foundation Phase and Intermediate Phase.....	163
Senior Phase.....	163
FET Phase	164
Analysis overview.....	164
Summary of findings of the intentional curriculum.....	165
Teacher-training	166
Recommendations	167
Developing an epistemic community.....	167
Resource development	168
Student-teacher training within PGCE courses.....	169
Existing teacher (re-) training.....	169
B.Mus. course outlines.....	169
Suggestions for further research	170
Conclusion.....	171
Bibliography.....	172

LIST OF FIGURES

Figure 1 - The tri-perspective analysis tool flowchart	41
Figure 2 - Curriculum flowchart	49
Figure 3 - Delineations of study	58
Figure 4 - Template of tri-perspective analysis tool	77
Figure 5 - Foundation Phase free play activities.....	78
Figure 6 - Percussion ensemble score	81
Figure 7 - Tri-perspective analysis tool of the Foundation Phase	84
Figure 8 - Weekly time-table at Great-Dyke Primary School	85
Figure 9 - Grade 4 and 5 list of ritual and ritual-related dances	88
Figure 10 - Grade 6 Zimbabwean Music Syllabus example	90
Figure 11 - Tri-perspective analysis tool of the IP music section of the Life Skills	92
Figure 12 - Minimum facilities needed for Creative Arts subjects CAPS document.....	94
Figure 13 - Tri-perspective analysis tool of Creative Arts SP CAPS document	103
Figure 14 - Number of Eastern Cape schools which give music as a subject	103
Figure 15 - Number of learners who studied music as a subject in the Eastern Cape ...	104
Figure 16 - Content topics for Music FET.....	106
Figure 17 - Tri-perspective analysis tool of music performance and improvisation	115
Figure 18 - Example of FET Music content as it is presented in the CAPS document	118
Figure 19 - Tri-perspective analysis tool of music literacy.....	121
Figure 20 - Comparison of content in the FET Music CAPS document.....	122
Figure 21 - Tri-perspective analysis tool of general music knowledge and analysis.....	129
Figure 22 - CAPS Music curricula analysis chart	130

LIST OF ADDENDA

ADDENDUM #1 - Grade R Life Skills music content	195
ADDENDUM #2 - Grade 1 Life Skills music content	196
ADDENDUM #3 - Grade 2 Life Skills music content	197
ADDENDUM #4 - Grade 3 Life Skills music content	198
ADDENDUM #5 - Grade 4 Life Skills music content	199
ADDENDUM #6 - Grade 5 Life Skills music content	201
ADDENDUM #7 - Grade 6 Life Skills music content	203
ADDENDUM #8 - Grade 7 Creative Arts music content.....	205
ADDENDUM #9 - Grade 8 Creative Arts music content.....	206
ADDENDUM #10 - Grade 9 Creative Arts music content.....	207
ADDENDUM #11 - Grade 10 IAM section of CAPS FET music syllabus	208
ADDENDUM #12 - Grade 11 IAM section of CAPS FET music syllabus	212
ADDENDUM # 13 - Grade 12 IAM section of CAPS FET music syllabus	216
ADDENDUM #14 - Indigenous African instrument examination proposal: UNISA	220
ADDENDUM #15 - MSU <i>Mbira</i> Assessment Form	223
ADDENDUM #16 - Proposed IAM performance assessment rubric	224
ADDENDUM #17 - First year Theory of African Music course: UCT	226
ADDENDUM #18 - BMM Hons degree outline, MSU, Zimbabwe	232

ACRONYMS

ABRSM	Associated Board of the Royal Schools of Music
APS	Admission Point Score
ANC	African National Congress
B.ED.	Bachelor of Education
BMM	Bachelor of Music and Musicology
B.MUS.	Bachelor of Music
CA	Creative Arts
CAPS	Curriculum and Assessment Policy Statement
CASS	Continuous Assessment
CDP	Continuing professional development programme
C2005	Curriculum 2005
DoE	Department of Education
DBE	Department of Basic Education
DHET	Department of Higher Education and Training
EC	Eastern Cape
EMIS	Education Management Information Systems
ERS	Education Renewal Strategy
FET	Further Education & Training
FP	Foundation Phase
GET	General Education & Training
GMK	General Music Knowledge
GNU	Government of National Unity
IAM	Indigenous African Music
IK	Indigenous Knowledge
ILAM	International Library of African Music
IP	Intermediate Phase
MSU	Midlands State University
NAC	National Arts Council
NCS	National Curriculum Statement
NETIEM	Network for the Promotion of Intercultural Education through Music
NMMU	Nelson Mandela Metropolitan University
NQF	National Qualifications Framework
NWU	North West University
OBE	Outcomes Based Education
O-Levels	Ordinary Levels
PASMAE	Pan African Society for Musical Arts Education
PGCE	Post Graduate Certificate in Education

RNCS	Revised national Curriculum Statement
RU	Rhodes University
SA	South Africa
SAMES	South African Music Education Society
SAQA	South African Qualifications Authority
SCTM	Seven Continuum Transmission Model
SP	Senior Phase
SUN	Stellenbosch University
UCT	University of Cape Town
UKZN	University of KwaZulu-Natal
UNISA	University of South Africa
UP	University of Pretoria
VGHS	Victoria Girls' High School (Grahamstown)
WAM	Western Art Music

CHAPTER 1

Introduction

For all who may have the privilege of studying African music, it can serve to further enlighten them on who they are as South Africans and who others are in relation to them. This is the essence of the African philosophy known as *Ubuntu*¹ (Petersen 2015: v).

Music education in South African government schools is at a turning point. Most schools do not offer music as an examination subject in Grade 12 and although music is prescribed in the lower grades, it is often neglected. The colonial past and globalisation have had a destructive impact on the development of culturally specific music education in this country and Africa in general (Ng'andu 2009: 1). The debate on the teaching of African music in South African schools has raged unabated for decades (Omibiyi 1971; Erlmann 1986; Oehrle 1995; Nzewi 2002; Carver 2002; Herbst 2007) and yet, despite leadership that promotes an essentialised notion of African culture, the new Curriculum and Assessment Policy Statement² (CAPS) (Department of Basic Education³ 2012) fails to effectively incorporate South African traditional and Indigenous musics. In fact, the policy and syllabi implemented in the last two years have reduced access to South African music content.

South African music education, in its current, Western-based incarnation, is perceived as elitist⁴ (Hauptfleisch 1993; Jacobs 1996 & 2010) and therefore unimportant within the greater education crisis that leaves many South African children without the ability to read and write. Past curricula have negatively impacted the teaching of music. Sgaty, in Lucia (1986), from the former University of the Transkei, made this observation about music education practices in South Africa, "By the time the black child reaches the age of five, he is a fully capable musician. The present school method knocks his potential out of him" (Lucia 1986: 197-198).

¹ The term *Ubuntu* refers to the notion of human kindness or compassion or humanity.

² Hereafter referred to as CAPS.

³ Hereafter referred to as DBE.

⁴ The HSRC project *Effective Music Education in South Africa*, published in 1993, cited the "perceived elitist nature" of music education and syllabi as a matter of concern, and criticised approaches which are often "too-Western orientated and irrelevant to a large proportion of the student population" (Hauptfleisch 1993: 2).

In 2016 the government syllabus is based almost entirely on Western theory and music practice with only feeble attempts to incorporate African musical practices into the senior music curriculum.

It is my intention to determine how Indigenous⁵ South African musics may be regenerated in the South African classroom. In this regard, I am motivated by N'gandu (2009: 6), who observes that,

In order for musical arts education in Africa to reflect a sense of cultural identity, it is of utmost importance that an educational philosophy that acknowledges its African roots, as they are embedded in Indigenous teaching practices, should form the backbone of musical arts education south of the Sahara.

The challenge is in a perception among many that African music is inferior to Western music and this perception informs the hypothesis of this thesis. Like Feenstra (2015) I believe that South African Indigenous musics are undervalued because university B.Mus. degrees do not cover all the content prescribed by the CAPS music documents and teachers are therefore not in a position to confidently teach Indigenous African music in high school. Leal (2014: 4) writes, "...in order for anything to change at secondary school level, change first needs to occur at tertiary level. Music teachers emerge from higher education, therefore whatever they learn at university informs what they teach." Tertiary education informs basic education, which, in turn, feeds back into tertiary education. Thus, a cycle develops. In the case of music education, I believe, through my own experience and the interrogation of others, that a lack of transformation with regard to attitudes towards African Indigenous and traditional music perpetuates this cycle, and devalues opportunities presented within the current music curricula to engage with this content.

⁵ I purposefully capitalise the "W" in Western when referring to Western music and the "I" in Indigenous when referring to Indigenous musics in order to highlight my perception that no one style of music is more important than another.

Indigenous Knowledge (IK)⁶ content is prescribed in the music curriculum, but higher education institutions, which train our teachers and musicians, are either not aware of the content or do not value it themselves. In addition, there are very few resource materials that can inform African performance practice and theory in schools and there is little or no provision for this being made by the South African DBE or universities at large.

Teachers in Foundation Phase grades are given scant musical guidance within the curriculum and content on Indigenous music is not specifically prescribed. When it is introduced as a legitimate subject later in Grade 10, it is generically presented and theoretically ungrounded making it difficult for many South African teachers to relate to it (FET Music Workshop questionnaire 20/06/2014). The DBE Indigenous African Music⁷ (IAM) syllabus does not inspire confidence and due to this the African music syllabus is being taught at very few schools that offer music as a subject in the Eastern Cape in South Africa, the area of focus of this study. The curriculum advisors and practical music examiners in the Grahamstown area in the Eastern Cape report that those schools that do attempt to teach the IAM syllabus do so by default. A large number of learners in the music class, little or no access to Western musical instruments, poor content resources and little departmental support have led to teachers choosing the IAM syllabus because it is perceived as easier than the other music syllabi presented (*Ibid*). This perception informs the point of entry for this research.

One of the most important research aims was to analyse and obtain comment from interested parties on the new South African CAPS FET Music curriculum (DBE 2011), looking particularly at the integration of Indigenous and traditional southern African musics into the syllabus. In this document interaction with the arts in general has diminished because of the need to focus on subjects such as Numeracy and Literacy. Arts and Culture, the school subject that presented the four arts methods, namely visual art; music; drama and dance as an integrated

⁶ Indigenous Knowledge (hereafter referred to as IK) is knowledge that is unique to a given culture or society (Mosimege 2005: 2). Often referred to as “traditional” or “local”, it is “an all-inclusive knowledge that covers technologies and practices that have been and are still used by indigenous and local people for existence, survival and adaptation in a variety of environments” (Onwu *et.al* 2004: 2). Like culture, it is not static and is influenced by changes in internal and external factors.

⁷ Hereafter referred to as IAM.

whole, was revised when CAPS was implemented for Grades 4 to 6 in 2013 and for Grades 7 to 9 in 2014. This was the subject where the intention was to have children learn about one another's cultures, languages, oral literatures and traditions through the arts, including music. The new subject, Creative Arts, now prescribes that Senior Phase schools choose only two of the four umbrella art forms.

Based on this reality, it is unlikely that government schools will have the facilities, infrastructure, staffing and budget to choose music or visual arts as their two selected subjects. The reason for this is that the Creative Arts curriculum prescribes specialised teachers and expensive equipment, including music instruments and art supplies (DBE CAPS Creative Arts Senior Phase 2011). In addition, music is taught from a Western perspective and the ideals that schools have to work towards are all based on elitist, Eurocentric ideas of music-making. Jacobs (2010: 34) writes extensively on the inculcated Western perception that music can only be attempted by "talented" learners. This label, contrary to the musical ideals promoted by an African perception of music-making, was entrenched by the fact that during the apartheid era there was "the perception that black students did not need an education in the arts, thus giving the subject a racist slur, as well as its elitist label" (*Ibid.*).

It is my experience that demonstrates how this perception can be changed. Schools need to actively promote the arts (Jacobs 2010: 219; de Villiers 2013: 20-21) and through intervention at an early age, willing and trained teachers can remind students of the ethos of African music which is about participation, not perfection. Chernoff (1979: 23) concurs by writing, "without participation there is no meaning" while Oerhle (1991: 163) states that music making in South Africa is "... part of life and life is about music." When I taught at Victoria Girls' High School in Grahamstown, a former whites-only and therefore highly resourced school, music was offered as a subject from Grade 10 as was prescribed in the curriculum at the time. We had access to Western musical instruments and excellent resources in order to teach the Western based syllabus. There were few learners, however, that took music as a subject due to the perception, promoted by the teachers and music establishment, that music was only to be continued if the individual was "talented" or could play a Western instrument at a certain level of proficiency. When we decided to change this policy in 2011, allowing any learner the opportunity to take music as a subject using the voice and southern African marimbas as

entry-level instruments, numbers soared, the music standards improved and the musical morale of the school was elevated. To date, Victoria Girls' High School has one the largest music schools in the Eastern Cape where over 20 students complete Grade 12 with music as a subject annually. What is interesting to me is that throughout this process, there were certain students who were more competent than others, showing more "talent". However, their less-proficient colleagues, who played with them in ensembles, enjoyed the subject as much and arguably, passed the examinations with better marks than they would have in other, less practical subjects. Thus, Blacking's (1973: 8) remark, when he writes, "Must the majority be made 'unmusical' so that a few may become more 'musical'?", rings true to me.

Although allowing any learner to take music as a subject was positive, my attempts to value and teach Indigenous African musics during this period were not successful. In the FET curriculum (Grades 10 to 12) the current syllabus includes a comprehensive section on African music but in my view, it is deeply flawed. Three perspectives make it exclusionary: the practical component requires that teachers follow a prescribed syllabus by a recognised music body such as Trinity Guildhall in London or the UNISA Music Directorate in South Africa. There is no syllabus for African instruments. Attempts by UNISA to develop an African music syllabus failed when the syllabus design team, of which I was a part, struggled to find commonality between Western and African instrument performance practices. The UNISA Directorate curriculum developers wanted to examine all instruments, regardless of their pedagogies and performance styles, to a shared standard (see Chapter 4).⁸ This idea highlights fundamental differences between Western and African musical instrumental practice, but also between general elements of music practice such as the African ethos of participatory performance versus the Western practice of the divide between performer and audience (See Carver 2002: 4/1; Turino 2008). Secondly, the new music syllabus gives learners the choice of specializing in either Western Art Music (WAM), Indigenous African Music (IAM), or Jazz. This is exclusionary because in order for a learner to choose African music, the teacher must be able to teach the syllabus as well as play an African instrument and the school must have the funds

⁸ The desire by my colleagues was to design a system where African music should be examined using scales, arpeggios and prescribed pieces similar to the manner in which Western instruments are tested, to which I resisted.

to fit a second and third concurrent teaching slot into their time-table if learners differ in their choice of music genre. This either/or approach has, therefore, not only financial implications for schools but also makes learners choose between African and Western music (or Jazz) before they have had the opportunity to fully engage with African music and can thus make an informed decision.

Following Mngoma (1990: 125) I believe that a way of teaching needs to be established where both Western and African musics are taught together from an early learning phase. Leading ethnomusicologists, among them Bruno Nettl, Anthony Seeger and Patricia Shehan Campbell advocate exposing children to a variety of sounds as early as possible, making them familiar with sounds not only found in the music of their own culture, thus giving them a new perspective (Campbell 1996: 35).

Resources that teachers can use from Foundation Phase upwards where learners are exposed to traditional South African music, therefore, need to be developed. With this in mind, as part of the curriculum analysis, an interrogation into what resource-material is made available to teachers of music in South Africa is presented in Chapters 4 and 5.

At the time of writing, universities themselves are in crisis. Matters of fees aside, issues relating to transformation of knowledge production and dissemination are at the forefront of investigation. Course (re)development is vital within this context and of particular interest to this project and therefore course content, Indigenous music tuition and transformation at tertiary institutions will also be addressed in Chapter 5.

Research question

With reference to the proclaimed values of an African IK sensibility in the model of the South African music education curriculum, the history of its development and the current pedagogical movement towards transformation in the production of knowledge and the inclusion of IK, why are teachers in government schools in South Africa not executing the IAM syllabus in the CAPS – FET music curriculum? Furthermore, taking the history of music education and the development of curriculum models and frameworks in South Africa into account, what strategies will improve the practise/application of the CAPS FET IAM curriculum

in government schools? These questions are addressed in the thesis by way of a discussion of the music curriculum and what its praxis in the classroom reveals about its efficacy, through observations of my experiences, the observations of teachers and student teachers, a comparison with the experience in Zimbabwe⁹, and an analysis of the music curriculum as it is currently devised and implemented.

My experience as a teacher in a privileged government school in the Eastern Cape has played an integral part in developing these research questions. Interactions and discussions with Creative Arts teachers from disadvantaged schools in the Grahamstown district, subject Music teachers from various schools in the province as well as interactions with curriculum advisers have directed this research. The following research questions are addressed and can be isolated into the following specific and chronological inquiries which delineate the main areas of investigation:

1. Conceptual and Historical Contextualisation:

- What is a curriculum?
- What is the history of music education in South Africa?

Although these questions have been carefully researched and elucidated upon by various authors (Oehrle 1990; Carver 2002; Jansen 1999; Weber 2006; Jacobs 2010 and Hoadley 2011 amongst others) and (Haddad 1995; Ellis 2004; Glatthorn *et al.* 2009) this contextualisation is important to support the analysis of the CAPS curricula.

2. Pedagogical developments:

- How has the South African curriculum framework developed?
- How are teachers affected by these curriculum changes?

⁹ The Zimbabwean and South African schooling systems are structured similarly, with both attempting to integrate Indigenous musics into their curricula. I first experienced this when I was invited to adjudicate at a national eisteddfod in Zimbabwe in 2015 and spoke to teachers about their teaching experiences and approaches. Through these interactions and further interrogation, I deemed it appropriate to compare the music education systems in these countries.

A key to understanding the problems regarding the implementation of a curriculum are the issues experienced by the implementers thereof. The various changes that many practicing teachers have gone through affect the pedagogical and emotional approaches that they take into the classroom. Systematic curriculum reforms have had a huge impact on education in South Africa (Jansen 1990; 1999a; 1999b; 1999c and Hoadley 2011) and thus coming to grips with these changes is important.

3. The analysis - Locating realistic opportunities to engage with Indigenous musics within the curricula:
 - What Indigenous music content is presented in the music curricula?
 - What support do teachers receive to teach these curricula?

These questions are at the heart of the research. Using the DBE CAPS curricula from Grade R to 12, I identify where Indigenous southern African music can be used to satisfy the curriculum outcomes or where specific reference is made to these musics. However, locating the musical opportunities does not mean that teachers will realistically be able to teach with or about it. This area of investigation looks carefully at this reality and questions what support, resources and opportunities for skills development are available to the educators in order to make implementation a reality.

4. Teacher education and the role of the tertiary institutions:
 - What training do teachers receive when they are completing their qualifications?
 - What opportunities for skills development are presented to Creative Arts and Music teachers in the Grahamstown district of the Eastern Cape?

This final section of the research looks at the role of the university in order to establish the competence of the teacher with regard to engaging with Indigenous southern African musics. Understanding the extent of the knowledge content gap is very important as it will highlight what sections of university courses need to improve. Works by Vermeulen (2009); Leal (2014); Jacobs (2010); Hellberg (2014), among others, influence my empirical data collected over a period of 10 years as a practising teacher.

5. Conclusion and findings:

- What recommendations can be made to improve the numbers of schools that attempt to teach the IAM FET syllabus?

The final area of investigation is that of compiling the findings from each section of enquiry in order to present the results. Although it is not in the scope of a PhD thesis to make date-specific recommendations, I am already in the process of making positive changes to various curricula at Rhodes University which incorporates findings from this research. It is my hope that African music researchers from around the sub-continent will draw together to enable and advance this process.

Chapter summary

Chapter 2, a literature review, introduces important themes that frame and place this research in context. Central perspectives on issues such as multi-culturalism; Africanism; music contextualisation; theorization of African music; the value of Indigenous music in the classroom; classroom practice and understanding the curriculum are discussed through the voices of researchers/informants who have grappled with these issues for years. The methodological approach is presented, discussing the autoethnographic nature of this research and the chapter concludes with a presentation of the theoretical tool and framework used in this study.

Chapter 3 delves into the essence of a curriculum, highlighting key role-players within the implementation of the written document and the various outside components that act together to achieve a unique pedagogical outcome. The history of post-colonial curriculum reform in South Africa is reviewed and the Curriculum and Assessment Policy Statement (CAPS) is introduced for the first time in this thesis.

Chapter 4 analyses the CAPS Foundation Phase (FP) Life Skills document; the CAPS Intermediate Phase (IP) Creative Arts section of the CAPS Life Skills document; the Senior Phase (SP) music module in the Creative Arts CAPS document and finally the FET Music CAPS document as compiled by the South African DBE. Using the tri-perspective model for analysis,

each syllabus is assessed for its efficacy in using and valuing (South) African music in the classroom. In addition, the Zimbabwean curricula, the Zimbabwean Primary Music Syllabus (1989 and 2011) and the ZIMSEC (Zimbabwe Schools Examination Council) Ordinary Level syllabus, will be used as a tool for comparison, lending a comparative perspective to the findings and recommendations in the final chapter.

Chapter 5 speaks to the need for a re-contextualised partnership between the tertiary education institutions that train teachers, the DBE and the Department of Higher Education and Training (DHET) that prescribes what the educators teach, and the teachers themselves. The chapter discusses, moreover, the fears of generalist teachers engaging with arts subjects and how training and support structures by the provincial Departments of Education in South Africa fail them. The chapter presents some solutions and projects that are contributing towards improvements within this sector and then analyses five B.Mus. curricula from universities in Southern Africa. The issues in this chapter are at the heart of this research and it is the findings from this data that influence the recommendations and conclusions in the final chapter.

The final chapter, Chapter 6, is a summary of findings, recommendations for further research and conclusions that have arisen from the analysis of the various CAPS music curricula.

Use of terminology

Various terms used within this study need to be clarified to explain their use in a particular context. The first two are the terms 'curriculum' and 'syllabus'. A curriculum, by nature is prescriptive, while a syllabus is descriptive (Glatthorn *et al.* 2009: 3). I will thus use the term 'curriculum' to relate to what the government prescribes in the course of study and the term 'syllabus' when I refer to what the teacher uses in the classroom or the topics that are being discussed. In this context, I use the term 'content' on various occasions in order to clarify that I am referring to the written outcomes, which may be part of the syllabus or curriculum.

The next set of terms that needs clarification is the distinction between the words, 'traditional' and 'Indigenous'. I have taken my lead from two points of reference, the first, a legal perspective and the second, a colleague's experience. From a legal perspective, the

meaning of Indigenous knowledge and traditional knowledge are inextricably linked, but there are some points of distinction. Panumas Kudngaongarm (2009 online) writes,

Not all traditional knowledge is part of Indigenous knowledge, but all Indigenous knowledge is a subset within traditional knowledge. This is because traditional knowledge may have been created by any individual or group of humankind whether Indigenous peoples or not. Similarly, Indigenous knowledge is therefore part of the traditional knowledge category. That is to say, Indigenous knowledge is traditional knowledge, but not all traditional knowledge is Indigenous knowledge.

Similarly, in a conversation I had with my colleague, Elijah Madiba, a scholar and sound engineer at ILAM (the International Library of African Music), he pointed out that informants in Grahamstown refer to neo-traditional styles of music such as *Kwaito*, *Maskanda* and *Isicathamiya* as traditional music while styles of music that relate to cultural practises such as initiation ceremonies, weddings songs and the like are referred to as Indigenous music. Thus, in the context of this research, I will use the term Indigenous when I talk of music that is free of Western influence, as far as I can tell, and traditional music for more modern South African constructs.

The terms 'culture' and 'cultural' are used often within the DBE curriculum text and may be confused with the arts in general (Smiers 2005: 11). Masoga (2006: 55) gives an apt description of culture: "A system of ideas and beliefs that can be seen in [...] peoples' creations and activities which, over time, comes to characterise the people who share in the system", to which Vermeulen (2009: 2-12) adds,

Cultures rely on Indigenous knowledge which is acquired in specific communities and which is passed on orally from one generation to the next, consisting of folk stories, folk songs, folk dramas, legends, proverbs, myths, etc. This form of knowledge can be effectively used as a resource to bring a culture to life for learners in a classroom.

Therefore, the term 'cultural' can relate to shared ideas and beliefs from anywhere around world. However, when related to the South African CAPS Music content in this dissertation, we will assume that the meaning is related to musics from southern Africa.

Furthermore, it is important to understand the distinction between the Department of Basic Education (DBE) and the Department of Education (DoE). The DBE is the national education department under which various DoE's manage the provinces and districts in South Africa. The CAPS curricula are developed and printed by the DBE and distributed by the DoE, the employees of which oversee the implementation of the administration, curriculum content support and assessment standards of the said curricula in the provinces. De Villiers (2013: 17), a former Eastern Cape curriculum advisor clarifies: "The nine provinces together with their respective education districts are responsible for policy implementation, curriculum support, management and monitoring of schools".

The acronym FET, which stands for Further Education and Training, was in the past, applied to both the high school phase of learning and private and public colleges of further education and training. The latter institutions are now referred to as Technical and Vocational Education and Training (TVET) colleges as ratified by the passing of the "Further Education and Training Colleges Amendment Act" (DHET 2012) and are managed by the Department of Higher Education and Training (DHET). The FET phase of learning, discussed extensively in this thesis, refers to the final three years of studying at school, namely Grades 10 – 12, which is administered by the DBE. In addition, the use of the terms 'learner' and 'student' are interchangeable as are 'educator' and 'teacher'.

Delimitations of this study

The music of Africa is diverse and regional. It is, therefore, important to note that my specific focus in this research is on the Indigenous music of pre-industrial sub-Saharan Africa as well as neo-traditional styles of Southern African music which have been developed as a result of stylistic integration. It is not in the scope of this research to consider all Indigenous African musics.

As my involvement in teaching music at a government high school is limited to the Eastern Cape, I will base my research on my experience in this province. Although empirical data and music practices may differ around South Africa, I believe, through conversations with colleagues at various national conferences and workshops, that the experience in the Eastern Cape may be indicative of what is happening elsewhere in the country.

Conclusion

Like Impey (2002: 14), who calls herself an advocacy ethnomusicologist, I believe that my role as an ethnomusicologist and music educator researching curriculum reform “presents the opportunity for new multidisciplinary intersections... (that) demand that one gains knowledge of new discourses and disciplinary trajectories”. I am not an African music specialist, but rather an advocate for African music. My research goal is to decipher ways in which learners can access their music from their own backgrounds in the school environment and learn to be proud of their heritage. In the next chapter, I review the work of authors and researchers who have contributed towards formulating the findings of this investigation.

CHAPTER 2

Literature Review, Theoretical Framework and Methodology

“It is impossible to consider music learning and development in Africa without being drawn into historical, cultural and political issues” (Primos 2001: 1).

Introduction

Before an in-depth review of curriculum reform in the country after 1994 is presented in the next chapter, as explained earlier, it is important to understand the evolution of formal music education in South Africa in order to place South African’s changing attitude towards arts instruction and in particular, toward the inclusion of Indigenous musical material in the curriculum. Many of the sources quoted (Carver 2002; Nompula 2011; Vermeulen 2009; Jacobs 2010; Hellberg 2014) have themselves collated very detailed information on the history of formal music education. However, as each author has a different focus informed by his or her research topic, it is relevant to comment on and highlight sections of this history that have affected the integration of Indigenous African music in our current schooling system.

The history of formal music education in South Africa

In the Eastern Cape, formal schooling was initiated by missionaries in the 19th century with colonial governments establishing departments of education and schools following European models of education. This included the development of formal music education in South Africa, which can be traced back to the introduction of a practical examination system introduced by the Associated Board of the Royal Schools of Music (ABRSM), Trinity Guildhall (formerly Trinity College London) and the University of South Africa (UNISA)¹⁰ at the end of the 19th Century, and the appointment of Thomas Muir, the Superintendent-General of Education in the Cape Colony, who was responsible for improving school music in the country (Anonymous 1906: 89). Research shows that Indigenous African music and culture were

¹⁰It is interesting to note that all of these practical examination boards still exist and are used by the DBE CAPS FET Music guidelines as their bench-mark for the National Senior Certificate practical examination.

thought of as proletarian, evil and unacceptable for Christian worship and were consequently excluded from school curricula (Nompula 2011: 371). However, as Carver (2015: 2) writes, “it is salient to note that effective music education in Africa ensured the successful continuation of musical traditions across the continent for centuries before the first formal schools were established by outsiders”. Petersen concurs and adds that during this colonial period in South Africa (pre-1948) the practice was that informal music making took place outside of the schools, while formal school-music tuition concentrated on tonic-solfa literacy¹¹ (Petersen 2009: 55). Thus, the main thrust of music education was practically based and essentially Western (or European) in nature. Black African composers such as Tiyo Soga (1829 – 1871); Mangena Maake Mokone (1851 – 1931); John Knox Bokwe (1855 – 1922); Isiah Shembe (1870 – 1935); Enoch Makhayi Sontonga (1873 – 1905); John Langalibalele Dube (1871 – 1946) and Solomon Tshekisho Plaatje (1876 – 1932), were products of this colonial missionary education, where choral music and the European tradition of four-part hymn singing in tonic-solfa dominated (Okigbo 2010: 43). Okigbo (2010: 44) writes, “Through their works, these poets-cum-songwriters set the pace for a uniquely black South African choral musical tradition, and created a pattern of musical inculturation¹² and theological transformation that reflected their African aesthetic ideals and worldview”. Regardless of their missionary background, all of the composers listed above composed their songs in Indigenous languages, especially in isiZulu and isiXhosa. There was a desire to couple Indigenous and Western musics, at this early stage, in an attempt to make their people value their culture despite being ridiculed and demeaned by the missionaries and colonialists (Okigbo 2010: 50). However, this was not to be as the European curriculum was further entrenched by the arrival of apartheid.

Under the apartheid government (1948-1993), education in the arts was considered an elitist exploit and one that was reserved for mostly white, gifted students who attended well-

¹¹ Tonic-solfa notation is another form of musical notation commonly used for vocal compositions. Each note of the scale is represented by a syllable and hand signal. The system was developed by John Curwen in England in 1858 and through mission schools has become an important and currently relevant form of musical notation in South Africa (McConnachie 2012: 74-75).

¹² Inculturation is a concept used in theological circles in reference to the adaptation of Christian teachings and practices to local cultures.

resourced schools. Arts education for black students was severely neglected despite the development of a number of South African urban styles which are characterised by the fusion between Indigenous musical traditions and popular Western styles such as ragtime, jazz, swing, rock 'n roll, reggae, disco, and rap, showing that music was alive and thriving within many black communities (Jacobs 2010: 62). Primos (2001) and Herbst (2007) write that black schools in South Africa did not have access to any official music education, except in informal choral training which promoted European and Western harmonies and execution. Interestingly, music was taught at coloured and Indian schools. Pillay (1994: 281) asserts that the introduction of compulsory Indian music tuition in Indian government schools was a political tool used to legitimise apartheid structures in order to authenticate the Indian image of these institutions. Jackson (1991: 186) concurs and notes that, under the apartheid government, culture was part of the contest for political status and political control, and that cultural apartheid was entrenched by government agencies such as the arts councils, the South African Broadcasting Corporation (SABC) and state education.

The effects of this colonial system on music education were devastating and as Mngoma (1990: 122) writes, “alienated Africans from their cultural heritage” because music education during this period “concentrated on promoting Western lifestyles, behaviour patterns, heritage, knowledge and belief systems, to the detriment of many Indigenous cultural practices” (Herbst, de Wet and Rijdsdijk 2005: 264). These ideals were so inculcated that the examination systems initially introduced by the missionaries (Trinity, Royals Schools etc.) were still promoted as bench markers for musical standards during the apartheid era. The consequences of this obsession with external examination boards continue today and have had severe implications with regard to the current challenge in the assessment of Indigenous music in our schools. This issue is discussed in detail in Chapter 4.

Although interest in Southern African musics emerged in the 1950s when anthropologists and ethnomusicologists such as Hugh Tracey (1903-1977); Winifred Hoernle (1885-1960); Percival Kirby (1887-1979); David Rycroft (1924-1997) and John Blacking (1928-1990) contributed to the development of seminal research in South African ethnomusicology, historically “white”

universities¹³ in South Africa did not teach African music until much later (Petersen 2009: 54). Rhodes University, because of Hugh Tracey and the relocation of the International Library of African Music from Roodepoort to Grahamstown, was first in this regard, followed by the University of the Witwatersrand. However, the first official appointment to be made in the field of ethnomusicology was Veit Erlmann, a German, at the University of Natal in 1981, followed by Deidré Hansen at the University of Cape Town in 1983. Petersen (2009: 52) writes that when he was a B.Mus. student at the College of Music at the University of Cape Town (UCT) in 1973, for “most lecturers at the College at that time, African musics did not deserve inclusion and were disregarded as not being ‘music’.” When I studied music at UCT in the mid-1990s my ethnomusicology electives were still deemed as unimportant and did not count towards my B.Mus. degree. It is thus not surprising that many teachers in schools before 1994 were in no way ready for, or interested, in teaching African music.

Multiculturalism vs. Africanism

The South Africa Music Education Society (SAMES) was formed in 1985 to effect change, in the form of cultural preservation, in the music curriculum (Nompula 2011: 371). SAMES saw a great need to preserve and transmit traditions and values from generation to generation and encouraged educators “to begin discussing and debating the principles and processes of forming a new music curriculum in South Africa” (Oehrle 1994: 2). It also emphasized the right of all children to music education.

During the late 1980s two main philosophical and political drives developed in South African music education: multiculturalism¹⁴ and Africanism. This debate considers the shifts in power demanded by changing curricula as well as the need to transform ways of thinking (Omibiyi 1971; Erlmann 1986; Oehrle 1995; Nzewi 2002, 2007; Carver 2002; Herbst 2005, 2007; Herbst *et al.* 2005; Mans 2006; Masoga *et al.* 2009). Thus, the liberal philosophy of multiculturalism,

¹³ See Petersen (2009: 55) for a comprehensive table explaining the different historical classifications of universities in South Africa.

¹⁴ Carver (2002: 1-15) writes that the term “intercultural” was suggested and adopted by the South African delegates of the Third National Music Educators’ Conference in Durban instead of multiculturalism as the term could be interpreted as perpetuating the apartheid goals of separate development. Internationally however, it did not take off.

arguing that all musics are equal, is opposed by the Africanist approach (Harrop-Allin 2010: 12), arguing that Indigenous music must be taught from an African perspective and with an African approach.

These developments led, in the early 1990s, to the beginnings of an exchange between ethnomusicology and music education in response to the need for South African music education to reflect the country's culturally diverse population (Harrop-Allin 2010: 12). Publications such as *The Talking Drum*, launched in 1991 by Oehrle for NETIEM (the Network for the Promotion of Intercultural Education through Music) in which ethnomusicologists developed African music materials for teachers, were evidence of this interest. Initiated for SAMES, *The Talking Drum* became a mouthpiece for the Pan African Society for Musical Arts Education (PASMAE) and provided ideas based on African Indigenous music, especially from South Africa, for classroom teaching as well as a database and resource of publications in African Musical Arts education (Oehrle 2005: 224). Oehrle, the editor, discontinued the publication in 2014¹⁵. Her early work (1987; 1990; 1993; 1996; 1998), however, remains ground-breaking and attempts to counteract misconceptions about African music while promoting Indigenous values as a vehicle for breaking down racial barriers and prejudice (Oehrle 1996: 99). This approach, along with further research in music education by Hauptfleisch (*et al.*, 1993), Delport (1996) and Hauptfleisch (1997), represented the first shift towards inclusivity, and attempted to counteract the effects of a colonial education and a "Western orientated music syllabus ... of little relevance to a large proportion of South African children" (Herbst, De Wet and Rijsdijk 2005: 263).

Harrop-Allin (2010: 15), in her thesis *Recruiting learners' musical games as resources for South African music education*, reviews literature on both multiculturalism and Africanism, or the "African musical arts philosophy of music education". She writes that multiculturalism was the basis to the approach for music education as found in both Curriculum 2005 and the

¹⁵ Oehrle reported, however, that she was considering planning another volume (e-mail correspondence with author 19/08/2015).

Revised National Curriculum Statement (see Chapter 3) in post-apartheid South Africa (2011: 12) and drew from the philosophy of multicultural music education internationally (Anderson and Campbell 1996; Floyd 1996; Volk 1998; Campbell 1991; 2004). The subject, Arts and Culture¹⁶, encompassed these ideals and promoted not only classroom interaction with Indigenous knowledge but also with other forms of South African music. Using the curriculum at the time, it was my experience that many teachers found this challenging and Akrofi acknowledges the difficulty of implementing the syllabus as teachers would need to be proficient in one or more Indigenous musics (2007). He continued, "...the gap between political initiatives and documents ... and curriculum innovation and implementation, on the other, is still very wide and needs to be bridged" (Akrofi 2007: 154). Critically, however, this approach to arts education ensured that all students in South Africa had access to music, drama, visual arts and dance education until they completed their year in Grade 9.

In 2011 the music curriculum, based on the Curriculum and Assessment Policy Statement, again changed its approach. This time, as I experienced whilst teaching at Victoria Girls' High School in Grahamstown, Eastern Cape, the restructuring was more dramatic and at a time when transformation in education regarding knowledge dissemination was key, almost bizarre. The subject of Arts and Culture was dropped and replaced with a more linear approach to arts education through the newly introduced Creative Arts. In the younger grades the subject is structured similarly to Creative Arts and there are certainly opportunities for teachers and learners to engage with African music material (DBE 2011). However, in the intermediate phase (grades 7 – 9), this subject is part of a feeder plan for the arts in the more senior FET (Further Education and Training) phase from grades 10 – 12 and restricts schools and learners by making them choose only two of the four arts disciplines that were previously offered in Arts and Culture. Thus, many schools no longer offer music in high school and the all-encompassing African approach to the arts has been abandoned. In addition, the new curriculum allows teachers and learners a choice in the senior FET phase as to whether or not to take IAM as part of their three-year course. This move clearly demonstrates how the philosophical and political drive mentioned above has changed. Music teachers, trained in

¹⁶ Arts and Culture has been replaced by Creative Arts in the current curriculum model.

predominantly Western styles of music, are given permission to dispose of Indigenous African music education at the time most critical in a music student's development. The multicultural approach has been abandoned and replaced by not an Africanist approach but by a move that seems motivated by frustration. As other subjects in schools integrate Indigenous Knowledge in innovative and inclusive ways, music education has moved in the opposite direction. Policy makers and curriculum advisors are confused by the ongoing debate in music education. South African universities tend, in the main, to teach fragmented and unspecific African music content (Hellberg 2014; Leal 2014; Feenstra 2015) and teachers, as well as graduates from these institutions, are afraid of tackling subject matter with which they are unfamiliar.

The fact that music education is at an impasse is no surprise following the complicated restructuring that the curriculum and approach to music education has been through. Formal music education in the younger grades has fallen prey to the South African government's strategic plan to prioritise the learning areas Numeracy and Literacy above all else (National Planning Committee online). Although it is commendable that an action plan has been developed to ensure that South African citizens' numeracy and literacy deficiencies are being addressed, the question must be asked with regard to the arts and therefore through default the learners' identity, community and cultural needs: at what cost?

The contextualised African music perspective

IAM in Africa is culturally acquired and arises naturally from everyday functions that give it cultural and intellectual integrity (Mapaya 2014: 619). The context of the music and performance dictates the participants, venue and content and it is from these role-players that meaning is derived. The aim of African music, according to Bebey (1969), has been to translate the experience of life and the spiritual world into sound. Musical practice is therefore linked to musical beliefs and is essentially a matter of knowing how to construct musical sound patterns in relation to the traditions and standards of particular musical practices which are bound by ethnicity, among others (Elliott 1994: 12). Blacking (1977) maintains that music-making is a symbolic expression of socio-cultural organisation which reflects the value and the past and present ways of life of the human being who creates it. This is supported by Omondi (1992) when he observes that African musics and dance arise directly from the life of an African society, and are performed to express shared values and

carry information which is intended, for the most part, to elicit a response from the participants. From this we can understand that African music is a performer-participant music, not performer-audience, as is the case in most Western musics. This implies that in order to function properly, African music requires “a unique kind of culturally inside, participatory sharing/loving knowledge that ...is perhaps less a mode of understanding and more a mode of feeling” (Omolo-Ongati 2005: 62). Nketia (1961) too, writes about the importance of absorption of Indigenous music which requires frequent location within phenomenological experience. Virtual musical learning or experience, which emphasizes abstract literary and non-participatory sonic encounters, is foreign to the African way of music learning and will lead to partial music-knowing.

In her research into learning in popular music styles, Green (2002) concurs and points out that this manner of learning is not only found in Indigenous or traditional music but is integral to the nature of the musical genre in general. She writes (2002: 22), “The concept of musical enculturation refers to the acquisition of musical skills and knowledge by immersion in the everyday music and musical practices of one’s social context”. Thus, learning phases of exploration and experimentation are important because music or performance is not ‘taught’, but as Wiggins (2005: 15) writes, “Players develop their own style through the observation of other performers, remembering new ideas and trying them out later when they have access to an instrument”. This demonstration or example-and-imitation style of teaching is important even if the learning is taken out of context, or defaulted to a “preserved institutionalized form” (*Ibid*: 16). It does not invalidate the value of the experience provided or that the learners have an understanding of what they have, and have not, learned. Thus, the music facilitator (who in my research is a school teacher) will negotiate this passage across the abyss for the students in the class.

Theoretical analysis of African music

Although music-making is learned as a form of practical knowledge, referred to as knowing-in-action, there is valuable research presented on the importance of theoretical analysis of

African music. Scherzinger's (2001) article on formalism¹⁷ and analysis in Shona music presents a significant argument against relying upon purely cultural, aesthetic and aural research in representing African music. Scherzinger (2001: 13) argues that an ethnomusicological approach to African music analysis, "may be dabbling, quite unconsciously, in the knowledge venture of neo-colonial imperialism". He argues that African music should not be contained within a single discourse while Western music, "is regarded as immanently aesthetic (music theory), and as historical (musicology), and as living practice (composition), and, more recently, as an anthropological object (new or critical musicology)" (2001: 12). Mapaya (2014a and 2014b) argues that research into and about African music has to become a stand-alone field of inquiry apart from ethnomusicology and musicology. He writes (Mapaya 2014a: 619) of a post-colonial discipline that values African music research and scholarship and says (Mapaya 2014a: 622), "African musicology must become a model that harmonises the best of both approaches". By this I believe he means engaging in rigorous theoretical scholarship and analysis of African music while contextualising the musical experience within traditions such as community experience. Importantly, he writes about the role of academic scholarship in developing materials that can be used in the classroom. Mapaya criticises the ethnomusicological field for its inability to benefit music education. He writes (Mapaya 2014b: 2008) of ethnomusicology, "... it has failed to distil content for classroom purposes on the African continent and elsewhere". Critical interaction with syllabi that already promote this approach is presented, along with research by Stone (1985), Koetting and Knight (1986) and Mapaya (2014a and b), in Chapter 4 as part of the commentary on the music literacy section of the current Music FET syllabus.

The value of African music education in South Africa

Although, at first, I had not thought it was in the scope of this thesis to prove the value of using African music in the classroom, it has become clear through the continued mention of this concept in responses to my research questionnaires, interviews and e-mails by informants and research-assistants that people are motivated by the idea of the value of African music and the developing learner. The word value, in this context, has many

¹⁷ In music theory and especially in the branch of study called the aesthetics of music, formalism refers to the concept that a composition's meaning is entirely determined by its form.

meanings: on one hand, the value of African music can refer to how useful it is in itself, how helpful it can be within the classroom or what benefits can be gleaned from the music itself. In other words, what it does. Another nuance of the word could be the valuing of another, the thought process in understanding or valuing music from another culture or how interaction with the music can bring about revaluation. Finally, the last meaning could refer to the importance or position that African music finds itself placed in. Is it less valuable or more valuable than another form of music? Has it been devalued? Throughout the text of this dissertation, different shades of the meaning of the value placed upon African music will surface. I will make a point of noting these instances in order to highlight how important revaluing, devaluing and the inherent value of African music is.

Arts educators have always had to defend their position and fight to maintain their place within the school programme. Vermeulen (2009: 2-3), writes, "This is not only a South African trend; it is a worldwide phenomenon" and this statement is supported by various researchers (Bamford 2006; Campbell and Scott-Kassner 2006; Russell-Bowie, 2006). Vermeulen (2009: 2-3) continues, "If the education system seeks to develop knowledge and skills, enriching the lives of children, music and the arts should not be downgraded to the curricular periphery, but should have equal importance to subjects like mathematics and languages". Indeed, the National Curriculum Statement CAPS (DBE 2011: 11) documents are all prefaced by the aims of the curriculum, which states one of the goals as, "Valuing Indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution".

As mentioned in Chapter 1, I call myself an advocacy ethnomusicologist and in my general teaching life interact with African music daily through lecturing to undergraduate and graduate ethnomusicology and education students. Course evaluations show that students find learning about music from South Africa and the African continent not only empowering

but important to their personal growth¹⁸. I lectured a group of students from various degrees and years of study during a course on African music appreciation. The class had about 25 students who attended regularly. They filled in a class-evaluation form afterwards regarding the content and delivery of the course and at the end there was a space for them to add any other comments. These are some of the responses,

Respondent 1: "You made me realise the beauty and value of my traditional music. I am even listening to a few local artists now, thank you",

and

Respondent 2: "HAM taught me to look at music as more than just a form of entertainment, and to better appreciate traditional styles of music",

and

Respondent 3: "It was absolutely lovely to be exposed to music from our beautiful country, and to feel like less of an observer and more of a participator",

and

Respondent 4: "Exposing me to different African styles changed my perception of music around the world",

and

Respondent 5: "I can actually appreciate music that I don't necessarily enjoy. Although I still won't listen to it, I see its value and find the differences interesting".

These reactions validate courses at tertiary institutions where students can engage and listen to African music content. This course allowed me the opportunity to introduce students to African musical concepts which, in turn, helped them understand how to listen to the music. This changed their perception of the genre and thus their understanding of the music, its complexity and value. Nompula (2011), in her article, *Valorising the voice of the marginalised: exploring the value of African music in education*, uses empirical data collected in the Eastern Cape to prove this value. Her analytical approach by one-way multivariate analyses of variance (MANOVA) using the Wilks' Lambda Criterion proves that isiXhosa students "performed Indigenous songs more accurately and expressively than the European songs that

¹⁸ In the History and Appreciation of Music (HAM) course run by Rhodes University I received evaluation forms at the end of 2015 where more than 70% of the students commented that they were excited to have learned how to listen to African music without applying Western ideals to it. Words such as "identity" and "pride" were prominently used (McConnachie HAM course evaluation form 2015).

are presently dominant in the Arts and Culture curriculum” (Nompula 2011: 378). This is not hard to believe. Campbell (1991), writes that through the process of musical improvisation, an important African music tool, imagery, aural acuity, memory and cognitive skills are improved while Thram speaks to the value of group music-making, as evidenced in Indigenous cultures in which group participation carries value as great as or greater than individual expertise or virtuosic musicianship (2012: 193). She writes, “...integrating music into the school curriculum and providing group musical activities for all students, from their first day in school to their last, can serve as a powerful antidote to the increasing isolation and alienation of modern life” (*Ibid.*). Jacobs (2010: 29) attests to the psychological benefits of music in education and concludes, “The perception exists that the prime criterion for assessing the value of music study is its potential to train students for a career in music, whereas education for life and the development of personal skills that would benefit students in a changing world [should be the aim]”.

With regard to the valuing of others, de Villiers (2013) comments on the importance of multicultural arts education as a tool to promote active citizenship. She writes (2013: 17),

The arts are especially suited for educating towards democratic citizenship, because the arts provide ample opportunities for the learners to engage with multicultural content through active approaches to teaching and learning. This enables learners to become culturally literate, while simultaneously having opportunities for self-expression through creative activities and integration of the arts.

De Villiers also comments on the research conducted by American scholars (Siegesmund, Diket and McCulloch 2001; Sabol 1998), where, although not concerned with specifically African music, integration of the arts in general revealed benefits including higher academic performance; improved learner motivation; development of habits of mind and social competencies (de Villiers 2013: 18). Petersen (2015: v) speaks directly to the value of African music and society and adds, as quoted at the beginning of this dissertation, “For all who may have the privilege of studying African music, it can serve to further enlighten them on who they are as South Africans and who others are in relation to them. This is the essence of the African philosophy known as *Ubuntu*”. Thus, the idea of identity and value are inextricably linked.

Looking at the devaluation of African music, Vermeulen (2009), outlines the importance of learning about various musics from South Africa and how detrimental it could be to ignore this part of our societal make-up. She writes (2009: 2-14), "In a country as culturally diverse as South Africa, there is the risk of opting for a 'melting-pot' identity where each culture loses its individuality and all ethnic differences are wiped out for political purposes. Somewhere between separate and culturally diverse peoples, and a melting-pot identity, there is a unique opportunity in South Africa to create a new, humane, cultural pluralism". In a society where we have 11 official languages and a variety of traditions and musics attached to them, I concur with Vermeulen's statement. I believe that having music, and specifically southern African music, as part of the curriculum is vital. Notwithstanding the physical and social benefits of interacting with music from various cultures, I see a future of musicians, nurtured through a valued music system, emerging into the international music scene who have access to a unique and competitive South African sound.

New teaching approaches

In searching for a theoretical framework for this study, I have taken into account that I am working within two disciplines: ethnomusicology (specifically Indigenous African music) and music education, whilst negotiating the strong current leading African education towards an identity of its own. Like James Flolu, the former principal of the College of Technology Education, in Kumasi in Ghana, I strongly believe that the future of music education in Africa cannot sustain the power struggle within the dichotomous Africa vs. Western music education debate. He says,

We have been hindered by this concept of "their" music and "our" music, which has influenced our attitude and approach to the teaching of music in the classroom. We have become very conscious of something being "Western" and another being "African"; however, at some point we will have to realise that, if we look around us, a lot of things that we see are neither Western or African – they just belong to "us" (Flolu in Herbst 2005: vi).

Scherzinger's article, *Negotiating the Music-Theory/African-Music Nexus: A Political Critique of Ethnomusicological Anti-Formalism and a Strategic Analysis of the Harmonic Patterning of the Shona Mbira Song Nyamaropa*, is progressive in its approach to the study of African music

and succinctly proffers his opinion about the perception thereof, "... African music should be considered as nerve and fibre of global modernity and should not be located in some remote and impenetrable terrain" (Scherzinger 2001: 20). He argues that opposition to the use of Western musicological analysis frameworks for African musics, "... evokes an implicit desire to wish away two centuries of colonisation and decolonisation as if cultural products could be figured apart from this intervention... it evokes the desire to exclude the African from a broader global debate. [It implies that] The African is capable of only one discursive style and any departure from this style is marked as reductively Western or even ethnocentric" (Scherzinger 2001: 16).

Other music researchers and academics strongly advocate that Indigenous African music is included in the curriculum but question its presence within the current model of Western education that South Africa has embraced (Omibiyi 1971; Nekhwevha 1999; Primos 2001; Nketia 1999; Nzewi 2005). Carver (2014) writes in her paper titled *Contesting Freedoms: A colloquium on post-1994 music studies in South Africa* that,

The risk is that as Indigenous content replaces European, the familiar pedagogy of Western European music will be retained. Because schooling takes place in schools, which have established systems and structures that are difficult to tweak even slightly, new content is taught for the most part within an old pedagogy.

While Nzewi cautions:

The content of classroom education that imposes remote European classical music philosophy and theory as the fundamental knowledge base violates the viable human-cultural experience and creative imagination of African learners ... Education of the musical arts educators for Africa should then prioritize cognitive knowledge of the philosophical and theoretical principles that frame Indigenous musical arts structures and form (Nzewi 2011: 133-134).

Carver (2014) notes that the biggest challenge is transplanting Indigenous African content that is learned within the community by informal transmission into the formal structures of school education. She mentions Downey (2009) who was involved in research with Irish folk music and Hill (2009) who writes about Finnish folk music. Importantly to this study, Hill

(2009: 213) notes that early Irish folk music programmes had Western requirements but that this has gradually changed as,

Along with this growing respect for folk music has come a greater appreciation for folk music conventions (such as oral transmission, oral performance, and variation), as well as a recognition that classical music teaching methods may not be the most appropriate for folk music and that folk music departments should be allowed to develop their own pedagogy (Hill 2009: 214).

These learned opinions are valid within the African context, but after decades of debate (Omibiyi 1971; Erlmann 1986; Oehrle 1995; Nzewi 2002, 2009; Carver 2002, 2015; Herbst 2007) and very little result, I argue that it is imperative to develop new strategies of, or approaches to, teaching Indigenous music which value and respect aspects of the Indigenous performance context which are present both in the music and in the transmission of the music (Mans 2007; Omibiyi 1973), whilst making it available at schools, a platform that, undeniably, is accessible to more South Africans than ever before. As Scherzinger (1997) argues, in his conference paper delivered to delegates at the interdisciplinary conference organised by the Musics and Cultures Research Group of the Open University, held in London on 2 July 1997,

In a discursive terrain that is riddled with orientalist assumptions and categories, it is time to risk deliberate methodological perversions, to grope in the dark for approaches that are apparently infelicitous, inappropriate, improper, inadequate to the task at hand...It is the methods that immediately make sense to us, those that we deem suitable without preparation that I am trying, against all odds, to actively forget. Instead, I negotiate inappropriate and inadequate terms, the better to resist my common sense, the better to be adequate to the task at hand.

Teaching and learning multiple musics in one classroom

Cultural diversity in music education (edited by Shehan Campbell; Drummond; Dunbar-Hall; Howard; Schippers and Wiggins 2005) has proven to be a valuable resource for this research, containing a variety of articles which I have used and quoted extensively regarding teaching and learning different musics within one class. Although various perspectives are discussed and analysed, including cultural plurality (Drummond 2005: 1-12); enculturation (Wiggins 2005: 13-22); cultural diversity (Schippers 2005: 29-36); decontextualised learning (Omolo-Ongati 2005: 59-68) and multicultural education (Barton 2005: 59-102), among other themes,

I have identified with two articles in particular. The first, *Taking Distance and Get Up Close: The Seven-Continuum Transmission Model (SCTIM)* by Huib Schippers, guided me through the development of an analytical framework which is used in Chapter 4 and deals with curriculum data. The second, *Prospects and Challenges of Teaching and Learning Musics of the World's Cultures: An African Perspective*, by Rose Omolo-Ongati (2005), speaks to the particular situation that South African music teachers find themselves in, that of finding ways to teach African music within a Western paradigm. This article is relevant because, rather than criticising and pointing out faults within the system, it validated the efforts made by teachers who see potential in the teaching and learning of world musics.

Omolo-Ongati (2005) and Santos (1994) maintain that in order to understand any of the world's cultures, one should understand the music. This, because of the important role it plays in self-esteem and cultural integration in society. Omolo-Ongati continues (2005: 65), "When we teach a variety of musical practices as music cultures, such teaching amounts to an important form of intercultural or multicultural education". Elliott (1994: 13) says that learning about different music cultures activates the self-examination of one's relationships, assumptions and preferences and that students confront their prejudices, both musical and personal and face the possibility that what they may believe to be universal, is not. He carries on to suggest that meaningful teaching of musics from other cultures implies the teaching of new ways of life, conduct, behaviour, social values and musical thought.

Thus, teaching children about different forms of music is important but, in South Africa's case, complicated. We have many Indigenous cultures which have diverse, albeit related, musical practices. Geography or location will play an integral part in establishing the dominant musical culture in a South African rural school but what about schools in cities where learners come from various cultural and language backgrounds? How do teachers approach a multi-cultural classroom environment from a musical perspective? Does the curriculum give specific guidance in this regard?

In discussions and research on the subject of cultural diversity in music education, referring to both curriculum content and the ethnic diversity of learners, terms such as multicultural, ethnic, traditional, Indigenous, authentic, contextual, oral and holistic are frequently used, as

mentioned above in the review of the history of South African music education. Schippers (2005: 29) writes that at the basis of musical learning and transmission lie an excess of explicit and implicit choices, which effect the process of musical transmission. Understanding these terms provides a fresh approach to music education. Schippers (2005: 29) continues,

For cultural diversity as a whole, a useful framework is provided by distinguishing between monocultural approaches, in which the dominant culture is the only reference; multicultural approaches, where plurality is acknowledged but no contact or exchange is stimulated; intercultural approaches, which are characterized by loose contact between cultures and some effort towards mutual understanding; transcultural approaches, which represent an in-depth exchange of ideas and values.

In our society, we should be aiming for a transcultural approach, in the definition thereof proposed by Schippers. This will give learners every opportunity to fully engage with the various musics that are present in the South African musical landscape in order for them to use, and participate in, those given musics. It is my impression, however, that we are only managing an intercultural approach at best, and at worst a multicultural method. University students that I have taught arrive from school knowing little more about musics from South Africa than what they hear on the radio. They acknowledge that there are other musics but have never been exposed to them.

The words 'tradition', 'authenticity' and 'context', appear in many texts as valuable aims to strive for with regard to African music learning. But if one considers these carefully, one will see that none of these concepts refers to fixed situations. Schippers (2005: 30) points out that "the concept of living traditions is crucial to understanding many forms of world music"; that authenticity attempts to, "copy or reconstruct an original as closely as possible"; and that context, which is crucial to understanding music making, in contemporary settings, "can be successfully re-contextualised...tak[ing] into account the full reality of each distinct musical practice". All of these concepts, often pointed out as obstacles to teaching African music in the classroom, are merely in need of deeper understanding in order to overcome their perceived problems. Teaching an Indigenous wedding song in the classroom to comprehend the concept of beat or rhythm is not out of place if the context of the original performance is explained to the learners. In fact, this type of interaction in the classroom can stimulate and

encourage interaction between learners, music and IK. In addition, fears based on studying African music using the current education model are in need of questioning and will be dealt with in Chapter 4, when Scherzinger's (2001: 24) statement that he hopes that, "African music is granted the institutional leverage to contribute equally to international musicological definitions and debates on the terrain of all operative musical parameters", is practically confronted.

Kwabena Nketia wrote about the deep abyss between a traditional and institutional approach to instruction 55 years ago (Nketia 1961), and although ethnomusicology has since identified many modes of learning that bring understanding of a music, many questions are still raised about what is learned and how it is understood (Wiggins 2005: 13). Clifford (1986) and Wiggins (2005) argue that the musical understanding of the learner outside the culture or context will only ever be partial. Omolo-Ongati (2005: 65), however, points out a vital point to consider: we must remember that we are teaching music within diverse cultures not about them. Our focus must be on the musical arts as a component of the culture of the students we are teaching and, although we cannot replicate original cultural contexts in the classroom, we must treat the learners as the music-making community and bring to the space what the environment permits, even if we believe it is not culturally pure. We must re-contextualise, that is the teaching reality.

Understanding the curriculum

Curriculum Leadership – Strategies for Development and Implementation written by Glatthorn, Boschee and Whitehead (2009: xvi), is "intended for teachers and administrators presently functioning as curriculum leaders and those preparing for such roles". This book directed my understanding of the curriculum and is made up of four parts. Part one deals with the foundations of curriculum; part two, curriculum processes; part three curriculum management; and part four, current trends in the curriculum. I used this book extensively during my research for Chapter 3, particularly in order to understand the foundations and types of curricula and their impact upon teaching and learning (Glatthorn *et al.* 2009: 3-30). The tool for analysis used for the curriculum investigation is partly inspired by definitions presented within the book.

Ursula Hoadley's (2011) article on curriculum reform in South Africa deals with the distinction between "knowledge, knowers and knowing" and besides carefully defining the three major curriculum reforms actioned after 1994, it clarifies the important distinction between the curriculum and pedagogy. She writes (2011: 156), "If any act of curriculum construction is to decide what knowledge is of most worth to its citizens, then a consideration of knowledge and knower is crucial." The what, the knowledge; the who, the knower; and the how, the knowing or pedagogy, frame this research and it is thus critical to acknowledge the scarred history that shapes education in South Africa in order to fully understand the path that curriculum reform took and how we can decipher the problems faced by teachers of music in government schools. The following chapter will carefully present that story.

Curriculum research specific to music

Key researchers looking into music in the current schooling system include Vermeulen (2009); Jacobs (2010) and Hellberg (2014). Vermeulen comments on Creative Arts in an integrated curriculum in the primary school phase while Jacobs looks at music as a viable academic subject in government secondary schools. Both of these researchers used the previous South African curriculum (The National Curriculum Statement) as their research basis and although many aspects of their research are valid, it is Hellberg's analysis of the current Curriculum and Assessment Policy Statement (CAPS) Music document (DBE 2011) that speaks to the same investigation as this research does. Hellberg, however, reviews the CAPS Music curriculum as a whole and does not focus exclusively upon the Indigenous African Music (IAM) syllabus. In fact, I believe that Hellberg's findings point to the necessity of this inquiry. She writes (2014: 243),

It is recommended that representative works from all South African cultures, and world music, are incorporated in the curriculum. World music will extend the curriculum to unofficial cultures who also reside in SA. Having addressed the issue of international compatibility, IAM in its current form is not beneficial, nor contributing to a proper curriculum standard. Until such time where problematic issues have been addressed; proper grading has been established; appropriate assessment criteria have been set; and teachers have been adequately trained, it is not truly viable to include it in the curriculum.

These recommendations are addressed in this research with specific focus on developing ways in which to overcome rather than reassess them. One of the tools that will be suggested as a solution to overcoming some of the barriers hampering the integration of IAM, is the use of technology in the form of technauriture¹⁹.

Technauriture

As an oral form, South African traditional music is not written down and thus the transmission, as with other Indigenous music forms, takes place not only through participation but aurally and holistically (Schippers 2009: 5). In this text the term technauriture is used extensively to describe technology that is used as a tool to distribute aurally and orally transmitted performance practises. Technauriture is the term that describes the link between the oral word, literacy and technology (Kaschula and Mostert 2011). As with languages, music that is not written down is not respected as much as others because reading and writing underpin technological progress and therefore ideas of success. Although some forms of African musical notation have started emerging, such as Professor Andrew Tracey's pulse notation and Dr Dumisani Maraire's *Mbira Nyunga Nyunga* number notation, there is no standard format and thus the transmission of African music is a purely aural and now, through technauriture, technological practice. The advent of the internet and share sites such as YouTube, Facebook and others has opened up many opportunities for music to be disseminated and thus opened many avenues of sharing. Being able to gain access to the oral, aural and written world of music is very important because, in support of Selfe (2009: 3), I believe that "...the almost exclusive dominance of print literacy works against the interests of individuals whose cultures and communities have managed to maintain a value on multiple modalities of expression, multiple and hybrid ways of knowing, communicating, and establishing identity." In addition, teachers who have not had access to music training or do not know specific songs from specific cultures, may gain access to this knowledge through the internet or other technologies. Kazadi (2016b: 6), commenting on the use of technauriture as a resource for the FET music classroom concurs and writes, "For those schools that are able to benefit from internet access, computer laboratories and/or other technological appliances

¹⁹ The term introduced by Russell Kaschula (2011, 2012).

can change the manner in which teaching and learning is done in the future". With the advent of the smart-phone and improved network access in South Africa, the ability to down-load musical recordings, both aural and video, has become easier and I foresee the use of technauriture as an integral part of the South African music classroom.

Linking primary, secondary and tertiary education

As my focus is on reforming attitudes towards the Indigenous music syllabus, the domain of transformation and knowledge production after 1994 in South Africa must be confronted. Macdonald (1977: 15) writes,

Any person concerned with curriculum must realise that he/she is engaged in a political activity. Curriculum talk and work are, in microcosm, a legislative function. We are concerned...with the goal of creating the good life, the good society, and the good person....If we curriculum talkers are to understand what we ourselves are saying, and communicate to others, those values must be explicit.

Whilst undertaking this research it has also become abundantly clear to me that this study will incorporate analyses and comment on aspects of the curriculum that I did not anticipate. I look not only at Indigenous music education in schools but also Indigenous music and learning in schools (Villodre 2014; Nompula 2011). The process of learning with music from shared cultures or using this music as a resource in the classroom in the primary phases of school in order to learn about other fields of study has, through aspects of my research and field-work, proven to be an important link to the study of Indigenous music in higher grades. Looking at music education curricula content that is accessible to generalist teachers is therefore important in order to understand how the path to formal music education in later grades, is paved.

In addition, I comment on four local and one neighbouring universities' African music curricula and compare their strengths in order to compile solutions regarding access to, and assessment of, Indigenous music pedagogy. Correspondence and interviews with Rommeleare (2016); Opondo (2016); Petersen (2016) and Matiure (2016) have proven invaluable in this regard. Assessment frameworks for Indigenous musics presented by Matiure (2016), Feenstra (2016) and Human and van Niekerk (2014) are evaluated in Chapter

4 and a resultant, holistic rubric is presented as a summary of those ideas suggested by the authors above.

Music education methodologies

From the perspective of music education this project straddles three methodological approaches, namely the ethnographic, the autoethnographic and the action research approach. Qualitative frameworks embedded within the constructivist world view²⁰ such as the ethnographic and the action research approach have seen expanding interest over the last 50 years (Bogdan and Biklen 1982; Bresler and Stake 1992; Erickson 1973; Guba 1990). These specific frameworks explore areas at the core of music teaching and learning and form the basis upon which this research project is undertaken. Qualitative research is especially effective in obtaining culturally specific information about the values, opinions, behaviours, and social contexts of particular populations and includes a comprehensive way of approaching reality which is bound by time and circumstance with an emphasis on “thick” description and the incorporation of an “emic” (insider) perception and perspective (Geertz 1973; Lincoln and Guba 1985; Bresler 1995). As elucidated upon by Geertz (1973: 5), who says famously of a researcher that he/she is “as an animal suspended in webs of significance he himself has spun”, the relationship between the researcher and researched cannot be neutral because both parties interpret the reality differently and each interaction is interwoven with the other. Thus, the qualitative paradigm becomes a transition from objective facts to constructed multiple realities (Bresler 1995: 2).

Bresler’s (1995) definitions define the differences between these two approaches succinctly. Ethnographies are products of anthropological research and are linked closely to ethnomusicology. The key difference is that ethnographies in music education centre on educational issues which are directly related to the teaching and learning of music as opposed to broad questions of the use and function of music, the role and status of the musician and the concepts which lie behind musical behaviour (Bresler 1995: 4). However, within that

²⁰Constructivism states that learning is an active, contextualised process of constructing knowledge rather than acquiring it. Knowledge is constructed within a social context and learners experience and test this knowledge through personal experience and create their own reality from it (Learning-theories online).

paradigm the main focus of ethnographies of music education remains the music and how it interacts with culture.

An action research approach, by contrast, is based on the close interaction with practice, theory and change. The objectives of action research are concerned with improving educational practices, understanding these practices and the institutions within which they operate (Bresler 1995: 16). Action research involves intervention not only as a main feature during the collection of data, but as an unequivocal goal of the research. The relationship between theory and practice is concerned with the improvement of educational practices, understandings, and situations (Carr and Kemmis 1986). Thus, one major difference between action research and other qualitative approaches is its pragmatic, practice-oriented emphasis as a primary motivation for the research. Action research requires more than the wish to improve one's practice and the ability to reflect critically. It requires that the research and conclusions are capable of withstanding careful scrutiny by another member of the given community (Bresler 1995: 18) and its purpose is more immediate: it allows the teacher/researcher to deepen understandings of the operational and experienced curriculum and, as a consequence, make changes in teaching (Bresler 1995: 21).

In this curriculum research project, it is important however, to clearly define the distinction between the qualitative paradigm that I base my investigation within and the inclusion of quantitative methods that I have undertaken during this research. The qualitative paradigm has to do with the epistemological assumptions of reality and the goal to promote practical understanding rather than a formal analysis (Bresler 1995: 19). But in order to increase my understanding of how teachers experience the curriculum and issues relating to teaching and learning about South African Indigenous music I have applied quantitative measures and methods including curriculum analysis, questionnaires and surveys and have used the data to chart responses in order to frame my conclusions.

Within this project, I am confronted by an inescapable question, posed by various academics and researchers, regarding the "correct" pedagogical approach to Indigenous African music in formal schooling (Oerhle 1990; Nzewi 2009; Ng'andu 2009; Nompula 2011; Carver 2014). I consider answering this question a priority and thus, as I explained beforehand, this research

is both ethnographic and autoethnographic in nature because of this need to understand how (amongst the questions of when, who, why and what) African music can be effectively taught within the current schooling system in South Africa, and how I respond as an insider. On the other hand, my research is clearly an action-research project because it is concerned with intervention and improvement of the IAM curriculum currently used in South African government schools.

Emic and etic approaches: insider-outsider methodology

My field work has spanned over 10 years (from 2006 – 2016) and my career as a music teacher in South Africa has given me the distinctly enviable position of being, at least from one research perspective, what is termed an “insider”. I consider myself an insider from the perspective of being a music teacher and having worked and engaged with the past and current music curricula while teaching at a government school in the Eastern Cape. I have attended the same meetings, have had to deal with the same bureaucracy and have faced the same hurdles as the teachers that I have interviewed for this research. However, although I study traditional music and play the *Uhadi*²¹, *Mbira*²² and southern African marimbas²³, from the perspective of researching and understanding the intricacies of an Indigenous African teaching approach, I consider myself a cultural outsider. Because of my schooling and university education, which was based in the Western pedagogical approach to musicology, my interrogation began from that paradigm. As Qureshi writes (1999: 313),

Deeply embedded within print culture and heir to a positivist historiographic model of scholarship, musicology has helped to shape a scholarly hierarchy of music otherness in its own image, privileging written over oral, and past over present sources, and always in search of music in notation.

²¹ An *uhadi* is an isiXhosa bow instrument which belongs to the chordophone family. It has a calabash which resonates the harmonics and is usually performed as an accompaniment to singing.

²² An *mbira* is a Zimbabwean idiophone which is sometimes referred to as a “thumb piano”. It is performed in an interlocking style often accompanied by singing.

²³ Although not a traditional African instrument (Tracey 2004) the southern African marimba has evolved into an instrument that represents the area and is now used ubiquitously around the SADC region.

The notion of aurality and music within an educational paradigm is unpacked in Chapter 4, where prescribed assessment criteria in the CAPS music curriculum reiterate this devaluation.

Understanding this perspective, however, and watching the positive steps taken towards musical integration in schools falter, sparked my interest in the transformation of the curriculum. My personal experience has made me acutely aware of how one-sided my own musical background is and although I had some historical knowledge of Indigenous music, the actual practice of learning to play an instrument was vital to understanding and appreciating the music. My research shows that many educators currently teaching music in the Eastern Cape are predominantly Western Art Music (WAM) specialists, regardless of their cultural background, and will therefore also approach teaching Indigenous music from a Western paradigm, similar to mine. Thus, the perspective taken for this research is relevant. Throughout this research, I will return to my own experience as a point of reference, using an autoethnographic approach at times, reporting on the events of my own teaching life and experience using analysis and scientific introspection (Bloor and Wood 2006: 18). This approach will help the reader to appreciate the perspectives and presumptions that underlie this research and how that will influence the interpretations of the study, how I have approached the study and in the end, how I understand the results (Adams 2005; Wood 2009). Relationships with other researchers have influenced my study and as such “relational ethics” are very important to adhere to (Ellis 2007). Reporting on my experiences may implicate my research associates in a manner that they may not have expected (Adams 2006; Etherington 2007; Trahar 2009) and I thus state that the ideas expressed here are mine alone.

From my field-work and during my teaching experience, I have gathered information both qualitative and quantitative in nature, in the form of interviews; questionnaires; e-mail correspondence; personal reflections of workshops, meetings and training by the Department of Education (DoE) as well as reflections and interviews after workshops that I myself have given. These documents map a very Western-based approach to music learning in South Africa. Added to this, my fieldwork in Zimbabwe has given this research a comparative outlook and has added very important insight that, I believe, has led to a deeper understanding of the Indigenous music pedagogy. Thus, from an ethnomusicological

perspective, the analysed and transcribed information has been applied to the research question and through this, an approach to change and transformation has been proposed.

Curriculum and analysis methodology and data collection

Bogdan and Biklen (1982: 52-53), in an idea supported by Merriam (1988: 124-125) and used by Vermeulen (2009), suggest nine process-based criteria for the simultaneous collection and analysis of data. Vermeulen (2009: 3-12) records them as follows:

- Limit the investigation, thereby rather collecting more information on a specific topic than inappropriate data on too wide a field.
- Make choices regarding the nature of the research. For example, decide whether a full description should be undertaken, or whether a theory concerning a particular aspect should be generated.
- Develop investigative questions, refining the general initial questions and discarding irrelevant ones.
- Guide data collection sessions by prior observations.
- Take note of all observations which are not necessarily part of the planned interview sessions to encourage analytical thinking.
- Make notes of the learning process – these can help to relate aspects to the hypothetical, practical and confirming issues of the research.
- Try out thoughts and topics on respondents – some respondents become key factors in improving the investigation and fleshing out the description in the final analysis.
- Scrutinise the literature while collecting data and conducting interviews, as this will improve the analysis.
- Try to recognise similarities and correlations in order to generate an advanced level of understanding.

Several methods of data collection were used, and in some situations, were recorded before this research commenced in 2014. Contrary to Creswell's (2003: 5) suggestions that decisions should be made before undertaking research regarding the epistemology of the researcher; the research design to be followed; and the specific research procedures or research method which will be utilised, I collected the early data presented in this dissertation without knowing how it would be used in the future. This, at first, led me to readings on grounded theory as described in Glaser and Strauss' (1968) book, *The Discovery of Grounded Theory*. However,

upon analysis, it became clear that although based on data indexing and comparison and popular as a research tool where the theory emerges from the data, grounded theory proved to be old-fashioned and was questioned by some (Silverman 2000; Bloor and Wood 2006) for “being outdated in its commitment to a modernist social science”. I then decided on using a blended approach in the form of an ethnographic, autoethnographic and action research method.

For the actual analysis of the curriculum, I decided to use a hybrid analytic-model compiled by myself with inspiration taken from Schippers’ (2005) Seven Continuum Transmission Model (SCTM) and Glatthorn, Boschee and Whiteheads’ book on curriculum leadership (Glatthorn *et al.* 2009). Using this model I decided to interrogate the South African curriculum from three perspectives: that of the learner; that of the teacher; and that of the teaching environment (Schippers 2005: 31). Each perspective ties in with contextualised curriculum concepts, namely: the hidden curriculum; the taught curriculum and the supported curriculum (Glatthorn *et al.* 2009: 5-16) which result in the learned curriculum (see Chapter 4 for clarification). Although Schippers emphasizes the qualitative nature of his tool, I have reconstructed the model in a way that it can be used to identify more quantitative data. Taking inspiration from Hoadley’s (2011) delineations of “knowledge, knowers and knowing” I have used three specific questions relating to the content, access to resources and the quality of presentation within the curricula. These questions will be applied to the Foundation Phase Life Skills CAPS document; the Intermediate Phase Creative Arts section of the Life Skills CAPS document; the Senior Phase Creative Arts CAPS document and finally the IAM section of the FET Music CAPS document (DBE 2011). The questions are:

1. What specific Indigenous African music content is prescribed in the curriculum?
2. Are resources for this content available?
3. Is the Indigenous music content clearly articulated and pedagogically valued?

The following diagram illustrates how the analysis will be applied from the three perspectives.

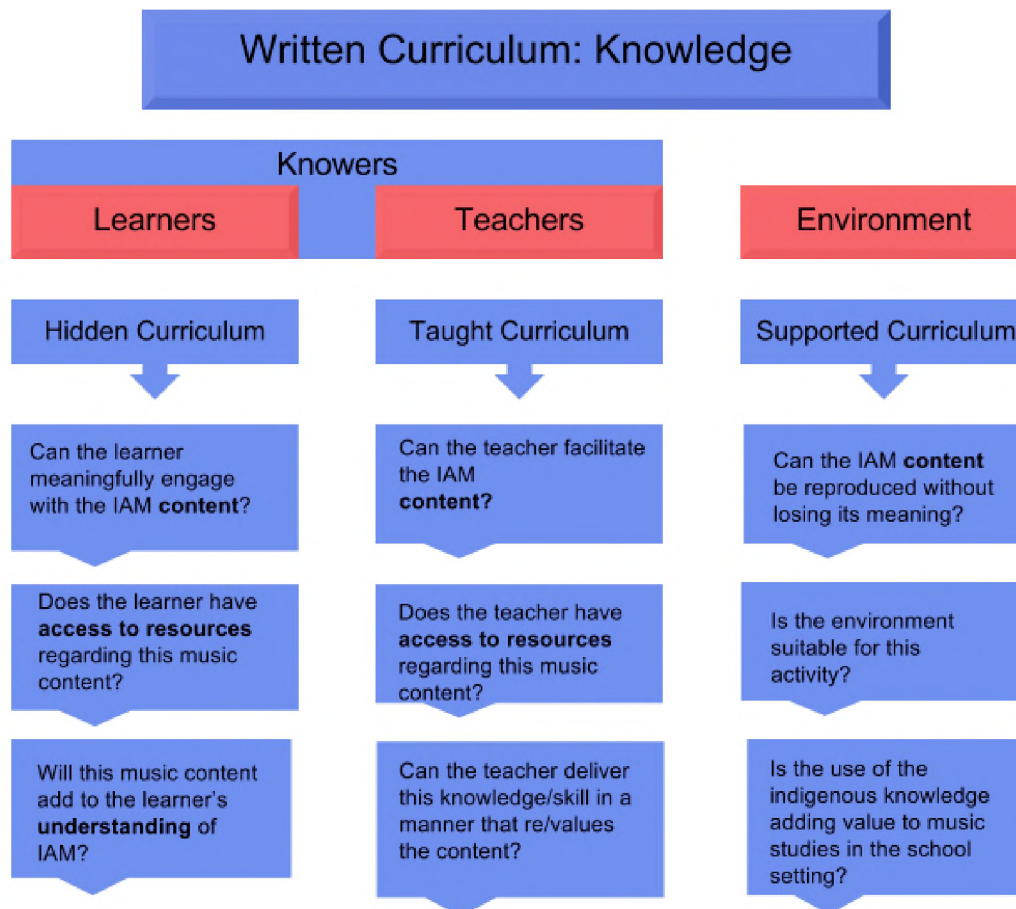


Figure 1 - The tri-perspective analysis tool flowchart designed by the author in 2016

The analysis focused on the knowledge prescribed (the written curriculum²⁴) from the perspective of the learner, who is affected by the hidden curriculum; the teacher, who is affected by taught curriculum; and classroom practice or environment which is affected by the supported curriculum. These components, through ways of knowing, result in the learned curriculum, what is actually learned by the students, rather than what is prescribed. The analysis questions stated above are styled to suit these three perspectives.

²⁴ All curriculum definitions are clarified in Chapter 3.

From the perspective of the learner the questions are:

1. Can the learner meaningfully engage with the IAM content?
2. Does the learner have access to resources regarding this music content?
3. Will this music content add to the learner's understanding of Indigenous South African music?

From the perspective of the teacher the questions are:

1. Can the teacher facilitate the IAM content?
2. Does the teacher have access to resources regarding this music content?
3. Can the teacher deliver this knowledge/skill in a manner that re/values the content?

From the perspective of classroom practice the questions are:

1. Can the IAM content be reproduced without losing meaning?
2. Is the environment suitable for the IAM activity?
3. Is the use of the Indigenous Knowledge adding value to music studies in the school setting?

Once the curricula were analysed, the tri-perspective tool for analysis was used and the resultant data was collected and put into tablature format. Through this analysis, I was able to assess whether the content presented in the curricula could be successfully implemented. I have also extensively consulted three Zimbabwean curricula as part of the comparative aspect of this research. The documents are: the Zimbabwean Primary School Syllabus of 1989 and a second developed in 2011 (unreleased at the time of writing) and due for release when funding becomes available in that country²⁵. The senior school syllabus used is the "Zimbabwe School Examination Council (ZIMSEC) Ordinary Level syllabus" (2012-2016).

In order to further interrogate the results of the analysis, I added the voices of several research-assistants, who commented on the CAPS Creative Arts and Music curricula. They are: James Drewery (2016) - *Critical analysis of the CAPS document*; Lauren Beukes (2016) - *An Analysis of African Music and Musical Traditions in the Creative Arts CAPS FET Document*;

²⁵ Shirley Warhurst, a Zimbabwean music teacher, was granted funding by the Zimbabwean government to expedite this process in 2016 but was met with administrative opposition when trying to access the grant (e-mail correspondence with author 27/03/2015).

Jayson Flanagan (2016) - *CAPS document analysis assignment*; Jonathan Griffiths (2016) - *Critical analysis of the CAPS document for Creative Arts*; Simone Jones (2016) - *Creative Arts – Music*; Kanyabu Kazadi (2016a) - *Creative Arts Music essay: Indigenous African Music content*; and (2016b) *Analysis of the Music Grade 11: WAM, Jazz and Indigenous African music textbook*.

All research-assistants were, at the time of writing, post-graduate students studying either Creative Arts (GET) or Music (FET) as part of a Post Graduate Certificate in Education (PGCE) at Rhodes University in Grahamstown, with some researchers already experienced and currently practising as music teachers. Their opinions add to the analysis by proffering a quantitative voice, describing the curriculum and its content from various perspectives, allowing several perceptions to form a well-rounded analysis.

The results of several questionnaires pepper the analysis and were completed over a period of five years. The first questionnaire was presented to teachers in Port Elizabeth in 2012 where I was giving a workshop on my book, *Listen and Learn – Music Made Easy* (2012), which covers the Creative Arts music syllabus. 50 Teachers were debating the choice that they had to make regarding which of the four art forms to choose and all completed the survey. The second questionnaire was the VGHS Subject Music Questionnaire completed during October 2013. 31 Parents or guardians, learners and music teachers were given the opportunity to comment on the CAPS Music FET changes regarding the new streaming system which was soon to be implemented. The third questionnaire was completed by 29 government music teachers from the Eastern Cape when we met for a CAPS workshop in East London in June 2014. The fourth questionnaire was completed by 13 music teachers in Bulawayo, five in Gweru and 22 in Harare, Zimbabwe in March 2015 while another was completed by 39 Rhodes University students who had completed a course in the History and Appreciation of Music (HAM) that year. The final questionnaires were completed by ten music teachers in Grahamstown regarding their qualifications in music while another was completed by 15 intermediate phase student teachers after their music course which used African music as a basis to teach Western theory. All of the questionnaires were completed anonymously. This was important to the findings of this research because questions, such as “Do you feel qualified to teach this course?” and “Rate your African music knowledge” may have left the

respondent feeling pressurised to answer in a certain way because of their relationship with me. Thus, taking identification away was vital in order to get a realistic response.

I conducted two key interviews which I recorded and transcribed after the event. The first with Dr. Permius Matiure, the head of the music department at Midlands State University in Gweru, Zimbabwe and the other with Ntomboxolo Ntanga, the Creative Arts and Life Skills curriculum adviser in Grahamstown. A shorter interview with Sibusiso Mkhize, a Grahamstown music teacher, was conducted regarding the use of tonic-solfa in the town, while other recordings of music performances (specifically in Zimbabwe) were introduced by music teachers who gave important information regarding school size, music content and their experiences before the performances commenced. Although time-consuming due to transcription and analysis, these interviews gave rich and valuable insight into the questions presented to the interviewees. I was able to qualify answers in a way that is not possible when using questionnaires and to immediately respond to answers given by the interviewees.

Similar results were found when using e-mail correspondence as a tool for collecting data. E-mails between myself and various informants dating back to 2011, have added invaluable information to this research. This mode of questioning is effective in that the informants can take time to answer the questions and there can be several communications around one theme. These informants are listed below in date order:

UNISA Directorate (14/11/2011)

S. Warhurst – Music teacher, Harare, Zimbabwe (24, 25, 27/03/2015)

P. Mutizwa – Music lecturer, University of Zimbabwe, Zimbabwe (20 and 22/04/2015)

M. Feenstra – Academic and text-book author, Cape Town, South Africa (various between 23/07/2015 – 24/11/2016)

E. Oehrle – Senior Research Associate at the University of KwaZulu-Natal and former editor of *The Talking Drum* (19/08/2015)

P. Rommelaere – African music lecturer, University of Cape Town, South Africa (11/01/2015)

P. Meyer – DoE music practical external examiner, South Africa (23/08/2015)

A. Petersen – Senior African music lecturer, North West University, South Africa (various between 30/06/2016 – 6/12/2016/2016)

P. Opondo – Ethnomusicology lecturer, University of KwaZulu-Natal, South Africa (23/08/2016)

K. Hackman – Foundation Phase Education Lecturer, University of Fort Hare, South Africa (12/09/2016)

L. Kahla – Foundation Phase Education Lecturer, University of Fort Hare, South Africa (13/09/2016)

D. van der Merwe – Foundation Phase teacher, Grahamstown, South Africa (5/10/2016)

G. Mapaya – HOD Music Department, University of Venda, South Africa (21/10/2016)

P. Mutaire – Chairperson of the Department of Music and Musicology, Midlands State University, Zimbabwe (20/11/2016)

B. Moore – Foundation and Intermediate Phase PGCE co-ordinator, Rhodes University (23/11/2016)

During my research in Zimbabwe, I visited several schools and was shown around and taken to classes by my key informant in that country, Shirley Warhurst. These observations were recorded as field notes, with photographic and video data taken as a record. In some cases, these photographs are presented within the text. Warhurst and I, in addition, remained in contact via e-mail once I had left (2015 and 2016), and several of these correspondences are referred to in the thesis. All of this data has been coded and relevant responses and information are presented in all the following chapters.

Conclusion

Several key works by South African researchers (Hellberg 2014; Leal 2014; Vermeulen 2009; Petersen 2009 and 2015; Jacobs 2010; Feenstra 2015; Carver 2002; de Villiers 2013 and 2015) reveal the deep interest in improving access to, and the standard of music in schools in South Africa. These researchers are all searching for a solution which will make real changes in the classroom in this country. At the base of these classroom interactions is the curriculum, the structure of which I present in the next chapter. Getting to grips with the various components of a curriculum is the starting point in any educational reform process. In addition, following the route and changes that the curriculum has undergone during the reform process gives an idea of the procedures involved in finalising the current syllabi and framework. Thus, this reform process is also reviewed in Chapter 3.

CHAPTER 3

Curriculum Reform and Syllabus development

Curriculum defines what counts as valid knowledge, pedagogy defines what counts as valid transmission of knowledge (Bernstein 1975: 85).

In order to interrogate ways of reforming, transforming and developing a unique South African music education paradigm one must first understand the definitions of a curriculum and syllabus. In this chapter I define curriculum and outline the particular aspects of the CAPS curriculum that I will be analysing. In addition, I review the history of curriculum reform in South Africa after 1994, pointing out the dramatic pedagogical changes that teachers have had to endure during their careers with recourse to little or no retraining. Finally, I conclude by outlining issues that I believe have compounded teaching problems with regard to the implementation of the current curriculum.

Reformation, transformation and the rebirthing of music education

According to the Oxford On-line Dictionary, education can be defined as “the process of receiving or giving systematic instruction, especially at a school or university” (Oxford online). However, schools and education institutions serve a number of functions in our society beyond merely transmitting academic knowledge and skills. These manifest or latent functions are those that are vital to the socialisation and transmission of cultural values to our children (Long-Cromwell online). This process of enculturation at schools helps (or hinders) to mould a diverse population into a society with a shared national identity and prepares future generations for their role as citizens of a country.

Nomalanga Mkhize (2015 online), a Rhodes University history lecturer wrote in an article for Business Day that, “Transformation is dependent on scholars being able to have a wide-ranging sense of the breadth of human knowledge, and, as importantly, the scholarly subtlety and sense to re-package it for new generations.” This idea of presenting information in a culturally proactive manner is essential to the intuitive use of a curriculum as well as the incorporative development of any syllabus in contemporary South Africa. I contend that the advocacy of Indigenous Knowledge is vital to the reform and development of a unique South

African education model which guides not only teachers of African music, but teachers of African children. Ntuli (2002: 53) points out that,

Africa is neither Europe nor America. African problems are not European or American problems. Africa's solution to her problems cannot be anybody's but Africa's. If we accept this truism, we then accept that Africa had to find her own Indigenous ways to define, identify and address her challenges.

It is my hope that this research can act as a gateway for further interrogation into the validity of merging Indigenous and Western knowledge in order to produce a way of thinking that is moulded to the needs of Africans, rather than trying to fit Africans' needs into a Western paradigm.

Understanding curricula

The word curriculum, as defined from its early Latin origins, means "to run a course" (Etym online). If one thinks of the path that a river follows: running over stones, through gorges, around obstacles, into man-made dams, seeping into the ground only to gush up as a spring and then finally into the sea, one may understand the complexity that makes up a curriculum. The term curriculum used to be defined in a narrow and specific way to refer to the content or subject matter that is taught in schools. More recently the definition has been broadened to include learning objectives, teaching methods, assessment procedures and classroom organisation as well. In addition, as Carr (1998: 325) states, it is important to highlight the social and political role that the curriculum plays in initiating pupils into the cultural practices and social relationships within their society and this "hidden curriculum" is integral to the success of a curriculum framework.

A definition for curriculum must undoubtedly encompass two paradigms: the prescriptive curriculum (what should be experienced), and the descriptive curriculum (what is actually experienced) (Ellis 2004: 4-5). In the U.S.A., the Pennsylvania Department of Education sums up prescriptive curriculum succinctly, "Curriculum is a series of planned instruction that is coordinated and articulated in a manner designed to result in the achievement by students of specific knowledge and skills and the application of this knowledge" (2007 in Glatthorn *et*

al. 2009: 4). Glen Hass (1987), in Glatthorn (*et al.* 2009: 5) writes that a descriptive curriculum is, “The set of actual experiences and perceptions of the experiences that each individual learner has of his or her programme of education”. Thus, an informed definition of curriculum should incorporate both models. While I agree with this, I define curriculum as: A series of clearly articulated, strategic instruction that will result in students understanding specific knowledge and achieving specific skills that, through their own experience of the learning process, they can use in exercising intelligent control of subsequent knowledge and skills.

Understanding the components of the curriculum

The school curriculum is generally accepted as an explicit and formally planned course with specific objectives but as outlined above, it incorporates a web of instructions and intentions that may or may not be performed. Various components of the curriculum must be brought together in a cohesive manner in order for the prescribed goals to be realised. The general aims of the South African National Curriculum Statement (NCS) are stated as follows (DBE CAPS FET Music 2011: 4),

The *National Curriculum Statement Grades R-12* gives expression to the knowledge, skills and values worth learning in South African schools. This curriculum aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives.

Again, these aims highlight knowledge in local contexts, which for many South African children include learning about IK but achieving this goal can only be done when the various components of the curriculum are functioning. Using Glatthorn, Boschee and Whitehead’s (2009) book, *Curriculum Leadership* as a guide, I have endeavoured to briefly outline the subdivisions of a curriculum and have expanded upon a diagram developed by Baron (Glatthorn *et al.* 2009: 29) which I believe illustrates the directional flow of these components and gives the reader a visual understanding of how each section affects the other²⁶.

²⁶ All definitions of the components of the curriculum come from Glatthorn (*et al.* 2009).

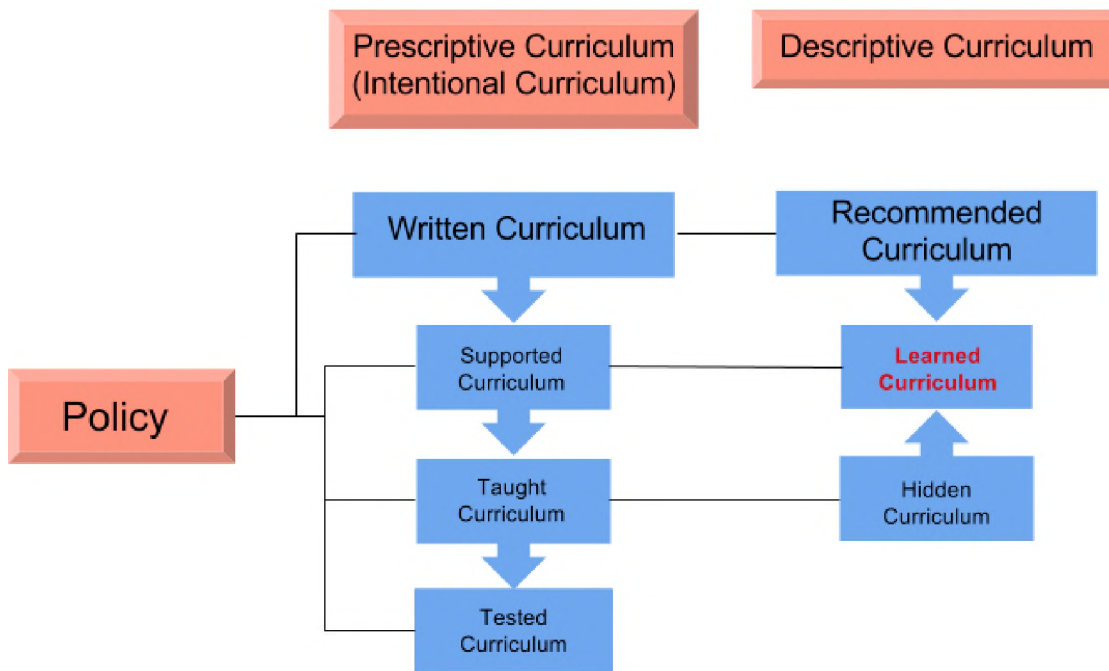


Figure 2 – Curriculum flow chart,
 developed by Mark A. Baron (in Glatthorn *et al.* 2009: 29) and expanded by author in 2015

Components of the prescriptive curriculum

The prescriptive curriculum, shown in Figure 2 on the top left, can also be labelled the intentional curriculum and although outcomes vary greatly, policy makers focus on this area of development. Components of the prescriptive curriculum include the written curriculum; the supported curriculum; the taught curriculum and the tested curriculum. The logic in calling it the prescriptive curriculum is that it is prescribed by the government or curriculum developers but may not be what the final result or outcome demonstrates. An analogy made by Glatthorn (*et al.* 2009: 3) is that of a medical prescription that patients have filled by a pharmacist where the doctor does not know if it is actually followed. Glatthorn (*et al. Ibid.*) write, “This is parallel to the prescribed curriculum for schools where the teacher, like the patient, ultimately decides whether the prescription will be followed”.

South African Curricular policy

The term policy designates the set of rules, criteria and guidelines intended to control curriculum development and implementation. It is the first step in any planning cycle and is

defined by Haddad (1995: 18) as “an explicit or implicit single decision or group of decisions which may set out directives for guiding future decisions, initiate or retard action, or guide implementation of previous decisions”. Government policies are statements that describe what governments expect to do, or believe they are doing, and the reasons for such actions or proposed actions. They indicate a government’s intentions (ANC DoE 1994). Education policies influence what is taught at schools and can therefore affect learners and teachers greatly. Although teachers’ decisions influence students’ feelings about, and success in a subject, it is the policy that provides the context for these interactions (Glatthorn *et al.* 2009: 17). Thus, the statements quoted from the CAPS documents earlier highlighting IK, show the intention of the policy makers, and guide the curriculum developers in their task.

In South Africa a “White Paper” describes or previews the first steps in policy formation²⁷. The first White Paper on education produced by the post-apartheid government was the *White Paper on Education and Training Notice 196 of 1995* (known as White Paper 1). This document outlined a major change in the administration of South African education, namely the development of new provincially-based departments of education, which were now governed by local authorities. In addition, it discussed the development of an “open-learning programme” (South African DBE 1995: 5/26) and an “integrated approach to education and training” (South African DBE 1995: 2/7), an about-turn in the curriculum framework model from what the previous regime had used. Open learning is an approach which combines the principles of learner centredness, lifelong learning, and flexibility of learning provision or content and, among other provisions, calls for the recognition for credit of prior learning experience (*Ibid.*: 5/25). These statements were the introduction to the concepts of Outcome Based Education (OBE) and the National Qualification Framework (NQF) (*Ibid.*: 2/7) which will be discussed in detail later in the chapter.

Importantly, from the context of this project, *White Paper 1* called for the promotion of arts education for all. The authors write, “Education in the arts, and the opportunity to learn,

²⁷ At the time of writing a revised White Paper on Arts, Culture and Heritage is being presented for discussion by interested communities. Stakeholders are desperate for arts practitioners to engage with the paper, realising how grave the implications may be.

participate and excel in dance, music, theatre, art and crafts must become increasingly available to all communities on an equitable basis, drawing on and sharing the rich traditions of our varied cultural heritage and contemporary practice" (*Ibid.*: 4/15). A vision that is yet to be fulfilled.

The *White Paper 1* previewed the *National Education Policy Act No. 27 of 1996* (amended in 2011) and the introduction of Curriculum 2005 which was introduced into schools in South Africa in January 1997. The prescriptive nature of White Papers, policies and subsequent curricula hides the fact that because of the several stakeholders involved in the dissemination of the prescribed knowledge, their influences and prejudices inadvertently affect the ways of knowing. This "intentional curriculum" is different for everyone and in many ways, is determined by the health and involvement of citizenry in a country. Once the policy has been determined, the written curriculum is finalised.

The written curriculum

The written curriculum is the text which indicates the general goals to be accomplished and learning activities that must be completed and is typically more specific and comprehensive than the recommended curriculum (Glatthorn *et al.* 2009: 8). The written curriculum is defined as having non-negotiable standards, objectives, and expectations that students are to achieve while in school. This is presented to educators who are expected to implement and complete the specified objectives. These, from a South African perspective, are the actual documents that are handed to the teachers. The documents of interest to this research are: The Curriculum 2005 (1997), Revised National Curriculum Statement (2002), National Curriculum Statement (2002) and finally the Curriculum and Policy Statement documents (2011).

The supported curriculum

The written curriculum's success is bound by the ability of the teachers and schools to follow it according to their competence, reliability and resource capacity. This can be partly measured by looking at the supported curriculum, as reflected in and shaped by the resources allocated to support and deliver the curriculum. Glatthorn (*et al.* 2009: 11) speak of four kinds of critical resources that shape the supported curriculum:

- The time allocation for a specific subject at a specific level;
- The time allocation by the teacher to a particular aspect of the curriculum within the overall time frame;
- Teacher number allocation which will affect class size and discipline;
- And importantly, resource material allocation.

Without particular attention to these details, deficiencies in the supported curriculum can lead to poor learner achievement. This aspect of the curriculum is analysed within this project, with particular reference to the allocation of resource materials. As explained in Chapters 4 and 5, the acute lack of music resources in South African schools has severely affected teacher confidence and productivity (FET Music Workshop questionnaire June 2014) and has only recently begun to be addressed by academics involved in African music and education. As mentioned previously, numbers of students in a class can also severely affect the competency of a teacher because they then spend their time on control and discipline rather than on fulfilling the requirements of the curriculum.

In addition, the written curriculum will not succeed unless it is closely related to the taught curriculum. This murky space determined by the teacher is difficult to define. Here personal and personnel factors deeply influence the outcome. In my own experience, I have seen teachers who are reluctant to change their teaching plans when a new curriculum is introduced because they feel under-qualified or worried about implementing new content without having had the experience of teaching it. This anxiety regarding change is often to the detriment of the learners who will eventually have to take national examinations which are part of the final curriculum classification known as the tested curriculum. Hargreaves (1989: 54) writes,

Change in the curriculum is not effected without some concomitant change in the teacher. After all, it is the teacher who is responsible for presenting or 'delivering' the curriculum at classroom level. What the teacher thinks, what the teacher believes, what the teacher assumes – all these things have powerful implications for the change process, for the ways in which curriculum policy is translated into curriculum practice.

Thus, the supported curriculum plays a vital part in the success of curriculum implementation issues and voices such as Marianne Feenstra's critique of teacher-training and resource development in South Africa at the Pan African Society for Musical Arts Education (PASMAE) held in 2016 is included in the analysis of this issue. She writes of postgraduate degrees at universities in South Africa, "To achieve quality music education one needs teachers of quality, and although postgraduate degrees are sometimes a measure of such quality, this is not always the case" (Feenstra 2015 PASMAE conference paper). The competent training of teachers is of great concern to me due to my involvement in both music and education at tertiary level and despite current efforts being made at universities by some, students who enter post-graduate teaching degrees where music knowledge is needed, often come with very little, or inadequate under-graduate training.

The taught curriculum

The taught curriculum refers to actual instruction, the process by which teachers develop units of study, lesson plans, and approaches to instruction for teaching the written curriculum. The taught curriculum is akin to the utilisation of the roadmap and the major objective of the taught curriculum is to impart to the student the knowledge, skills and information necessary to successfully achieve the stated goals. Again, bound to factors acknowledged in the supported curriculum, the taught curriculum is fraught with complication. In addition, success of the tested curriculum is guaranteed only if the taught curriculum is based upon or closely tied to the written curriculum.

Although this unit of the curriculum is of great interest to me with regard to the Indigenous African Music syllabus (IAM), to date there is very little data available to test whether the syllabus can effectively be implemented because very few schools have chosen to teach the IAM syllabus. Therefore, in order to fully understand why teachers are reluctant to engage with the Indigenous African Music syllabus in the FET band of the South African CAPS documents, in the next chapter I will analyse four undergraduate African Music syllabi from universities in South Africa and compare that to the CAPS IAM syllabus to see if they correlate.

The tested curriculum

The tested curriculum is that set of knowledge that is assessed in teacher-produced classroom tests, provincial assessments and ultimately national examinations. The tested curriculum is what is used for national promotion, graduation and university entrance criteria for learners (Popham 2007: 147). This is often problematic; not only in South Africa, but all over the world where standards of teaching differ from one school or institution to another but learners are all tested according to the same criteria. It is thus vital for the leaders of the school to ensure that the curriculum is being followed and that the learners' experience of it is positive.

The path that the learner takes within the prescriptive curriculum is then closely bound to their lived-experience and the descriptive curriculum. This learned curriculum (what a student knows when they leave school) is affected largely by the hidden curriculum and to some extent by the recommended curriculum.

The hidden curriculum

The hidden curriculum refers to those aspects of schooling that produce change and knowledge enrichment that is not part of the written or intentional curriculum. Students learn from one another, from the environment in which the school is set, the worldview of the community at large and of course from the actions of the teacher. Unwittingly, the teacher imparts more knowledge than that which is prescribed. Thus, factors such as discipline, cultural orientation, music bias and even skills and traits such as punctuality and cleanliness are heavily influenced by the schooling system.

The hidden curriculum can be broadly defined as a socialisation of schooling and can be identified by the social interactions within an environment (Kentli 2009: 83). Thus, it is in process at all times, and transmits implied messages to students about values, attitudes and principles. The hidden curriculum can reveal unexpected, unintentional interactions between teachers and students which reveal critical pedagogy. Various studies have been conducted on this issue (Dreeben 1967; Lynch 1989; Margolis 2001; Giroux 2001). Academics such as Apple (1982) and Giroux (2001) define schools as not merely distributors but also producers of culture that are vital for the socialisation of students and are inextricably linked to the issues of power and control in the dominant society.

A factor in the hidden curriculum that has a major influence on schools and learners choosing to take IAM in the FET phase is parental and community influence. Questionnaires sent out to parents before the new CAPS syllabus was due to be implemented show that their perceptions of IK can have a negative impact on their children. When asked why they had chosen WAM over IAM for their child, one parent responded, "It is of no interest to me, it's not my culture" (VGHS Subject Music Questionnaire 10/2013). These answers will be interrogated in more detail in the next chapter.

The recommended curriculum

The recommended curriculum is that text which is endorsed by professional bodies, reform commissions and professional scholars which stresses innovation and new thought according to the perceptions, world view and value systems of the time (Glatthorn *et al.* 2009: 7). This suggestion is informed by the curriculum policy and stakeholders may or may not be education specialists. The White Paper 1 thus formulated the core of the recommended curriculum after 1994. Transformational statements clarified the desires of the leaders of the country at the time,

The realisation of democracy, liberty, equality, justice and peace are necessary conditions for the full pursuit and enjoyment of lifelong learning... This requires the active encouragement of mutual respect for our people's diverse religious, cultural and language traditions, their right to enjoy and practice these in peace and without hindrance, and the recognition that these are a source of strength for their own communities and the unity of the nation" (DBE 1996: 4/13 -14).

Recommended curricula may or may not affect learners as in most cases, they are merely prescribed and it is the teacher that negotiates whether that turns into the learned curriculum.

The learned curriculum

As has been described, several factors influence what is called the learned curriculum, or the actual knowledge absorbed by the learner as he or she completes school. This web of experiences based upon relationships and interactions with teachers, fellow-pupils, attitudes and ways of being of people around schools all culminate in this final product. Pedagogical

approaches used by teachers also play an integral part in the success of the acquisition of knowledge and the teacher's knowledge of content and confidence are vital. From the perspective of this research I am interested in how learners from Foundation Phase to Senior Phase experience the learned curriculum. In my experience, the difference between the written curriculum and the learned curriculum is vast and differs greatly within a district. I recall cluster meetings (school subject meetings) in Grahamstown where we presented our teaching subject files to colleagues from other schools. I was shocked at the difference in quality and quantity of the work presented and realised how greatly the arts subjects suffer in under-resourced schools. In addition, attitudes of teachers towards the inclusion of African musics in these phases also differed and thus learners from different schools within our small district experienced music as a vastly different subject and the curricular goals stated above were likely not to be achieved by many.

Curricular goals

Curricular goals are the long-term outcomes that learners are expected to achieve through their interaction with the curriculum of a specific subject over a period of time. Therefore, the curricular description of the subject, Creative Arts, for example, is "to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of their choice in Further Education and Training" (DBE Creative Arts CAPS SP 2011: 8). While the goals are more specific, the intention of the subject Creative Arts as a subject is to:

- develop creative, expressive and innovative individuals and teams;
- provide learners with exposure to and experiences in dance, drama, music and visual arts;
- provide access to basic arts education for all learners;
- identify and nurture artistic talent, aptitude and enthusiasm;
- equip learners with adequate basic skills to pursue further studies in the art forms of their choice;
- develop an awareness of arts across diverse cultures;
- expose learners to the range of careers in the arts;
- develop arts literacy and appreciation;

- develop future audiences and arts consumers; and
- develop life skills through the arts (DBE CAPS SP Creative Arts 2011: 8).

The CAPS Music FET Curriculum is described as,

...an art form that can be combined with other forms, and is often enhanced by technology. It can communicate a broad range of historical, cultural and socioeconomic ideas and issues. Music has the power to unite groups and to mobilise community involvement for the improvement of quality of life, social healing, and affirmation of human dignity (Department of Basic Education Music FET 2011: 8).

The goals, again, are more specific. Grade 10-12 Music learners will develop:

- Technical control over one or more music instrument(s) or the voice;
- Performance skills by way of performing a wide variety of musical works, in solo and group (ensemble) context, ranging from Western art music and jazz to Indigenous African music (IAM);
- Ability to read music notation(s);
- Creativity through improvisation and working with own music ideas;
- Understanding of existing works of music with regard to compositional techniques used, application of musical elements in existing musical works and placing these in a specific historical and cultural context;
- Awareness of various musical traditions; and
- Appreciation for various styles of music (DBE CAPS FET Music 2011: 8).

These important outcomes describe and are linked to the curricular goals that we, as arts teachers, aspire to. It is these goals that frame our expectations for our learners and therefore frame the outcomes against which I have compared the written curriculum that will be analysed in the next chapter. Using the policy goals in combination with the curriculum goals we should have a clear idea of what is expected. Thus, the content prescribed in the CAPS FET Music IAM syllabus should clearly articulate these goals. My experience with the syllabus has shown me that this is not the case. Music students at government high schools in South Africa who engage in the various programmes of study where teachers plan their courses which contain units and lessons that should be closely linked to these goals, find that the

implementation of the syllabus is not realistic. As will be shown in the following chapter, one of the reasons is that the IAM syllabus cannot be appropriately examined and thus implemented.

Delineations of study

In order to analyse a curriculum and fully understand the cross-pollination that occurs between feeder subjects, one must recognise the categories within the fields of study. I have thus prepared the diagram below in order to demonstrate how I will be using various terms.

Fields of Study	Subjects offered as a learning experience over a multiyear period e.g. English Language; Mathematics; Music.
Programmes of Study	This is the combination of subjects that a learner may take over a multiyear period. Policy statements may prescribe which subjects are required and which are electives.
Courses of Study	This is a section of organised learning experiences that are required to be covered within the fields and programmes of study which learners must complete within a prescribed amount of time and which may be used to allocate academic credit e.g. Grade 7 Arts and Culture or Matric Mathematics.
Units of Study	This is a set of related learning experiences offered as part of a course of study, usually relating to a single concept, which takes a shorter amount of time and may or may not be needed as pre-knowledge for further study.
Lessons	This is a learning experience that lasts, typically in South Africa, for 30 to 60 minutes and may stand alone as a completed unit of knowledge transmission or be part of a continuing unit of study.

Figure 3 - Delineations of study

Analysing a curriculum as a means to curriculum reform

A curriculum is developed with multiple goals in mind and the process by which these goals are achieved is championed by individuals or “programme operators” who have their own backgrounds and biases and who implement change according to instruction from various stakeholders (Alkin 1973: 195). The intended outcomes can, therefore, become ambiguous and obscure. Because this study is looking at the descriptive curriculum and analysing not only the written curriculum but, in many cases, the learned curriculum, we will look at the changes that have occurred in the curriculum for teachers that are currently at schools. The curriculum in South Africa has been through dramatic and swift changes over the past 30 years and thus curriculum reform and policy changes are a standard practice to teachers in our government schools.

History of curriculum development since the 1980s in transforming South Africa

The historic pattern of administering education has changed many times during the last century with the majority of the population ethnically segregated through the white government’s control of funds and policy development. From 1983, education in South Africa was organised through three separate “own affairs” services of what was called the tricameral parliament (DoE White Paper 1 2:1 1). These services – coloured, Indian and white – were controlled by the Department of National Education. There was provision made for the black population which was made up of six departments in self-governing territories residing in “white RSA”, and four supposedly independent state departments. These separate systems operated in total isolation from each other, except at top management level, and so principals, teachers and school administrators who worked virtually side by side in neighbouring systems had no communication with each other (South Africa White Paper 1 2: 12).

After 1994 the desperate move to abolish these segregated systems and to embrace the new South Africa caused policy-makers to make hasty decisions regarding curriculum design and over a period of 20 years the education system in South Africa was reviewed three times. Thus, if we take into consideration just how much change educators (from schools, universities and colleges) have had to endure it is not surprising that we currently face a crisis in South African education and more specifically, a lack of confidence among teachers.

Apartheid curriculum

The victory celebrated by many South Africans after the 1994 elections in the country had huge implications for education. Segregated education was critical to apartheid's master-plan. Schools equipped black children with necessary skills but were expected to limit ambitions, "Apartheid society had a place for Africans, and schools were to keep them there" (Samoff 2008: xiii). Under this racially segregated system, made official by the Education Act of 1953, different branches of the Department of Education were set up to control education for different population groups based on race classification. Hoadley writes (2011: 144), "White departments produced a 'core' curriculum, which departments for other racial groupings adapted, often amounting to a watering down of the 'white' curriculum". Whites were educated to lead the nation, while black Africans were given the minimum training required for manual labour. Thus, the schooling system became the cornerstone of racial segregation in South Africa and education the government's tool for social and political manipulation (Oehrle 1990: 5).

This "core" curriculum was content-driven with very rigorous prescriptions for the sequencing and choice of this subject matter. Unsurprisingly, it reflected the doctrines of Christian National Education, which was essentially an expression of Afrikaner nationalism as promoted by the apartheid government. The curriculum was white- and male-oriented and emphasised drill, memorisation and rote learning for black students (NEPI 1992). In black African schools, teachers were managed by a highly oppressive and bureaucratic system of inspection that appeared to be used strictly and maliciously in order to control teachers (Chisholm *et al.* 2000). Christian National Education had an associated theory of pedagogy known as "fundamental pedagogics". From this philosophical perspective, the child was regarded as undisciplined and ignorant, in need of moulding and the authoritarian teacher was guided by the Afrikaner Christian ethos to complete this important task (Hoadley 2011: 144).

During the 1980s and 90s the apartheid government, responding to curriculum developments drawing on ideas around constructivism and progressivism being developed in the USA, engaged in what was called the "Education Renewal Strategy" in an effort to modernise curricula and make them more relevant (*Ibid.*). At the same time, a group of anti-apartheid movements collectively known as "People's Education" drew upon Freirian notions of

education²⁸ for empowerment, to develop curricula that stressed the importance of education, the students' experiences and local content. Even though education activism at the time nurtured intense debates about policy and practice, neither attempts produced much change due to the autocratic, authoritarian theory that dominated pedagogical thinking at the time (Hoadley 2011: 145). Thus, the white schools, whose teachers were well trained and resourced, produced matriculants while black African schools and teachers, who were very closely inspected and had little opportunity for teacher initiative (Weber 2006; Jansen 1999), had to adopt "authoritarian roles [while] doing most of the talking, with few pupil initiations, and with most of the pupil responses taking the form of group chorusing" (Chick 1996: 21). Not surprisingly, they suffered serious degrees of drop-out rates and failures.

Reform in curriculum development in post-apartheid South Africa

When the African National Congress finally came into power in 1994 black parents demanded the right for their children to attend what they deemed better schools whilst calling for more access to resources. South Africa was in the process of not only political but also an educational transition and the new government had to make decisions while engaging with already established rules and procedures (regimes of practice) as well as *savoirs* (established bodies of knowledge) which addressed and framed matters in definite ways (Christie 2006: 377). The path to educational transformation, desperately needed in a stagnant system, was believed to be achievable through desegregation and expanding access to schools, not through changing the fundamentally conservative and Western schooling paradigm that was smothering South African education. Schools remained authoritarian, hierarchical and teacher-centred. Samoff (2008: x) writes, "Critical reasoning, self-reliant learning, cooperative approaches, community responsiveness, environmental awareness, self-confident assumption of responsibility, political consciousness, engaged citizenship, and more were marginalised".

²⁸Paulo Freire (1921 – 1997) is best known for his criticism of what he called the "banking" method of education, where students had knowledge deposited into them. He writes, "it transforms students into receiving objects. It attempts to control thinking and action, leads men and women to adjust to the world, and inhibits their creative power" (Freire 1970: 77).

Change and reform were slow in coming, hampered by notions of reconciliation and post-1994 education leaders were selected for their political affiliations. Cole and Barsalou (2006: 2) contextualise the grave decisions that were being made by writing that “in societies recovering from violent conflict, questions of how to deal with the past are acute, especially when the past involves memories of victimisation, death, and destruction so widespread that a high percentage of the population is affected”. Thus, education, although vital to revaluing the nation, was slowed down by inexperience, bureaucracy and poor educational leadership.

Added to that and in contrast to Namibia, where reform strategies were highly prioritised, South African curriculum developers were hindered by over-cautious leaders, desperate to secure support from all members of the Government of National Unity (GNU), who favoured management and incremental change over much needed drastic measures (Samoff 2008: xi). Jansen (1999) comments that the political imperatives that influenced education policy and curriculum change in the transition period should be understood in the context of “compensatory legitimation” (Weiler and Gonzalez 1982; Weiler 1983; Jansen 1990) and “political symbolism” (Carnoy and Samoff 1991; Carlson 1990; Weiler 1990). Jansen (1999a: 1) writes,

In this framework, curriculum reform is not primarily concerned with what it claims - learning objectives, content to be covered, teaching strategies, assessment procedures, and so forth - but with addressing political constraints, conflicts and compromises in and around the state,

And this is affirmed by Weiler (1990: 16) who concurs that,

the emphasis of many curriculum reforms on the symbolism of change and innovation.., reflects the concerns of decision-makers over the legitimacy of the decision process, and is designed to contribute, in a compensatory fashion, to the restoration of that legitimacy.

Curriculum 2005

After 1994 the department of education introduced three national initiatives described by Jansen (1999b) as the purging of the apartheid curriculum; the introduction of continuous assessment and the installation of outcomes-based education (OBE). Thus, it was that in 1997

an OBE curriculum was introduced called “Curriculum 2005” (C2005). The development of this model was heavily influenced by foreign consultants and prioritised ideological notions over pedagogical and epistemological ones. Harley and Wedekind (2004) felt that the shift to C2005 was on a scale arguably unparalleled in the history of curriculum change in South Africa.

The new curriculum had three design features. Mouton, Louw and Strydom (2012: 1214) write, “Firstly, it was outcomes-based, secondly it was located in the notion of an integrated knowledge system and the third feature was the promotion of a learner-centred pedagogy.” C2005 consisted of two bands: General Education and Training (GET) (Grade 1 – Grade 9) which was, and still is, compulsory for all learners and Further Education and Training (FET) (Grades 10-12). The specific content was left up to the educators who were given “critical outcomes”, derived from the constitution, as guidelines. This approach was termed “transformational OBE”, and was described in official documentation as follows:

No thought is given to the existing curriculum. Instead schools (or local districts) are told they can choose any content and use a wide range of teaching methods as long as these develop citizens who display the agreed-upon critical outcomes. (DBE 2000b: 19)

Generic, cross-curricular skills were advocated highlighting the use of creative and critical thinking. An example elucidates the breadth of the “critical outcomes” prescribed: “identify and solve problems by using creative and critical thinking (South African Department of Education 1997: 16). Hoadley (2011: 145) writes, “The response here to the highly prescriptive curriculum of apartheid is obvious”. Curriculum developers, quite rightly, were desperate to erode the former boundaries enforced upon students and a programme championing integration was deemed the way forward. Syllabi were replaced by the 66 Specific Outcomes, Range Statements, Assessment Criteria, Performance Indicators, Phase Organisers and expected Levels of Performance (Kraak and Young 2001; Steyn *et al.* 2011; Mouton *et al.* 2012) and the South African Department of Basic Education (1995: 15) describes the approach used in the curriculum as,

An integrated approach [which] implies a view of learning which rejects the rigid division between ‘academic’ and ‘applied’, ‘theory’ and ‘practice’, ‘knowledge’ and ‘skills’, ‘head’ and ‘hand’. Such

divisions have characterised the organisation of curricula and the distribution of educational opportunity in many countries of the world, including South Africa. They have grown out of, and helped to reproduce, very old occupational and social class distinctions. In South Africa, such distinctions in curriculum and career choice have also been closely associated in the past with the ethnic structure of economic opportunity and power.

C2005 strove for a South African populace that could build social cohesion, advocate for democracy and work towards economic stability. Taruvinga and Cross (2012: 128) wrote,

OBE's C2005 was therefore a compromise curriculum which reflected and captured elements of constructivism, progressivism and traditional essentialism and in its intent, C2005 was a dramatic departure from the authorization subject and teacher-centred apartheid curriculum and pedagogy, as it marked a paradigm shift from a subject-dominated to an integrated curriculum with an active learner and a facilitating teacher.

Not all was negative. C2005 aimed to open up the curriculum to all children and integrate it with their experience. Progressive features, particularly from an arts perspective, such as an emphasis on group work, the ability to choose local content, a shift away from strong disciplinary boundaries and integrated learning areas led to a strong pedagogical movement away from teaching or lecturing towards a learner-centred facilitation of knowledge production. In fact, "facilitation" was the new catch word and teachers, labelled educators, were often referred to as the "facilitators". The implications of these changes on music education were varied. The subject Arts and Culture fitted well into this approach and learners had the opportunity to share and learn about different, more localised, styles of music with their peers. This in turn, led to a higher intake for Music as a subject in Grade 10 but it can be argued that the lowered standard and inclusion of a variety of styles of music were contributing factors (Hellberg 2014: 3). Thus, the impact upon the arts in Grade 10 to 12 was less positive as specific content was limited and pedagogical approaches confused. Practical subjects, where a teacher is needed to imitate, demonstrate and listen had to rethink their didactic approach and this led to confusion and a general dissatisfaction with the standard of the syllabi.

Curriculum 2005 was also designed with the new National Qualifications Framework (NQF) in mind. Launched by the South African Qualifications Authority (SAQA) in 1996, the NQF was established in order to measure qualifications in both education and the workplace based on unit standards²⁹. These unit standards could be used interchangeably to make up different qualifications and thus link more practical, labour based qualifications to academic ones. Still used at the time of writing, the NQF has become a useful tool for music practitioners and as elucidated upon by Carver (2002), could prove fruitful in the development of musical unit standards for musics from both Western and African influenced perspectives. This need to create a grid through which learning and experience from the workplace and learning from an academic environment could be compared was vital in order to include the labour-force after-1994. In this way the system moved away from the traditional, repressive pedagogical approach used during apartheid.

Reforming the new curriculum

Criticism came quickly (Jansen 1999c; Taylor and Vinjevold 1999; Hartshorne 1999) and was based primarily upon the fact that the curriculum was policy driven with no concept of what was actually transpiring in the classroom and that the gap between policy rhetoric and implementation was insurmountable (Jansen and Christie 1999; Jansen 1999a; 1999b; Geyser 2000; Brodie 2000; Chisholm *et al.* 2000; Adler and Reed 2002; Gravett 2004; Morrow *et al.* 2005). Reviews published years later by the DBE admit this:

The new curriculum was never researched or properly trialled, and there was inadequate preparation and consideration of whether teachers, pupils and the system in general were prepared for such a fundamental change over such a short space of time...Curriculum 2005 emphasised the general to the detriment of the specific. To this day, the legacy of lack of specificity in the curriculum remains, particularly in the GET phase (DBE 2009: 12).

²⁹ Unit standards are registered statements of education and training outcomes and their associated assessment criteria together with administrative and other information.

Strong critique, based on Bernstein's theory of knowledge³⁰, of the radical constructivism³¹ underpinning the curriculum was grounded on formative papers outlining the distinction between everyday knowledge and school-based knowledge (Dowling 1995; Ensor 1997; Davis 1996; Muller and Taylor 1995). Other criticisms focussed on training and implementation, system failures and curriculum design (Hoadley 2011: 148). Taylor and Vinjevold's empirical, classroom-based studies pointed to the fact that teachers lacked the knowledge needed to interpret the OBE curriculum and that teachers could not "ensure that the everyday approach prescribed by the new curriculum [would] result in learners developing sound conceptual frameworks" (1999: 230).

A task team was set up to make recommendations to strengthen and streamline C2005. A critique developed by Muller (2000) entered the discourse at the time. He argued that although the socio-political goals of the curriculum were clear, the pedagogical purposes were not. Removing a syllabus and replacing it with generic skills-based outcomes meant that teachers were abandoned when choosing specific content and had to set up "learning programmes" themselves. Muller (2000: 14) writes,

A success can be made of such an under-stipulated curriculum, but only if the teacher has a well-articulated mental script of what should be covered, and if the pupils come from homes where they have been well prepared to respond to such putative freedom, in other words, only in schools by and for the middle class.

³⁰Bernstein's theory of knowledge, developed over decades from the 1970s, was based on the concepts of class, control and "code", referring to a way of organising experience and making meaning within a social context (Themane and Mamabolo n.d.). He developed a conceptual language to describe "code" in schools and based this on notions of classification and framing. In 1996, he published a statement of his theory in terms of "the pedagogic device" which consisted of a hierarchical relation between three sets of rules that were distributive, re-contextualizing and evaluative in nature. These together described the process of the transformation of knowledge from the field of production of knowledge; the field of re-contextualisation; and the field of reproduction in the classroom into a description of the structure by which knowledge is transformed into pedagogic communication (Hoadley and Muller 2009).

³¹Constructivist theories contend that learning is about "cognitive development...in which learners construct new ideas or concepts" (DiPrima and Hickson 2006: 1). Constructivism proposes that learner conceptions of knowledge are derived from a meaning-making search in which learners engage in a process of constructing individual interpretations of their experiences. The roots of constructivism can be traced to John Dewey (1859-1952) and progressive educators, to Piaget (1896-1980) and Vygotsky (1896-1934) and to Jerome Bruner (1915) and discovery learning. Constructivism proposes that learner conceptions of knowledge are derived from a meaning-making search in which learners engage in a process of constructing individual interpretations of their experiences.

Government became painfully aware of the criticisms. Hoadley (2011: 150) writes, “The arguments focused centrally on the unequal distribution of types of knowledge to different students, often on the basis of social class”. Research by Dowling (1998) confirmed these arguments and Muller (2000: 68) scathingly stated that the middle class and lower-ability student, “is left free to be a local individual but a failed ... learner”.

The major flaw of C2005 was identified as the fact that it had no theoretical sequence and therefore no path to progressive learning. Jansen (1999a: 147) reports that the curriculum was driven by policy imperatives with no conception of the realities of classroom life. Hartshorne (1999) argued that the curriculum was bogged down in too much bureaucracy, academic rationality and theoretical logic while teachers, who were directly involved in classroom practice became mere observers of a process driven by outside specialists.

A review committee was set up by the then Minister of Education, Professor Kader Asmal, and a report on the situation was ordered. The *Curriculum 2005 Review Report* was prepared on the basis of an exhaustive review of existing research reports and papers, interviews with teachers, principals, managers, trainers, publishers and departmental officials as well as public submissions made by a range of individuals, organisations and institutions (DBE 2000a: 5). The authors of the *Curriculum 2005 Review Report* cited implementation problems stemming from various sources as the basis for the failure of the system. They included:

- A skewed curriculum structure and design
- A lack of alignment between curriculum and assessment policy
- Inadequate orientation, training and development of teachers
- Learning support materials that are variable in quality, often unavailable and not sufficiently used in classrooms
- Policy overload and limited transfer of learning into classrooms
- Shortages of personnel and resources to implement and support C2005
- Inadequate recognition of curriculum as the core business of education departments (DBE 2000a: 5).

Union pressures forced the retention of the outcomes-based model of the curriculum (Chisholm 2000) but several changes were suggested. The Curriculum 2005 Review Report (SA DBE 2000a: 13) recommended that:

- The design of the curriculum be simplified
- Curriculum overload be addressed, including the reduction in the number of Learning Areas in the Intermediate Phase
- The terminology and language of the curriculum should be simplified
- Assessment requirements should be clarified
- Content had to be brought into the curriculum, and specified
- A plan needed to be developed to address teacher-training for the successful implementation of the new curriculum
- Textbooks and reading had to be reintroduced as a widely recognised means to bridge the gap between teacher readiness, curriculum policy and classroom implementation.

In response, a team was put in place to conduct a thorough revision of Curriculum 2005, under the leadership of Professor Linda Chisholm, to begin work in January 2001. The Minister mandated the team to implement the recommendations of the Curriculum 2005 Review. Another key contribution to the critique at this time was Harley and Parker's (1999) analysis of outcomes-based education, the National Qualifications framework, and competency models. They pointed out the conflicts in the system generated from incompatible frameworks, such as competence-based and outcomes-based assessment.

The Revised National Curriculum Statement (RNCS) for GET

The result of this review was the construction and implementation of a Revised National Curriculum Statement (RNCS) in 2002 with the first learners to use this model starting in 2004. The RNCS simplified and clarified C2005 for the GET (General Education and Training) phase, as mandated and attempted to shift the agenda for a review of the curriculum from a local, primarily skills-based and context-dependent body of knowledge towards a more coherent, explicit and systematic body of knowledge. It specifically set out to develop a high knowledge, and a high skills curriculum, resulting in a fundamental but necessary departure from C2005.

One of the tensions that played itself out in the process of the revision, as mentioned above, was that the Review renewed the commitment to an outcomes-based framework for the national curriculum. The message that supported the implementation of the NCS was that it was not a new curriculum but rather an improvement of the old. The greatest challenge was the fact that there were no content syllabi (DBE 2009: 14). The “outcomes” in the OBE Curriculum focused on attitudes, natures and abilities of the learners and as a consequence failed to give adequate specification of essential learning. The revision attempted to deal with this problem by introducing “Assessment Standards” and various forms of content frameworks, which would provide the knowledge teachers were required to teach. The *National Curriculum Statement* moved towards what the *Curriculum 2005 Review Report* termed “vertical integration” (DBE 2000a) where there were relationships and conceptual progression within learning areas and subjects and the use of “themes”, a central organizing feature of the C2005 curriculum and the idea of “horizontal integration”, were discontinued (DBE 2009: 24). I worked closely with this curriculum, in the form of the subject Arts and Culture, and like Vermeulen (2009) saw many positives. The goals were clear and due to not having specific content to teach, I found musical ways in which to incorporate my students’ musics and my own, personal approach to engaging with this material. It was precisely this fact, that teachers could choose the content or themes that they wanted in order to achieve the outcomes, that caused confusion specifically related to national examinations where one provincial paper was set for all Grade 9 learners. Too many teachers were teaching different material.

National Curriculum Statement (NCS) for FET

In 2002, the National Curriculum Statement (NCS) for the FET (Further Education and Training) phase was developed. This process occurred after the GET development of RNCS but followed the same design. The FET Phase works towards one goal, the National Senior Certificate (NSC), at the end of Grade 12 and because of this focus there was greater consistency and less reinterpretation of documentation. However, due partly to the intensive curriculum reform that teachers had to cope with after 1994, uncertainty and confusion continued to reign and as soon as the first group of learners had finished their examinations based on the NCS, the new Minister of Basic Education, Angie Motshekga, announced plans to review it. A new ANC government had taken over in 2009 and focused attacks on the failures of education which

had the government make promises of change, openness and efficiency (Motshekga 2009). The call for the review came from two main sources: ongoing criticism in the media of outcomes-based education, and the persistent poor performance of South African learners on national and international standardized tests (Hoadley 2011: 152). Once again, a review committee was established, this time represented by government, union and academic members. A series of provincial teacher hearings was held across the country and formed the basis for recommendations made in the *NCS Review Report* (DBE 2009).

The critique in the report draws on the work of others (Muller 2000; Jansen 1999b; Allais and Taylor 2007; Donnelly 2005; Young 2002) arguing that OBE, by focusing on attitudes, dispositions and competencies, fails to give adequate specification of essential learning (Hoadley 2011: 153). The focus of the criticism was that although there was an attempt to specify content, the result was uneven across learning areas, subjects and grades, and that no new official assessment policy was developed. In addition, “Learning Programme Guidelines”, found to be unhelpful by the C2005 Review Committee, were again flawed and there were major contradictions across various policy documents. Teacher-training was superficial and importantly, recommendations on language policy³², specified in the RNCS were never implemented (DBE 2009: 14).

This change, again motivated by a Bernsteinian conception of knowledge structuring, called for a knowledge-based curriculum (Hoadley 2011: 152). Young (2002: 61) writes on education reform in South Africa and an under-specified curriculum,

What we have learnt is that, despite the good intentions of past efforts, an underspecified curriculum advantages those who are already advantaged – those who already have access to the knowledge needed to improve their life chances.

³²The language policy stated that it was preferable for learners to get instruction in their home language in Foundation Phase but that the Language of Learning and Teaching (LOLT), in most cases English, should be taught as a subject from Grade 1 (DBE 2009: 14).

Curriculum and Assessment Policy Statements (CAPS)

At last the final curtain on the OBE approach to teaching was drawn and the new Curriculum and Assessment Policy Statement was introduced with comments on the draft curricula being called for in 2010. Recommendations stated (2009: 62), “Design features of OBE, especially learning outcomes and assessment standards, should not be featured in the *Curriculum and Assessment Policy* documents, and should become part of the General Aims of the curriculum, similar to the Critical and Developmental Outcomes.” Although many schools which taught music, such as Victoria Girls’ High School in Grahamstown and Pretoria Boys’ High School, sent in recommendations, “it was clear that none of their recommendations were addressed. In addition, schools that commented on the curriculum were not provided with any feedback or reasons why their input was ignored” (Hellberg 2014: 3). This is true of my experience when I, on behalf of the music department that I was working at, sent in comment regarding the FET CAPS Music document draft. Poorly edited, it did not look very different from the final CAPS Music document that we now work with. In my comment, I pointed out the glaringly obvious problems regarding practical musicianship for IAM students, editing issues and lack of resources and sent it to the given address at the DoE (McConnachie CAPS Comment 18/10/2010). The e-mail was never acknowledged and changes never made. Implemented in stages, the first roll-out of the new CAPS curriculum began in 2011 and the first National Senior Certificate was written at the end of 2014.

A coherent set of CAPS documents was developed for all grades where the labels, “Learning Programmes and Learning Areas”, were discontinued. The documents aim at ensuring a smooth transition across phases (from the end of Foundation Phase, Grades 3 to 4 and from the GET to FET phases) and each document contains specific content for subjects, a nationally developed syllabus at last. Teacher-training for both content and teaching methodologies was highlighted as important, and indeed insisted upon, and Learner Teacher Support Materials (LTSM) were reportedly being developed in line with the CAPS documents.

Conclusion

As seen above in the discussion on the ramifications of transformation in education, after years of development and reform, a curriculum is now in place where the policy makers and curriculum developers value knowledge above ways of knowing. This move away from the

constructivist OBE approach, as in the C2005, where everyday knowledge was infused into the curriculum, clarified the confusion around specific content. The “what” is again important and although the “how” should remain a focus of teachers, everyday knowledge is no longer seen as the end result. Bernstein’s framework in the reform on these curricula drew attention to social consequences and relationships between knowledge, ways of knowing and the knower and as Hoadley (2011: 155) writes, “it is not the knower or knowing that makes the knowledge, but primarily knowledge that shapes the knower”. However, teachers have been through much change, and constantly have to engage with these new ways of knowing. These changes have huge ramifications. In my own experience, I felt the pressure that teachers were under to produce new material for the classroom and to devise new lesson plans and units of study. Changing a curriculum without producing resources for that syllabus, as is the case for the CAPS Music curricula, means that teachers will have to produce this themselves, in order to successfully fulfil the new criteria. Therefore, even though the curriculum developers have opened new pathways for knowledge dissemination and the Indigenous African Music syllabus is in place, music officials like Petrus Meyer ask, “Why are there so few schools in the Eastern Cape that teach it?” (Meyer e-mail correspondence 2016). What are the problems within the music curricula with which teachers are not prepared to engage with? In the next chapter, in order to determine these reasons, I analyse the written curriculum along with the hidden, the taught and the supported curricula (relating to IAM) in order to elucidate the reasons for the failure of its implementation. I use the Zimbabwean curriculum to point out alternatives, where appropriate, and thus engage with data collected from that country over a period of two years.

CHAPTER 4

Curriculum and Assessment Policy Statement (CAPS) Music Curricula Analysis

“The distortion of African culture ... has made some Africans to hate their heritage and identify themselves with whites’ "superior" culture. It is therefore imperative that educators should play a vital role in promoting the African Indigenous culture in schools” (Pius 2005:3).

Introduction

In this chapter I will conduct an in-depth review of the South African DBE Foundation Phase Creative Arts curriculum (Life Skills); Intermediate Phase Creative Arts curriculum (Life Skills) and the Senior Phase Creative Arts and Music CAPS curricula (DBE 2011) through analysing the inclusion of traditional/Indigenous/local music content in order to ascertain whether teachers can realistically implement the curriculum as it is currently presented. Where appropriate I will compare the curriculum to the Zimbabwean model that I researched in March 2015 and March 2016. Two Zimbabwean primary school syllabi will be used as part of the comparison, the first from 1989 and the second (unreleased at the time of writing) developed in 2011 and due for release when funding becomes available in that country³³. The senior school syllabus used is the “Zimbabwe School Examination Council (Zimsec) Ordinary Level syllabus” (2012-2016)³⁴.

It is important to note that observations made at schools in Zimbabwe may not be consistent with the experience over the whole country and I can thus only make comparative observations in the context of the setting where I conducted my research. Although I tried to visit government schools, with the help of Shirley Warhurst who became a valued informant throughout my Zimbabwean research, I was not granted permission. Shirley writes of our attempts (Warhurst field-notes 2016),

³³ Shirley Warhurst, a Zimbabwean music teacher, was granted funding by the Zimbabwean government to expedite this process in 2016 but was met with administrative opposition when trying to access the grant (e-mail correspondence 27/03/2015).

³⁴ O-levels are equivalent to Grade 10 -11.

I contacted several colleagues in government schools, all of whom welcomed the opportunity to have Boudina and I come and see what they were doing. Unfortunately, after having set up the appointments, one of the teachers contacted me to say that although we were welcome to visit we would have to get a letter of permission from the Ministry of Primary and Secondary Education. I immediately went to see the Director of the Curriculum Development Unit who has assured me of his support for my project. He informed me that he was not able to give me the permission that we required, but he gave me a letter of introduction to a “man in the ministry” – I am still not sure of his title, but was hopeful of success because of the backing of the director of the CDU and the fact that the project I was engaged in was solely for the benefit of the Ministry.

A visit to the Ministry offices in town the following day got me no further than the secretary of the man to whom I had been referred. His secretary’s constant response to anything I had to say was that I needed “a letter”. Thankfully, a more helpful by-stander filled me in on the need for “the letter”. It appears that permission to visit and observe lessons in government schools cannot be given by any one individual. The letter of application is perused by a committee that either grants or turns down the application. I have now written (and rewritten several times) my letter to the Permanent Secretary and intend to take it in in the next week. Even once that letter is granted, I have to get permission for every school from several “layers” of authority that I have not quite yet worked out. It is not going to be a quick process!

Unfortunately, we did not get permission to visit any government schools in Harare. However, Warhurst arranged visits to private schools in that district that use the same government music curriculum and it is observations made at these schools that I will comment on. I did, however, manage to visit council schools in Bulawayo when I visited that city by invitation of Melody Sango, the British Council representative in Zimbabwe, when I visited that city. These schools were part of a flagship teacher-training music project sponsored by the British Council and managed by the Zimbabwean Academy of Music in Bulawayo. Again, because of the relationship with the British Council and the sponsorship, I am unable to state whether the music tuition and engagement at the school is indicative of what is happening in the rest of Bulawayo. Finally, through a family friend, I was able to visit a government school in a small, rural town in Mutorashanga, North-West of Harare. I believe that my observations and interviews conducted there provide an authentic overview of a typical rural school in Zimbabwe but due to the fact that it was the only rural school I visited I am unable to state that categorically. It is important to note that I am not analysing the Zimbabwean music

curricula or the implementation thereof, rather using them as a comparative tool in relation to the South African music curricula.

Responses to questionnaires filled in after workshops that I gave in Harare (4/03/2016), Gweru (6/03/2015) and Bulawayo (10/03/2015) are very clear with regard to Zimbabwean teachers' opinion of their own competence. When I asked, "Do you feel qualified to teach all of the curriculum requirements?" a sample of the answers given by the 16 government school teachers were,

Harare Respondent 1: "No because I need training in marimba, mbira and guitar".

and

Harare Respondent 2: "Yes, but there is a real need to learn more on musical notes",

and

Gweru Respondent 1: "The Western music part is always difficult to teach since it's detached from the kids' experience. The African/traditional music can be taught by rote, which in the end, can produce brilliant but musically illiterate students",

and

Bulawayo Respondent 1: "I can teach all the others except the playing of the instruments like guitar and traditional dance. I didn't get enough training on them".

Thus, as will be demonstrated in this chapter, the Zimbabwean teachers' experience is similar to that of the South African teacher. Both feel underqualified in areas of their teaching. I point this out because, although it is not in the scope of this research to analyse the hidden, supported and taught curricula from a Zimbabwean perspective, it is interesting to note that teachers feel unable to implement both the Western and Indigenous material prescribed in the curricula in both countries.

In order to interrogate these South African music curricula I approach the research from three perspectives: that of the learner; that of the teacher; and that of the teaching environment (Schippers 2005: 31). From these viewpoints, the analysis will broadly examine the following questions, which form the basis of the tri-perspective analysis tool:

1. What specific Indigenous African music content is prescribed in the curriculum?

2. Are resources for this content available?
3. Is the Indigenous music content clearly articulated and pedagogically valued?

Specific research questions will conclude each section and the data captured will be used to highlight areas of interest. These questions are as follows and directly relate those presented above:

- 1.1. Can the learners meaningfully engage with the Indigenous African Music content?
- 1.2. Can the teacher facilitate the IAM content?
- 1.3. Can the IAM content be reproduced without losing its meaning?
- 2.1. Does the learner have access to resources regarding this music content?
- 2.2. Does the teacher have access to resources regarding this music content?³⁵
- 2.3. Is the environment suitable for the IAM activity?
- 3.1. Will this music content add to the learner's understanding of Indigenous South African music?
- 3.2. Can the teacher deliver this knowledge/skill in a manner that re/values the content?
- 3.3. Is the use of the Indigenous Knowledge adding value to music studies in the school setting?

The following table will be used in this chapter to collate the resultant data from the questions for each phase of the curriculum, with a simple positive or negative answer marked as a response.

³⁵ It is important to note the difference between learner and teacher resources. I refer to resources that are to be used in the classroom during the lesson, such as musical instruments, music tracks and pictures, students textbooks (amongst others) as learner resources and teacher-instruction material, such as resource books, lessons plans, specific Indigenous music content ideas as teacher resources.

Tri-perspective analysis tool of the Foundation Phase music section of the Life Skills CAPS document		
Question	Yes	No
1.1. Can the learners meaningfully engage with the Indigenous African Music content?		
1.2. Can the teacher facilitate the Indigenous African music content?		
1.3. Can the Indigenous African music content be reproduced without losing its meaning?		
1.4. Does the learner have access to resources regarding this music content?		
1.5. Does the teacher have access to resources regarding this content?		
1.6. Is the environment suitable for this activity?		
1.7. Will this music content add to the learner's understanding of Indigenous South African music?		
1.8. Can the teacher deliver this knowledge/skill in a manner that re/values the content?		
1.9. Is the use of the Indigenous Knowledge adding value to music studies in the school setting?		

Figure 4 - Template of tri-perspective analysis tool

Once each phase of the music curriculum has been analysed a final graphic representation of the findings will be presented.

Foundation Phase - Introduction to the CAPS Life Skills document

Creative Arts is part of the subject, Life Skills, and is allocated 2 of a total of 23 teaching hours per week in the Foundation Phase (FP) (DBE CAPS FP Life Skills 2011: 6). The aim of the subject, Life Skills, is to develop broader skills and a holistic outlook for learners whilst also being concerned with, “the social, personal, intellectual, emotional and physical growth of learners, and with the way in which these are integrated” (DBE CAPS FP Life Skills 2011: 8). Creative Arts is organised in two complementary streams (Visual Arts and Performing Arts) and “aims to create a foundation for balanced creative, cognitive, emotional and social development” (DBE CAPS FP Life Skills 2011: 8). Educators in this phase are generalist teachers and receive modularised training in the content of the subject. Thus, levels of music-proficiency vary greatly.

As part of the curriculum, it is recommended that FP learners take part in free-play activities during the course of the day. The following table taken from the CAPS document (DBE FP Life Skills 2011: 11) illustrates these activities:

Free play inside	Free play outside
Free art (painting, drawing, modelling)	Water (and mud) play
Tearing, cutting	Sand play
Pasting	Sensory play
Block area	Fantasy play
Fine motor activities (pencil grip activities, tongs, tweezers, puzzles, threading, weaving, dressing frames, etc.)	Gross motor play (climbing, swinging, balancing etc.)
Sand box	Block play
Fantasy play	Ball play
Book area	Wheel toys
Discovery area (interest table, matching /sorting cards, sensory activities,	Construction
Music area	Gardening
Writing area	Caring for animals
Block play	Outside art activities

Figure 5 - Foundation Phase free play activities

Learners can, themselves, utilise Indigenous Knowledge (IK) or Indigenous African Music (IAM) through this free-play time in Indigenous children’s song and dance games amongst other activities. However, it is the structured activities, which are short teaching and learning activities guided by the teacher that will be scrutinised. These activities are prescribed in the CAPS documents and can be done individually, in small groups or with the class as a whole (DBE CAPS FP Life Skills 2011: 11). Learning in Creative Arts is both circular and linear. Circular, referring to the repetition of the same concepts over and over again and linear, meaning that lessons get more complex over time (DBE CAPS SP Creative Arts 2011: 12).

Analysis

For the FP analysis, the tables presented in Addendum 1 - specify all music content taken from the National Curriculum Statement (NCS) Curriculum and Policy Assessment Statement (CAPS) for Foundation Phase (FP) as found in the Life Skills syllabus.

Grade R – ADDENDUM #1

In general, the Grade R music syllabus offers many opportunities for a variety of musical arts to be used in the classroom. Although one can still see the effects of the Western Art Music (WAM) influence with song choices such as “Twinkle, twinkle little star” and “My grandfather’s clock” as examples for exercises, the opportunity for innovative teachers to replace and insert Indigenous musical examples is available (DBE CAPS FP Life Skills 2011: 24). Specific mention is made of Indigenous materials on three occasions in Term 2, leaving the exact choice of music used to the discretion of the teacher. Many opportunities are presented to use Indigenous stories and rhymes to develop movement, listening and drama prerequisites as well as musical outcomes.

Grade 1 – ADDENDUM #2

Again, in Grade 1, there are various opportunities presented to construct lessons using Indigenous knowledge (IK). Basic fundamental Western theory is already introduced in the form of understanding concepts such as tempo, pitch, dynamics and duration as well as clapping and moving to basic rhythms (DBE CAPS FP Life Skills 2011: 36). In Term 1 specific mention is made of Indigenous songs and Terms 3 and 4 centre around performance within a South African context where Indigenous music is performed. In the Zimbabwean Primary Music Syllabus (1989), emphasis is also placed on singing and movement but in addition, learners are expected to build unpitched musical instruments which they use to accompany their performance arts and engage in musical appreciation of Zimbabwean musical forms of the past and present (Zimbabwe Primary Music Syllabus 1989: 8). The syllabus states,

This area may be taught to all grades. All songs and pieces must include background information on the social, cultural etc. aspects. Song categories such as work songs; hunting songs; *Chimurenga* and *Nkululeko* songs; religious songs and church songs etc. should be included; as well as performances by local musicians of old traditional instruments such as *chipendani* and *umqangala*.

During an interview with the principal, Mr. Mugadza, of Great Dyke Primary School in Mutorashanga, I asked if the school fulfilled these outcomes and he answered, “If I am told to do so by the government I listen” (interview 15/03/2015). Thus, I was assured that schools in Zimbabwe fulfil these outcomes.

This early appreciation of Zimbabwean musical styles is important to note. Each child is exposed to music, of various forms, that are relevant to the history of the country that they live in. The music forms part of their identity, and as discussed earlier, helps create an informed citizenry that is able to engage and appreciate parts of their own and others' cultural identity. I believe that an inclusion of this sort in the South Africa FP curriculum would be advantageous and begin re-valuing Indigenous music in our schools.

Grade 2 – ADDENDUM #3

Grade 2 Creative Arts introduces additional music fundamentals such as singing in unison, rounds and using a technique inherent to the African singing tradition, namely call and response. In Term 3, polyrhythms³⁶ are introduced in a Western manner, sitting down and playing them rather than dancing or moving to the rhythm, and in Term 4 further elaboration is prescribed in understanding basic fundamental musical language. The example presented, "Peter and the Wolf", is very Eurocentric taking into consideration that other outcomes do not have specific musical examples. In comparison, the Zimbabwean Primary Syllabus (1989) introduces ensemble work and performance. Class-teachers are expected to conduct a full annually-prescribed, percussion ensemble, performances of which are entered into a national inter-school competition. Not all schools excel at this project but the Great Dyke Primary took this task very seriously. The music score was faxed to them by their local Department of Education.

³⁶ A rhythm which makes use of two or more different rhythms simultaneously.

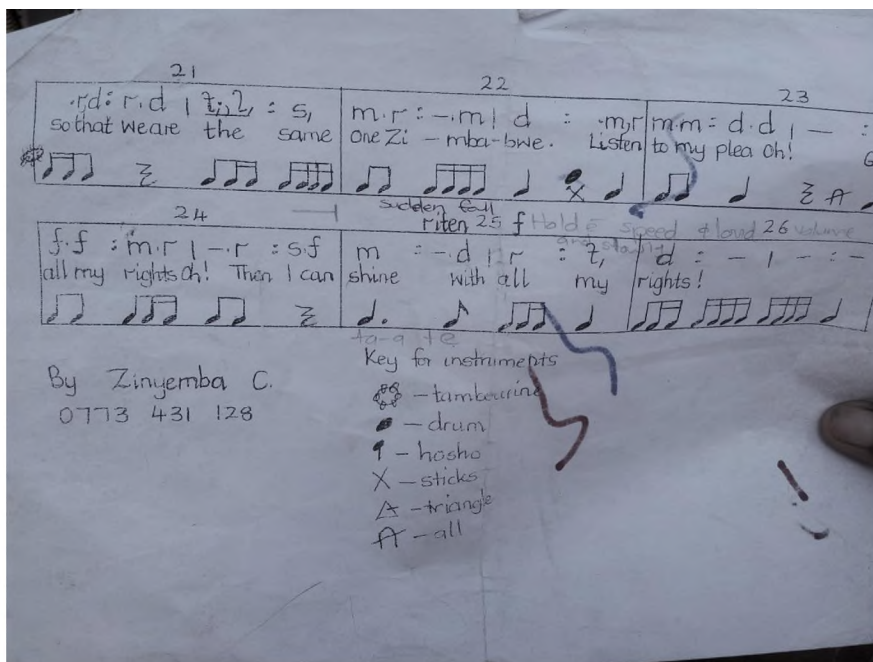
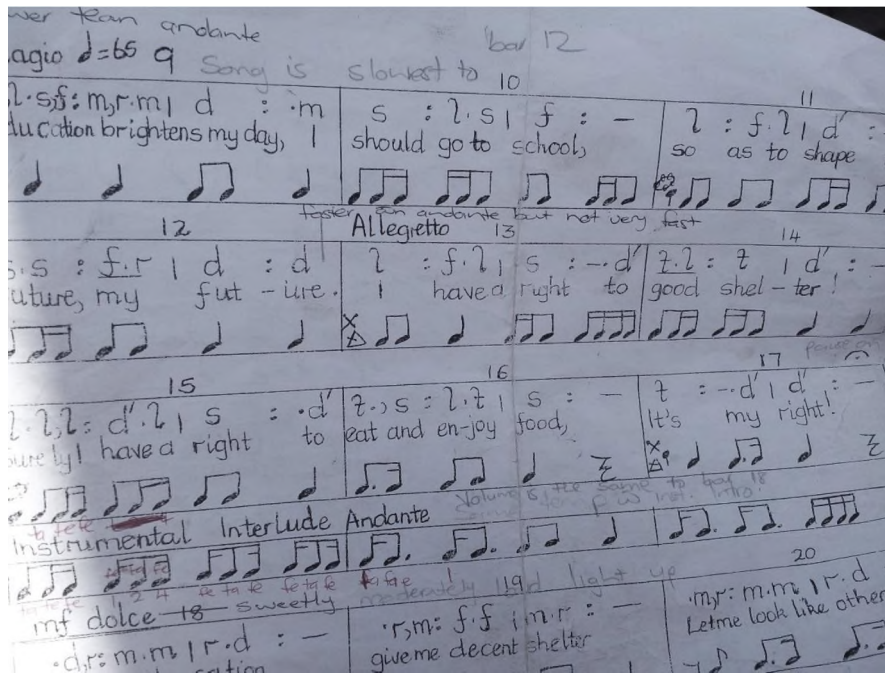


Figure 6 - Percussion ensemble score
Great Dyke Primary School, Mutorashanga, Zimbabwe

Although I am impressed that learners this young are already engaging in trained percussion performances, I think that in the Eastern Cape in South Africa teachers would struggle with a task like this because it is my experience that the majority of non-specialist teachers cannot read music.

GRADE 3 – ADDENDUM #4

The Grade 3 syllabus is more specific in content and calls for teachers to use IK on several occasions, including listening to both Indigenous and “Western South African” music in order to focus on rhythm and beat (DBE CAPS FP Life Skills 2011: 58) in Term 1. The use of the term “Western” in this context is confusing and I assume they mean contemporary. As the curriculum is circular and linear, building on knowledge introduced before, various concepts are repeated whilst adding further knowledge. Rhythmic notation is introduced in addition to the concept of cyclical music and an understanding of how musical fundamentals contribute to the unique development of a distinct South African sound is explored.

In Zimbabwe, the curriculum now prescribes that learners from Grade 3 upwards engage in action songs and game songs (as well as various other theoretical outcomes), where specific styles and examples are given (1989: 9). Dance is emphasized as an integral part of the music curriculum and is not thought of as a separate art form. Special instructions are given with regard to dance styles where the music syllabus states (*Ibid.*), “Dances should be selected in accordance with the physical development of the child. The social environment will be an influencing factor in the choice of the type of the dance”.

At Masaisai Primary School in Harare, the music teacher Kenyas Chikwethu, demonstrated an *Mbira Nyunga Nyunga* lesson that he was giving to the learners in the Grade 3 class. Learning an instrument is prescribed in the Zimbabwean Primary School syllabus (1898: 11) in order to learn to read notation, specifically stating that the recorder should be used if possible in order to read Western staff notation. However, should a recorder not be available other tuned instruments such as a marimba should be used. Although Masaisai was a private school, Chikwethu had just started to learn to play the recorder at the time of this research but was proficient on the *mbira* and marimbas³⁷. Students in his Grade 3 class were each given an *Mbira Nyunga Nyunga*, and using a notation device developed by Dr Dumisani Marairi, he taught the whole class to play a particular song using the notation which was written on the board. This innovative move to teach learners to read other forms of notation is not found at

³⁷ The Grade 1 learners at this school won the National Institute of the Allied Arts Junior Marimba Ensemble Award in 2016.

all government schools but it is pertinent to this study. I believe that South African learners could be exposed to other simple, forms of notation (Andrew Tracey's pulse and block notation systems are an example) in the Foundation Phase which will help them to understand rhythm before they move onto the Western staff notation.

Foundation Phase findings

It is clear that there are many opportunities in the South African Foundation Phase for the trained teacher to interpret the Creative Arts syllabus in a manner conducive to an Indigenous music sensibility. But it is also clear that unless the teachers are musically-trained, or cultural-insiders, the opportunities can easily pass them by. The Zimbabwean idea of presenting a simple rhythmic score that is distributed annually to teachers who are expected to form an ensemble in order to perform the item, is noteworthy. Simple rhythms are prescribed (learners do not have to read the music but rather play it) and thus there is a standardised form of musical assessment for the whole Foundation Phase. District competitions are held where learners perform these percussion pieces and thus the learners are also exposed to performance from an early age.

Nevertheless, in the South African curriculum FP, learners are able to sing, dance and play Indigenous African music if there is clear teacher facilitation. Teachers are able to retain a certain amount of historical and performance contextualisation in order for the learners to engage with content meaningfully. A simple explanation regarding the context of the music can suffice. For example, a teacher could explain that a song is usually performed by only women at a wedding (if that is the case). However, if the teacher is not aware of the performance context of the song, this may be a problem. There is a severe lack of resources in this regard and I believe that textbooks or a central DBE music resource web-site, containing technauriture as defined in Chapter 1, should be developed that can assist teachers with not only historical and performance contextualisation but also recordings of the songs. Although learners at this early stage of their development do not need musical resources because they can use their hands to clap, feet to stamp and found objects to aid their music making, teachers need them more than ever in this phase. A project funded by

the National Arts Council (NAC) called *Umculo Wam, iKlasi Yam – My Music, My Classroom*³⁸ (McConnachie 2016) is a start in the right direction but a concerted effort is needed to collect a variety of songs in different languages that can be made freely available to teachers at government schools.

Besides that, however, the content prescribed in this phase can be performed anywhere and, in my experience, a classroom is an adequate space to sing and dance. I believe that with the correct resources Foundation Phase learners can engage with songs from different cultures (if their teachers can facilitate this) and thus learn more about Indigenous song, which is inherent to southern African music. Andrew Tracey (2005: 238) writes, “The greatest musical instrument in Africa is the voice. This is especially true in South Africa, which has a strong choral tradition.” The school environment is an excellent space to introduce learners to a variety of Indigenous music in the form of songs.

Thus, on the whole, this curriculum has opportunities to positively engage with Indigenous musics as the table of the findings presents below.

Tri-perspective analysis tool of the Foundation Phase music section of the Life Skills CAPS document		
Question	Yes	No
1.1. Can the learners meaningfully engage with the Indigenous African Music content?	✓	
1.2. Can the teacher facilitate the Indigenous African music content?		✓
1.3. Can the Indigenous African music content be reproduced without losing its meaning?	✓	
1.4. Does the learner have access to resources regarding this music content?	✓	
1.5. Does the teacher have access to resources regarding this content?		✓
1.6. Is the environment suitable for this activity?	✓	
1.7. Will this music content add to the learner’s understanding of Indigenous African music?	✓	
1.8. Can the teacher deliver this knowledge/skill in a manner that re/values the content?	✓	
1.9. Is the use of the Indigenous Knowledge adding value to music studies in the school setting?	✓	

Figure 7 - Tri-perspective analysis tool of the Foundation Phase music section of the Life Skills CAPS document

³⁸ See Chapter 5 for a detailed review of the book and series.

It is important to point out that the response in questions 1.4 and 1.5 seem inconsistent. However, as explained before, the learner will have access to Indigenous music content if the teacher is trained correctly while the teacher, unless trained or given access to resource materials by the government, will not. Thus 77, 7% of the responses were positive, while 22, 2% were negative.

Intermediate Phase - Introduction to the CAPS Life Skills document

Creative Arts remains a part of the subject, Life Skills, during the Intermediate Phase (Grade 4-6) in South African government schools and is allocated 1.5 of a total of 27.5 hours teaching time per week (DBE CAPS IP Life Skills 2011: 6). In comparison, Zimbabwean primary schools are required to teach one full hour of music (which includes dance) and a further full hour of visual art per week.

TIME	0730	0800	0830	0900	0930	1000	1030	1100	1130	1200	1230	1300
DATE	0800	0830	0900	0930	1000	1030	1100	1130	1200	1230	1300	1300
MON	MATHS	ENG	ENG	R.M.E	SIS	BREAK	SHO	SHON	H/E	H/E	MUSIC	2
TUE	E/S	E/S	MATHS	SIS	ENG	BREAK	R-MESHON	SHON	ART	ART		2
WED	MATHS	ENG	ENG	SHON	P/E	BREAK	H/E	H/E	MUSIC	R-M.E	SIS	3
THUR	ENG	ENG	E/S	E/S	MATHS	BREAK	SHON	SHON	SIS	AIDS	R-M.E	4
FRI	MATHS	MATHS	ENG	ENG	P/E	BREAK	SHON	SHON	AGRIC	AGRIC	STUDY	

ANALYSIS:

ENGLISH	9 x 30 mins	MUSIC	2 x 30 mins
SHONA	9 x 30 mins	ART/CRAFT	2 x 30 mins
MATHS	6 x 30 mins	AIDS EDUC	1 x 30 mins
E/SCIENCE	4 x 30 mins	AGRICULTURE	4 x 30 mins
S/STUDIES	4 x 30 mins	H/ECONOMICS	4 x 30 mins
R.M.E	4 x 30 mins	P EDUCATION	2 x 30 mins

Figure 8 - Weekly time-table at Great-Dyke Primary School in Mutorashanga, Zimbabwe, 14/03/2015

Creative Arts in South Africa provides “exposure to and study of a range of art forms including dance, drama, music, and visual arts” and aims to “develop learners as creative, imaginative individuals, with an appreciation of the arts” (DBE CAPS IP Life Skills 2011: 9). Content,

however, is more specific than in the Foundation Phase as the subject is geared towards students “mak[ing] an informed choice about the two art forms they would like to focus on during the Senior Phase” (DBE CAPS IP Life Skills 2011: 9). As will be pointed out in the analysis of the Senior Phase, the learner, in fact, has no choice in this regard because the teacher or school chooses it for the learner and this objective is therefore moot. Life Skills includes Personal and Social Well-Being; Physical Education and Creative Arts. Creative Arts is divided into two distinct sections: Performing Arts and Visual Arts.

Analysis

The following tables contain content taken from the South African National Curriculum Statement (NCS) Curriculum and Policy Assessment Statement (CAPS) Intermediate Phase, Grade 4 – 6.

Grade 4 – ADDENDUM #5

Unlike in the Foundation Phase syllabus, African music is mentioned only once in the Intermediate Phase syllabus for Grade 4. This occurs in an activity where the learners need to reflect upon the music rather than be part of or make it (DBE CAPS IP Life Skills 2011: 34). Interestingly, the resources listed for term 2 include recordings of the “Carnival of the Animals” by Saint-Saens, “Peter and the Wolf” by Prokofiev and “The Sorcerer’s Apprentice” by Dukas (*Ibid.*). The instruction is that this music should be used to demonstrate the instruments of the orchestra, however there is no opportunity to do so in the syllabus for that term, only the opportunity to reflect on an African music piece (for which there is no given example). Again, the opportunity to use South African Indigenous and contemporary musics is present for the teacher with experience and resources but the syllabus can be taught from a predominantly Western perspective too. This allows the teacher the opportunity to shy away from IAM and IK.

Western theory is introduced in Grade 4 in the form of rhythmic notation while tonic-solfa is introduced using a range of a fifth (5th) – doh to soh (DBE CAPS IP Life Skills 2011:35). Vocally appropriate, because small voices have a small range, it is the first pitch theory to which learners are introduced. Tonic-solfa is extensively used in South Africa, especially in the thriving environment of community choirs but is less valued in musical terms than notation

(Mkhize interview 13/11/2016). It is a written pedagogical device, created as a sight-singing tool that includes rhythmic and pitch notation but is often only used as a tool to conduct or read pitch. Tonic-solfa is prescribed until Grade 7 but there is never an opportunity to engage with it and actually learn to read it. In Grade 7, the learners, however, are expected to “sight sing melodic phrases from known and unknown songs using tonic sol-fa” (DBE CAPS Creative Arts 2011: 47-51). How are learners expected to complete this activity if they have not been given the opportunity to fully learn it? It is not prescribed at all in Grade 5 and in Grade 6 where it is used as a singing accompaniment to stave notation theory (DBE CAPS IP Life Skills 2011: 43). Therefore, its use in the classroom may not happen and a valuable tool is devalued.

The Zimbabwean Primary School syllabus also prescribes learning about solfa-notation but does so in a holistic manner, using the tool to sing and write. It prescribes (ZIMSEC 2011: 19), “Displaying the tonic solfa syllables on modulator scale; singing the tonic solfa syllables ascending and descending in tune; describing the relationship between tonic solfa and staff notation systems [and] writing tonic solfa and staff syllables”. This approach is thorough and will lead to a deeper understanding of the system than the South African model.

GRADE 5 –ADDENDUM #6

In Grade 5, Term 2, the learners must appreciate and reflect on, “Two selected pieces of music/songs representing different genres (such as Blues, Pop, Kwaito, Classical, Traditional, Free-Kiba, Opera, Musicals, Malombo, Kwassa-Kwassa, Techno, Soukous), considering the genre, style, instruments, and elements of music in each” (DBE CAPS IP Life Skills 2011: 38). Although there are various styles presented only two need to be analysed. This gives the teachers the opportunity to choose styles of music for which they can find resources (none are specifically prescribed in the text), which means that African styles of music (Kwaito, Traditional, Free-Kiba³⁹, Malombo⁴⁰, Kwassa-Kwassa and Soukous⁴¹) may be avoided. In

³⁹ Tellingly, this style of music was developed by one of the advisors on the Creative Arts and Music IAM curriculum development panel and is relatively unknown outside his circle of influence.

⁴⁰ Malombo is the name of a group created by three young Mamelodi township street musicians in the late 50's in contrast to the other examples given which identify styles of music.

⁴¹ Kwassa Kwassa is a music subgenre of Soukous which is a dance rhythm from the Democratic Republic of the Congo.

addition, the generic term, “traditional”, does nothing to help teachers choose specific examples of Indigenous music or songs that can be used in the classroom. By comparison, the Zimbabwean Primary Music Syllabus (1989: 9) prescribes specific Indigenous ritual dances or ritual-related dances which the learners must complete within the given year. This includes learning the songs, their meanings, and the related drumming, clapping and dance movements.

Action songs and Game songs may be taught to all Grades.

Formal dance routines may be taught from Grades 3 to 7. Dances should be selected in accordance with the physical development of the child. The social environment will be an influencing factor in the choice of the type of dance. The dances should be selected from the various ethnic groups of Zimbabwe, and include folk dances from other countries. Local expertise may be used e.g. from other appropriate ministries, the community, etc.

With regard to ritual dances, special attention will be given to the amount of time spent on the performance of each dance. The songs accompanying ritual dances will be carefully selected and listed in the Teachers' Guides. Elders in the community may be called upon for some of their expertise and assistance. Some of the type of dances to be taught to each grade are suggested below:

Grades 4 and 5

SACRED	SECULAR	
	Ritual related dances	Entertainment
muchongoyo	mbakumba	chokoto
jaka	mbende	tsavatsava
mhande	isitshikitsha	jiti
amabhiza	katekwe	ingungu

Ritual related dances are those dances which have lost the ritual aspect as a result of changing times and circumstances.

Figure 9 - Grade 4 and 5 list of ritual and ritual-related dances prescribed in the Primary School Music Syllabus (Zimbabwe Ministry of Primary and Secondary Education 1989: 9) 16/03/2015

Examples are listed, as can be seen in Figure 9 above, and give teachers specific musical items that they need to know and learn in comparison to the examples in the South African curriculum which are a choice. Therefore, learners all over South Africa may miss the opportunity to engage with music from their own cultures. It must also be noted, that the

Zimbabwean Primary School Syllabus (2011: 20) also prescribes specific Western dance examples in this section including “Waltz quick step; ballet; folk dances and the fox trot”. This shows that neither the Western nor Indigenous forms of music and dance is favoured within that syllabus.

In the CAPS Grade 5 Creative Arts curriculum, singing forms a central part of warm-ups and performances and there are opportunities to explore an African musical technique such as “call-and-response” (DBE CAPS IP Life Skill 2011: 28-40). Positively, learners have the opportunity to experience and perform the music rather than merely learning about it. They are actively engaged in making music when they improvise, create and play. Pitch in staff notation is introduced for the first time in Term 3 where the teacher is required to have training in reading music (DBE CAPS IP Life Skill 2011: 38).

Grade 6 – ADDENDUM #7

Term 1 in Grade 6 introduces various skills but a drama activity is of particular interest, learners must read an African folktale and dramatise it using drumming patterns. This is a very creative task but is marred by the fact that Western theory is forced into it at the end when the learners have to perform a major scale and melodies in C major (DBE CAPS IP Life Skills 2011: 42). This is inappropriate as songs can be sung in any key and folktales and drumming are not concerned with pitch. Term 2 sees learners selecting a “cultural” dance for learning purposes, sing traditional songs and reflect on various dance styles from South Africa (no specific examples are given). Term 4 looks at two different musical styles from South Africa and Term 4 ends with observing a cultural ritual or ceremony (from anywhere). Again, none of these “cultural” dances is prescribed and there is very little available in terms of resources for teachers to fulfil these requirements.

In comparison, the Zimbabwean Music Syllabus (2011) is very specific in the content that it prescribes. An example of this is displayed below (2011: 21).

LEARNING OBJECTIVES	CONTENT	SUGGESTED LEARNING ACTIVITIES AND NOTES
<p>Learners should be able to:</p> <ul style="list-style-type: none"> • identify different musical instruments found in their society and Zimbabwe as a whole • classify some musical instruments • discuss the role of different musical instruments in a society • read and play music using tuned and untuned musical instruments • care for various musical instruments 	<p>Musical instruments found in Zimbabwe such as:</p> <p>African</p> <ul style="list-style-type: none"> - <i>ngoma/ingungu</i> - <i>mbira</i> - <i>marimba</i> - <i>umqhangala/chipendani</i> - <i>umhube/chigufe</i> - <i>uphondo/hwamanda</i> <p>Western</p> <ul style="list-style-type: none"> - recorder - piano - keyboard - melodica - guitar - chime bars 	<ul style="list-style-type: none"> • Naming displayed African and Western musical instruments • Identifying sounds from the musical instruments • Describing how to care for some musical instruments • Classifying different musical instruments • Discussing the role of different musical instruments • Playing different musical instruments

Figure 10 - Grade 6 Zimbabwean Music Syllabus example (2011)

It is the precise nature of the content within the written curriculum that can ensure the success of the taught curriculum. It must be noted again, that music teachers in Zimbabwe complained about the supported curriculum and, like their neighbours in South Africa felt that their training was not sufficient to manage both the Western and Indigenous content competently.

Time constraints

The analysis above refers to only the content that is concerned with African or South African music, not the Western theory that is prescribed. One can imagine that if a teacher includes all the other arts and content subjects, the ability to complete all these tasks will not be easy. Upitis (2005: 6) aptly said that it is a “perennial and universal lament among artists, artist-teachers, and teachers alike, that there is not enough time to plan arts encounters for students.” Nompula (2012: 298) concurs. She writes, “While the CAPS curriculum provides the content of the Creative Arts syllabi, it is up to the resourcefulness of the teacher to optimize the limited time of a specialised, time-consuming practical subject by linking and integrating the abstract concepts of the syllabus with the practical learning experiences”. This is true. Many teachers that I have spoken to comment on the density of the curriculum and,

through necessity, leave out content that is not examined. Solutions are being sought, however, and a pilot project being run by Rhodes University, where music is used to teach mathematics, is in the planning stages and will be explained in the next chapter. In Zimbabwe, music times are specifically allocated and dedicated periods are prescribed within the teaching week (refer to figure 8). Although more prescriptive in nature, the curriculum has clearly allocated arts divisions which lead to a more consistent approach to arts education. It is my perception that this approach, in correlation with the prescriptive nature of the content is more conducive to effective engagement with the arts in general.

Intermediate Phase findings

Many opportunities are given for learners to engage deeply with South African traditional and Indigenous music content but the success of this will depend upon the training of the teachers or their previous knowledge of and exposure to the musical content. Using audio-visual material (technauriture) to show learners how the music and dance or ritual ceremony is performed in its original setting can contextualise the performance practice but access to this type of resource is limited in many South African schools⁴². With no resource material prescribed by the DBE relating to this content, teachers without access to the internet will struggle to comply with the outcomes and thus the learners may not have full access. The school environment is suitable for all the activities prescribed in this phase and if the teacher is qualified or well-resourced this content will contribute greatly to the learners' understanding of Indigenous and traditional musics and therefore add value to the subject.

Therefore, as can be seen in the table that follows, interaction with Indigenous musics is possible in this phase.

⁴² Knowledge about these various musical contexts is also sparse since so little research is being undertaken at tertiary institutions.

Tri-perspective analysis tool of the Intermediate Phase music section of the Life Skills CAPS document		
Question	Yes	No
1.1. Can the learners meaningfully engage with the Indigenous African Music content?	✓	
1.2. Can the teacher facilitate the Indigenous African music content?	✓	
1.3. Can the Indigenous African music content be reproduced without losing its meaning?	✓	
1.4. Does the learner have access to resources regarding this music content?		✓
1.5. Does the teacher have access to resources regarding this content?		✓
1.6. Is the environment suitable for this activity?	✓	
1.7. Will this music content add to the learner's understanding of Indigenous South African music?	✓	
1.8. Can the teacher deliver this knowledge/skill in a manner that re/values the content?	✓	
1.9. Is the use of the Indigenous Knowledge value to music studies in the school setting?	✓	

Figure 11 - Tri-perspective analysis tool of the Intermediate Phase music section of the Life Skills CAPS document

77, 7% of the responses were positive, while 22, 2% were negative.

Senior Phase - Introduction to the CAPS Creative Arts document

Creative Arts, in the Senior Phase of school, now becomes a stand-alone subject. Given two contact hours out of the 27.5-hour learning week, it is best described as a feeder-subject for the FET arts subjects in Grades 10 -12. The CAPS document states, "The main purpose of the subject Creative Arts is to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of their choice in Further Education and Training (FET)" (DBE CAPS Creative Arts 2011: 8).

In the OBE curriculum, the subject was called Arts and Culture and is described by Jonathan Griffiths (2016: 3) as follows:

Visual arts and music were combined with dance and drama, into a subject called *Arts and Culture*, which was compulsory for learners in what was to become *grade 8 and 9*. This had two positive

intensions: *cultural inclusivity* and *access to basic arts education*. The subject sought to be inclusive of the diverse cultures in our country by providing a space in which learners could grow in cultural appreciation and sensitivity. They also had the opportunity to express themselves in art forms like dance and drama which are important art forms in cultures which were previously discriminated against (though one might ask if this is not a result also of economic hardship). *Arts and Culture* also ensured that the arts became a compulsory part of the curriculum for learners at least up until the end of the senior phase, so that none were unfairly discriminated against for economic reasons or for reasons of aptitude (that were the result not of a lack of talent but of limited access).

Griffiths is a research-assistant who was completing a part-time PGCE at Rhodes University at the time of writing. As discussed in the previous chapter, the problem with Outcomes Based Education was the lack of specific content and this was the case with Arts and Culture. Although the intentions were excellent and the subject worked as an opportunity to learn about various South African art forms, at best a multicultural approach was proffered and transcultural interaction was far from a reality (see Chapter 2 for definitions). Due to this and the fact that the content was not specific enough, “It was ... unsuitable as a feeder subject for students who wanted to specialise in the FET phase” (Griffiths 2016: 4).

Currently, the Creative Arts curriculum has a syllabus for four arts methods, namely music; visual art; dramatic art and dance. Only two of the four disciplines are required to be taught at a given school. This is in order to allow students “...depth of study and to prepare them for arts subject choices from Grade 10 to Grade 12” (DBE CAPS Creative Arts 2011: 9-10). The choice of the subjects depends upon various factors including teacher availability and ability, access to resources and learners’ preferences which is problematic for many reasons. Lauren Beukes (2016: 1), a research-assistant who was also completing a PGCE at Rhodes University and who is working as a full-time Creative Arts teacher, comments,

The Curriculum and Assessment Statement document offers schools the choice of two arts subjects in the Senior Phase (Grade 7-9) to help direct and prioritise learning for those who elect to continue with the arts in Grades 10 -12 (FET Phase). Both teachers and learners may thus be alleviated from an unmanageable workload if all four subjects were obligated, but the particular art subjects offered by each school might not suit the individual preferences of the school’s learners. As a result, learners are forced to undertake studies in a creative field based on the school’s (or even teacher’s) availability or resources. In this case, the individual learner’s talents

are not only undermined but the opportunity to discover a new and interesting art form becomes squandered.

The minimum facilities needed for each subject are indicated in the CAPS document (DBE CAPS SP Creative Arts 2011: 10) and are listed as follows:

Art form	Minimum facilities	Resources
Dance	Dance studio or hall or double classroom (open space preferably with sprung floor)	Music system with CD player/iPod
Drama	Drama Large classroom or hall	Music system
Music	Normal classroom and space for practice	Music system, musical instruments
Visual Arts	Art room or appropriate space	Arts equipment, consumables

Figure 12 - Minimum facilities needed for Creative Arts subjects

Although many elite schools in South Africa may have access to the facilities listed, in my experience most government schools do not. Of particular concern is that music and visual art resources are expensive and available mainly to fee-paying schools (mainly former model-C schools) where this equipment was bought for the formerly-advantaged schools during the apartheid era. Music equipment and art consumables are seen as a luxury. Griffiths (2016: 3) writes,

Visual arts and Music are resource intensive, if they are to be taught to the requirements of the curriculum. Visual Arts requires arts equipment and consumables, and Music requires musical instruments. These are both very expensive to buy and to maintain. Drama and Dance require only a music system since the body is the medium of performance.

Economic realities in South Africa dictate the way schools are managed. Ntomboxolo Ntanga, a Creative Arts curriculum advisor for the Grahamstown district in the Eastern Cape noted, “Formerly disadvantaged schools don’t have instruments. Why would they choose music in the Senior Phase?” (interview 19/10/2016).

This situation is overcome in Zimbabwe by buying Indigenous instruments such as *mbiras* or southern African marimbas. Respondent 1 from Gweru, Midlands Province, in Zimbabwe replied to a question regarding the policy for traditional music with this answer, “The school is an under resourced government school so they have a proclivity to buy indigenous

instruments because they are cheap” (19/10/2016), while Kenyas Chikwethu from Masaisai Primary School in Harare used marimbas for school assemblies instead of a piano and *mbira Nyunga Nyunga* as instruments for the students to learn on (interview 5/03/2015). I have thought of this option from a South African perspective, wondering if this would be a viable option for schools in this country. There are several Indigenous and traditional instruments that may work in schools. Although southern African marimbas are an excellent keyboard substitute they are expensive⁴³. However, other instruments such as the Venda reed-pipes⁴⁴; the *uhadi*⁴⁵, the *dipela* or even the commercially produced *kalimba*⁴⁶ are inexpensive and could be used in schools successfully. As can be seen by the Zimbabwean example this is a way in which the excessive cost of Western instruments can be overcome.

The CAPS document also suggests hypothetical timetabling plans called “pathways” (DBE CAPS Creative Arts 2011: 11-12). These pathways or timetables are not realistic at all and would require many arts teachers at one school to make them work. Both in South Africa and Zimbabwe, this is not a reality at government schools. Schools with one music teacher are already considered privileged. These impractical suggestions devalue the document because they make one question whether or not the curriculum developers have a clear understanding of the reality of teaching the arts in the South African context.

Analysis

For the purposes of this analysis I will only be looking at the prescribed music syllabus, not the other art forms (DBE CAPS Creative Arts 2011: 47-62). Music in grades 7 – 9 is divided into various categories including: music literacy; music listening and performing and creating music. Because all of the content is music-related, I will only be analysing the content that relates specifically to experiences with music from Africa or the African diaspora, not to examples where a teacher could use African music. It is worth noting that there are other

⁴³ A full set at the time of writing is over R15 000.

⁴⁴ Venda reed-pipes (*nanga*) are played in ensembles that can comprise of one or more sets of seven pipes that are played in combination to result in a melody (Levine 2005: 195).

⁴⁵ Or the Zulu *umakhweyana*, or the Sesotho *setoloto*.

⁴⁶ The Kalimba is an instrument that was developed by Hugh Tracey towards the end of the 1950s which was closely based on and inspired by his love of the *mbira* (Carver 2004 online).

opportunities within the prescribed drama and dance content for Indigenous African musics to be experienced.

Music in Grades 7 to 9 is divided into three topics which I will use as guidelines to discuss specific content. They are:

1. Music Literacy
2. Music listening and
3. Performing and creating music

Grade 7 – ADDENDUM #8

In Grade 7, teachers are given very few opportunities to explore Indigenous or traditional musics. In Topic 1 the basics of rhythm, simple and compound duple time, note values, clefs, basic terminology and simple scales are included, each year building on previous knowledge (DBE CAPS Creative Arts 2011: 17). The only opportunity specifically prescribed outside the performance section of the syllabus in which Indigenous concepts are explored is in term 4 of grade 7 when polyrhythmic phrases are introduced. Kazadi (2016: 1) agrees and writes, “...the music covered ... is very clearly geared towards [the] WAM genre. The one point that could have some IAM elements is the ‘Clapping or drumming, polyrhythmic phrases’ and IAM regularly uses polyrhythms”. In fact, this rhythmic style of playing is not specific to African musics so the inclusion above is due to my (and Kazadi’s) knowledge of African music and could be taught to a class without that acknowledgement.

Grade 8 – ADDENDUM #9

Scales prescribed in Grade 8 and 9 are specifically Western in nature and carefully groom the learners for Music FET – Western Art Music. IAM uses different musical scales or modes (Munyaradzi and Zimidzi, 2012: 195) but there is no acknowledgment of this fact which means that students’ access to IAM is potentially being limited from an early stage. The grade 8 syllabus, in contrast to the Grade 7 syllabus, offers ample opportunity for the learners to listen to and make Indigenous African music. Many opportunities are available in which a resourceful teacher could add to these occasions by making use of online resources for audio-visual examples (DBE CAPS Creative Arts 2011: 58). Lauren Beukes (2016: 2-3) points out,

The CAPS curriculum seems to be successful in implementing practical creation of performances as opposed to teaching too much practical concepts theoretically. Furthermore, the suggested use of audio-visual aids facilitates learning through experience and self-discovery. The use of educational DVDs and community research offers an alternative way of focusing on practical work. Learners have a more hands-on approach to learning through 'doing'. Resources such as audio-visual aids are, however, expensive and unaffordable to many government schools. As such, the learners at these schools will not have the privilege of learning with these suggested aids.

While the curriculum and the content are in order, the South African reality is that many schools do not have access to resources such as the internet, audio-visual equipment or funds to pay for community members to help. In addition, it must be pointed out that teachers at this level of music tuition are usually trained musicians themselves and with the education that they are currently receiving at the universities, as elucidated upon in the following chapter, they are more likely than not to use Western examples to clarify content. Simone Jones (2016: 1), a research-assistant and Creative Arts student teacher writes,

It seems prudent to point out that there are times when the choice is given and it is not stipulated, that this must be African music or Indian or other Indigenous music. The choice could be negative in the sense that ... learners in a particular class would not necessarily get a full variety of different music, and the reliance on music that is familiar to the learners and or teacher could influence the success of this aim.

It is also of importance to note that "performing and creating music" is identified as practical experience. Currently there are no standard assessment criteria for Indigenous African instruments or ensembles in South Africa. The CAPS document states that when students reach the FET level of music they must follow levels, "based on the DBE guidelines" which do not exist (DBE CAPS FET Music 2011: 11). It is thus highly unlikely that a student will be offered the opportunity to start learning an Indigenous instrument in this phase due to the lack of guidance for teachers to follow. The Zimbabwean syllabi

do not offer a practical assessment standards guide for music practical but rather a generic assessment outline⁴⁷.

Grade 9 – ADDENDUM #10

For the first time, specific music listening examples are mentioned for deeper study during grade 9. This is important to note, as learners write a provincially-set exam at the end of the Grade 9 year. James Drewery (2016: 2), a full time PGCE student at Rhodes University, writes about this point,

The CAPS document is very reliant on outside resources in order to make it effective.... There are hints and suggestions and guidelines but never any content really. All of the teaching that is suggested always has to be supported by outside resources, for example, it is suggested in the music 'what is to be taught?' section that a textbook should or could be used. There is no example of what type of textbook and so it is left to the teacher to again choose an appropriate medium.

Creative Arts textbooks are readily available, covering content for all four disciplines. In my experience, however, the music sections are deeply embedded in Western pedagogy and because of the nature of the curriculum, very theoretical. Musical examples cannot be played as compact discs or DVDs are not included and this point will be developed in the next chapter. Simone Jones (2016: 2) writes,

The devices to physically play the music that has to be actively listened to could be something that is taken for granted and there is a very real possibility that schools do not have access to such devices. This means that beyond possibly the music that learners and teacher have on their phone, they may not have access to the different varieties of music that is aimed for.

⁴⁷ The performance or practical guide given in the ZIMSEC Ordinary Level Syllabus (2012: 6) states, "The examination will assess a candidate's ability to:
3.2.1 sing or play notated music as an individual;
3.2.2 sing or play notated music in an ensemble;
3.2.3 direct or lead an ensemble;
3.2.4 sing and/or play a notated tune at sight;
3.2.5 notate musical phrases given aurally;
3.2.6 demonstrate the correct posture and technique of singing and playing the music instruments of their choice".

The ambiguous non-Western listening tasks prescribed, vaguely suggest different styles of music to learn about. The only specific example listed is a musical and an opera, and the three examples mentioned are all Western in origin, namely “Nabucco; The Magic Flute and West Side Story” (DBE CAPS Creative Arts 2011: 61). The curriculum developers could have used this as an opportunity to prescribe an African opera or musical such as the South African classic, “King Kong⁴⁸”, but did not. In addition, there is little or no real engagement with African theory which could prime a learner for IAM in the FET phase.

Group performance is prescribed throughout Grade 8 and 9:

Group or solo performances from the standard repertoire of Western/African/Indian/popular musical styles: choral works; group instrumental works; solo vocal works; solo instrumental works (DBE Creative Arts SP 2011: 54, 55, 57, 58, and 59).

It becomes apparent that there is an emphasis on performance. Creative Arts is a subject feeder and it is advantageous for a student to start playing an instrument at this stage of their musical development so that s/he can achieve a benchmark graded level in music each year, as explained earlier. No specific repertoire is listed in the CAPS document, so it is difficult to clearly identify what is meant by standard repertoire. Although music-teachers may have an idea of some of the genres, it is unlikely that they will have specialised knowledge about all of them. For a non-music specialist, this can present a real problem. Kanyabu Kazadi, a research-assistant and full-time music teacher of Zambian origin writes, after trying to find Indigenous song repertoire on the internet, that it may not be all negative. She says,

The CAPS document does not offer a list of possible Indigenous songs, which means that it is up to the teacher to find suitable songs. Various articles were found on the internet that spoke of the benefits of incorporating Indigenous songs into classrooms, but with no repertoire suggestions. But this openness could be of benefit as the folksongs chosen could be specific to the area of the school where most of the students will be from. This will strengthen their understanding of their own culture (2016a: 2).

⁴⁸ King Kong, written in a jazz style, was first produced in Johannesburg in 1959 and toured throughout South Africa before being produced in London (Feenstra *et al.* 2015).

This is a valid point and is certainly what I find in the Eastern Cape. When I attended a local arts competition in Grahamstown in August 2016, 100% of the Indigenous songs that were performed were of isiXhosa origin. However, the competition was for both IP and SP learners and schools and the impression I got was that teachers used the same songs all the time and that the performers could have benefitted from learning a song from another South Africa culture. Ntomboxolo Ntanga, the Creative Arts subject advisor for the Grahamstown District gave me the background to the competition,

That competition is a provincial initiative but it starts in the districts. It is done in four art forms. That is music, dance, drama and visual arts. The learners are given a theme that they work on, for example 'rainbow nation'. So, whatever singing that will be done will be around 'rainbow nation' - art, dance and drama - will be that theme (interview 19/10/2016).

Ntanga explained further the different categories for music and the other arts and concluded, "There were many schools doing traditional dance whereas only one school did the music properly because we need support to help the schools but can't offer much" (*Ibid.*).

During my research in Zimbabwe in March 2015, I was given the opportunity to watch the Great Dyke Primary School IP dance group in Mutorashanga perform their piece that they entered in a similar competition in their country. Besides being a much more polished performance, of great interest was the way in which the competition was organised. Specific dances were prescribed each year, alternating in origin between the two dominant cultures, the Ndebele and Shona. Students were thus given the opportunity to sing in Shona and Ndebele (and by default learn about the various cultures associated with these languages) and engage deeply with traditions emanating from their own country. In addition, teachers were transported to Harare (or their nearest centre) to receive instruction from experts who taught the dance moves and songs. Pheona Mutizwa, a facilitator of this competition and a lecturer at the College of Music in Harare, explains,

We are 15 trainers, 2 lecturers and 13 degree students, who are part of the college dance group. This group gets trained first before we embark on the workshopsintensive training and research together with dance lecturers. As an institution, we invite teachers from schools, no limited number but it depends on whether the school can afford the training fees for the number of

teachers they bring. They foot their bills so we do not force but encourage music teachers to attend. However some do not.....either they do not afford or they don't have much interest in the traditional side of music.....sometimes it's because they don't have teachers who are into music.....or they already have trainers at their schools who are good at dances (e-mail correspondence 22/04/2015).

The South African DBE is already promoting this type of competition and, in my opinion, could learn a lot from the Zimbabwean model. Mutizwa gave me some background to the competition and wrote,

The National Arts Council of Zimbabwe (NACZ) decides on the set dance. Almost all government primary schools compete, there are rules and regulations that they have to abide by as it is one of the aims of the Ministry of Education... promoting cultural heritage. They choose the dances from different provinces of the country such that school children learn and appreciate our Zimbabwean dances. To encourage the schools, they give individual prizes for best boy/ girl dancers, drummers, costumes and group prizes for the competitions at different levels.....till national level (e-mail correspondence 20/04/2015).

This proactive approach to IK is not new in Zimbabwe. Although the current government has aggressively promoted indigenisation since it took power in 1980, innovations before have also contributed to its rich appreciation of traditional musics. Andrew Tracey (2004: 2) describes, in his article on the creation of southern African marimbas, how a group of musicians including himself and Robert Sibson, who later became the director of the Rhodesian Academy of Music, as it was then called, became “concerned that the rich Indigenous music of Zimbabwe was not being encouraged or taught anywhere in the country”. One of the solutions to this problem was the design and introduction of the Southern African marimba, an instrument not found in Zimbabwe but “totally African at the same time” (*Ibid.*). The reason for choosing the marimba-style instrument was because “it was to be developed as a new national instrument...[which] had no affiliations which could lead to charges of favouritism; it could belong equally to everybody in the country” (Tracey 2004: 2). The marimbas were first tuned to a scale resembling the *mbira* scale (Tracey 2004: 4) and marimbas were used to perform traditional *mbira* songs. Southern African marimbas are now synonymously associated with Zimbabwe and have been a large driving force in integrating Indigenous and traditional musics at schools in Zimbabwe. I am not suggesting

that we develop a new instrument, but I think it is important to carefully note that the relationship between tertiary institutions, government and schools is a well-developed one in Zimbabwe and I believe key to the success of the integration of traditional and Indigenous musics in schools in that country.

Senior Phase findings

There is very little actual Indigenous South African music content presented in the CAPS SP Creative Arts syllabus and the traditional South African music that is presented can be omitted if the teacher is so inclined. Thus, this is an unsuccessful syllabus as a feeder subject for students who are interested in taking music as a subject in Grade 10. Only Western music idioms are valued and learners are not fully exposed to what they may be taught in Grade 10. Learners are not given the opportunity to test their interest in Indigenous or traditional African music. Thus, they cannot make an informed decision regarding their music choice.

The Indigenous music content, however, can be successfully presented within the school environment but teachers have little or no access to resources regarding this content. There are prescribed textbooks which briefly outline this content but specific contextualisation is generally not considered, so the textbooks differ greatly in their outlook. ILAM has produced a book called *Listen and Learn, Music Made Easy*⁴⁹ (McConnachie 2012) which deals with this curriculum and the Western theory from an African perspective, however the book is not prescribed by the DBE.

As can be seen by the following table, the realities of the taught curriculum, as affected by the supported curriculum, make it more difficult for the Creative Arts teacher to engage with Indigenous musics in this phase.

⁴⁹ This book will be reviewed in the next chapter.

Tri-perspective analysis tool of Creative Arts SP CAPS document		
Question	Yes	No
1.1. Can the learners meaningfully engage with the Indigenous African Music content?	✓	
1.2. Can the teacher facilitate the Indigenous African music content?	✓	
1.3. Can the Indigenous African music content be reproduced without losing its meaning?	✓	
1.4. Does the learner have access to resources regarding this music content?		✓
1.5. Does the teacher have access to resources regarding this content?		✓
1.6. Is the environment suitable for this activity?	✓	
1.7. Will this music content add to the learner's understanding of Indigenous South African music?		✓
1.8. Can the teacher deliver this knowledge/skill in a manner that re/values the content?		✓
1.9. Is the use of the Indigenous Knowledge adding value to music studies in the school setting?		✓

Figure 13 - Tri-perspective analysis tool of Creative Arts SP CAPS document

This analysis shows a shift in access with 44, 4% of the responses being positive, while the majority, 55, 5% of the responses, were negative.

Further Education and Training (FET) phase - Introduction to the FET music CAPS document

From Grade 10 onwards students in South African government high schools choose three elective subjects which they study towards completing their Senior Certificate. This is in addition to compulsory subjects which include Home Language, First Additional Language, Mathematics and Life Orientation. Music is an elective subject and is not available at all schools. Figures provided by the Eastern Cape Department of Education provincial examiner, Petrus Meyer, depict the dismal reality. See below:

YEAR	2008	2009	2010	2011	2012	2013	2014	2015
EC Number	35	35	41	41	47	45	38	36

Figure 14 – Number of Eastern Cape schools which give music as a subject (by year)

YEAR	EC
2013	365
2014	337
2015	325

Figure 15 - Number of learners who studied music as a subject in the Eastern Cape (2013-2015)

The provincial Chief Education Specialist of the Arts in the Eastern Cape, Johan van der Walt, estimates that in 2016 there are 37 schools offering music in the Eastern Cape with approximately 330 learners registered as music students (Meyer e-mail correspondence 23/08/2016). This in itself is telling as statistics from 2016 (EC master list EMIS 2016) state that there are 5764 functioning schools in the Eastern Cape. Of concern to this research, as reported by Meyer, is that in 2015 no schools in the Eastern Cape registered as having chosen the IAM stream (e-mail correspondence 23/08/2016).

Outcomes

The outcomes of Music as a subject are clearly inclusive and prescribe African musical instruments as a viable choice for learners (DBE CAPS FET MUSIC 2011: 8). The content however, is divided into three streams which include Western Art Music (WAM); Jazz and Indigenous African Music (IAM). Learners and teachers must choose between these options. Certain content is common across all the streams in each year but due to public tests and examinations a choice between the three must be made and adhered to in order to fulfil the examination criteria (DBE CAPS FET Music 2011: 10).

I put together an early survey, completed in 2013, when plans were announced to split music into these streams. The survey results displayed the confusion of both students and interested parties with regard to the streaming (VGHS Subject Music Questionnaire 2013). The questionnaire asked respondents to choose which music stream they would most like to study. These were sent to parents, music teachers and students themselves in the Grade 9

music feeder programme of that year. Of the 31 questionnaires gathered three parents and two teachers responded, with the remainder gathered from students in the class. 13 participants chose WAM, 10 chose Jazz and 8 chose IAM. In the school where I was teaching, there was only one music teacher allocated to teach the Grade 10 music class with the result that only one stream had to be decided upon. No matter which direction was chosen, there were many students that would be disappointed. In the questionnaire, I asked the respondents why they had made that choice. Answers from those who chose WAM included,

Respondent 1 (a teacher): "It is the most universal",

and

Respondent 2 (student): "It is going to benefit us more",

and

Respondent 6 (student): "Nowadays we are living in a Westernized world therefore it makes sense to expand our knowledge in the Western Culture".

Although these respondents had not engaged with the IAM curriculum before, they were prepared to disregard it. These responses show how many teachers and students discount IAM because they feel there is little benefit to or value in learning about it and in the end, the school decided to teach the WAM stream.

As quoted in Hellberg (2014), teacher respondents from schools in Pretoria also speak to the issue of streaming the syllabus and offered a varied response. Two of the six teachers responded that IAM was not important to their learners, one writing that she was interested in teaching, "... WAM and Jazz not ... IAM as very little is written down as study material and music of this kind is very primitive and has very little or no value in the modern approach to music study" (*Ibid.*: 154). Four of the six respondents were interested in teaching IAM with one teacher reacting to the division of the musical styles by saying, "I believe the CAPS is wrong to create an 'Apartheid' syllabus" (*Ibid.*: 153). These vastly different opinions show how divided the music teaching community can be. However, these teachers were speaking of the value of teaching IAM in addition to WAM, not exclusively. The perception that learners are going to miss out if they do not learn about WAM is ubiquitous and, in my opinion, validated. South African tertiary institutions of music continue to value Western music over Indigenous

music and this attitude filters down to learners, many of whom consider school, not as a qualification in its own right, but rather as an entrance examination to university.

Broad topics

Music is allocated four out of 27.5 teaching hours in the week and the content is divided into the following topics with specific time-weighting (DBE CAPS FET Music 2011: 12).

Task	Broad topics	Description	Time weighting: 4 hours per week
1.	Musical performance and improvisation	Development of skills in solo and Ensemble performance Development of skills in improvisation	2 hours per week - practice time to be added as needed by learner according to level and skill
2.	Music literacy	Music theory and notation Aural awareness of theory Sight-singing Harmony and knowledge of music terminology	1 hour per week
3.	General music knowledge and analysis	Form and structure History of Western art music or jazz or Indigenous African music and their composers or performers Music genres South African music industry.	1 hour per week

Figure 16 - Content topics for Music FET

Musical performance is given priority over music literacy and general music knowledge (GMK), as the time weighting indicates, and progression in music is expressed in levels which indicate minimum competencies required by the end of the teaching year. Grade 10 learners are required to be at elementary level, Grade 11 at intermediate level and Grade 12 at Advanced level. These levels translate, or are comparable to, external music examination

bodies such as the Associated Board of the Royal Schools of Music⁵⁰ (ABRSM), Trinity College⁵¹ and University of South Africa (UNISA) Music Directorate⁵². Grade 10 learners should be at Grade 2 music level, Grade 11 at Grade 4 level and Grade 12 learners anywhere above that (DBE CAPS FET Music 2011: 11). It is suggested in the curriculum that suitably qualified music teachers should be employed as well as Indigenous African music practitioners. This, although not explicitly stated, suggests that the government is aware that music teachers coming into, or already in the system, are not suitably qualified to teach African music.

Analysis

The annual music plans are divided into the broad topics given above and will be analysed in that manner. As the IAM section is presented as a separate entity in the CAPS document, I have attached it as addenda #11 (Grade 10), #12 (Grade 11) and #13 (Grade 12).

Music performance and improvisation

One of the gravest mistakes made in the CAPS document, in my opinion, relates to musical performance. As discussed earlier and briefly explained above, guidelines for practical music are prescribed according to external national and international examination bodies for music. There is, however, no recognised body or bench-mark examination that has criteria that relates to the examination of southern African or African musical instruments.

As a teacher at Victoria Girls' High School in Grahamstown I attempted to teach African instruments (the *uhadi*, *amadinda*, southern African marimba and *djembe* drum) for the practical requirement as part of the curriculum in 2008 before CAPS was introduced. I had four matric students, all of whom were taking southern African marimba as their practical instrument. One student, of Xhosa origin, was musically very adaptable and I suggested that we apply to the provincial music inspector for permission to perform two pieces on the

⁵⁰ ABRSM is an examinations board and registered charity based in London, UK, which provides examinations in music at centres around the world.

⁵¹ Trinity College London is an international exam board based in London, England. Trinity offers qualifications across a range of disciplines in the performing arts and English language learning and teaching.

⁵² The UNISA Directorate offers music examinations accredited as Short Learning Programmes through a network of 1500 teachers endorsed by UNISA, as well as assessments and scholarship competitions to enhance music development at primary, secondary and tertiary levels within Southern Africa.

Southern African marimba and one on the *amadinda*, a Ugandan xylophone, in her final music examination. The proposal was accepted. The performance was a success and I wrote to the provincial music examiner again in 2009 to reapply on behalf of another student but a new examiner had taken over in the Grahamstown district and was uncomfortable with examining African music. He did, however, examine the southern African marimbas. This, in turn, motivated me to approach UNISA at the end of 2009 with a proposal to develop an African Instrument and a Marimba Ensemble syllabus attached to the UNISA Music Directorate (See Addendum #14).

The project was led by a classically trained musician in 2011 and after a year of hard work on my part, it was stalled. The stumbling block for the UNISA Directorate, at the time, was the fact that the assessment criteria were presented differently from their other Western instrumental syllabi. I wrote in response,

Assessing an African music performance (because of the essence of African music) will HAVE to be different from assessing Western music if it is to be accepted by South African musicians. Movement and African percussion are a vital component of any performance (UNISA e-mail correspondence 10/11/2011).

To this date there is no resolution to this problem and no recognised music body exists that teachers can turn to as a guideline for traditional or Indigenous African practical music performance. Professor Geoff Mapaya, who was part of the initial team tasked with developing the IAM curriculum, voiced his concern in this regard early on in the project. He excused himself from the curriculum development task-team for various reasons, one of the main ones being this contentious issue. He writes of his concern, “the idea of a task team which would have looked into a grading system for various African instrument proficiencies was ignored” (e-mail correspondence 21/10/2016). To my mind, this is the largest obstacle that teachers who are attempting the IAM CAPS syllabus face. My attempts at VGHS in Grahamstown to teach practical African instruments could have been very successful. We had chromatic marimbas; an *uhadi*; an *amadinda*; *djembe* drums and various rattles and shakers. Several combinations of these instruments along with the voice could have led to a very successful ensemble. However, because there are no guidelines regarding assessment

standards, it is not possible to present this to a departmental examiner as a viable option. This is the first hurdle that needs to be overcome if successful implementation of the IAM curriculum is to become a reality.

Proposed solutions

In her paper, *Assessment criteria for music performance in the South African school music curriculum, Grades 10-12* (2016), presented at the PASMAE conference in Paarl, South Africa, Marianne Feenstra, who has worked closely with the CAPS Music curriculum developing textbooks for all three streams, addresses this very issue. Feenstra (2016: 1) writes, "...while some criteria are available for Western Art Music and for Jazz, the lack of criteria impacts particularly heavily on the Indigenous African Music stream that can be chosen by learners". Together with a group of specialists, Feenstra has devised assessment guidelines which are presented in the music textbooks, titled simply, *Music Grade 10, Music Grade 11 and Music Grade 12: Western art music, jazz, Indigenous African music* (Marianne Feenstra, Nelson Manganye, Vusabantu Ngema, Naren Sewpaul 2015). These new titles are being tested by teachers for the first time this year (2016) and will be reviewed in Chapter 5. However, Feenstra and her team's guidelines for assessment of all three streams include using critical words and phrases that apply to all music that is performed. They suggest assessing: technical proficiency; balance; intonation and tuning; interpretation of the score including the accuracy of notes; choice of tempo; use of dynamics; stylistic accuracy and use of accepted performance practice (Feenstra 2016: 2).

Dr Perminus Matiure, head of the Department of Music and Musicology at Midlands State University in Gweru, Zimbabwe, sent me an *mbira* assessment form from the university (see addendum #15). The criteria for each song includes an assessment of the top notes; the bottom notes; coordination; flow and singing. The whole examination is then assessed for musicianship. In addition, students are expected to have a clear understanding of the history of the instrument. Matiure writes that the students need to demonstrate, "i. knowledge about the history of the instrument, its development, parts, and any information concerning issues of change and continuity as well as how the instrument produces sound and how it is tuned. The candidates must explain qualitatively ii. Preliminary exercises. (These include handling, demonstrations on the overall key, scale, chords, playing technique) iii. Playing of

repertoire of all songs taught". Vital to the examination is the inclusion of an "own song" where students "are tested for their ability to compose on the instrument, [and their] improvisation skills and creativity" (e-mail correspondence 20/11/2016). This assessment rubric is thorough but will need an expert *mbira* player to capably use it.

Another assessment framework that I considered was presented by Human and van Niekerk (2014). Their proposal took levels of accomplishment into consideration and thus the Western concept of grades was merged with other criteria. The levels presented are: novice; proficient and master and each "learning outcome" is graded by benchmark standards carefully worded and presented in a rubric-style. The standards proffered are, in my opinion, heavily drawn from ethnomusicological terminology which is difficult to follow and not practical enough to be used in a classroom setting. These include (Human and van Niekerk 2014: 33-35):

Standard 1: Conceptualize holism in African music arts;

Standard 2: Understand, know and engage in communalism

Standard 3: Understand and know inter-relatedness and inter-connections

Standard 4: Understand, know and engage in praxialism

Human and van Niekerk engage with "authentic re-contextualisation" (2014: 23) deeply and approach assessment veiled in that light. As discussed in Chapter 2 authenticity need not be a stumbling block in formulating assessment standards. Schippers (2005) affirms the need to contextualise but as Scherzinger (2001: 24) stated, African music should be granted the institutional leverage to contribute equally to international musicological definitions and debates on the terrain of all operative musical parameters. Thus, assessment standards need to be equal to those presented for Western performances. I must, however, point out that the work done by Human and van Niekerk (2014) and validated by Petersen (e-mail correspondence 24/11/2016) is valuable for highlighting the need to acknowledge contextualisation and authenticity in some way. Feenstra also pointed out that movement is always considered part of African musical arts and that this too, should be included in the assessment rubric (e-mail correspondence 24/11/2016). I reason that movement can be added to a section in the assessment framework that deals with "indigenous performance practise" and that within this section the standards can relate to authenticity, contextualisation and through that, movement.

A final example that I have considered is that presented to me by Alvin Petersen (e-mail correspondence 6/12/2016). This assessment grid was used by Petersen and Andrew Tracey to assess a Rhodes University African instrument honours recital in 2005. It successfully outlines assessment criteria in three areas, namely: technical proficiency which included evaluating notes, rhythm and pulse; musicality or stylistic interpretation which evaluated tempo, balance or voicing and articulation and; overall impression, which assessed the difficulty of the piece, performance flair, presentation, musical sensitivity, communication and finally, general musicianship and artistic maturity.

I consider the use of assessment criteria presented within a universal rubric for teachers and examination assessors a valid proposal. I have, therefore, developed a rubric compiling the suggestions presented by Petersen and Tracey (2005), Human and van Niekerk (2014), Feenstra (2016) and Matiure (2016) which can be used as a starting point from which to develop generic Indigenous musics assessment criteria for school teachers (See Addendum #16). This rubric has been developed with Grade 12 Indigenous music singers or instrumentalists in mind and does not take levels or grades of proficiency into consideration. Therefore, the rubric presented is merely a basis from which to work and further research for the development of this vital tool is needed.

As has been pointed out, the CAPS Music FET curriculum stipulates that a score must be followed (DBE CAPS FET Music 2011:13). African music is generally accepted as an aural and oral art form which does not use a specific written form of notation, if indeed any at all. Feenstra (2016: 3-4) writes in this regard,

For Indigenous music performances, the learner should provide the written words (where songs form part of the performance), the scale(s) on which the performance will be based, and the formal structure that will be used. The structure of Indigenous performances is arguably even more important than the structure in Western art music and jazz; This should include an indication of the moments when dance steps or other movements will take place as well as how those dance steps will be executed, and the number of repetitions that will take place.

This may cause great concern to musicians and musicologists who, as recognised before, seek an authentic musical experience, but as Omoyolo-Ongati (2010: 7) writes, “Recontextualising and relocating Indigenous music to the classroom setting involves recreating, reformatting, repackaging and redefining the music to fit the demands of the new context”.

I suggest that several types of notation can be used. Block notation or pulse notation can be used to notate rhythms; tonic-solfa for pitch; Western staff notation can be used if appropriate and letters and numbers can be substituted if learners and teachers need this. The Zimbabwean O Levels Syllabus presents various options for Zimbabwean students to notate their pieces, suggesting that “tablature notation⁵³” be used for marimbas, bows and pan pipes, “number notation⁵⁴” for mbira and “box notation⁵⁵” for drum music can be used (2012: 38). The only alternative notation system presented to South African learners throughout their music education from Grade R – 12 is the tonic-solfa system. This is also, in my opinion, another area in need of effective change. If the DBE is expecting students to notate Indigenous music scores in order to fulfil their requisites for examinations, then they must ensure that their curriculum covers those fundamentals. In addition, as all final Grade 12 pieces need to be presented to the examiners in a score format I suggest using technauriture to assist examiners in a situation where the music may be unknown to them. Recordings shared via e-mail or other platforms such as a secure YouTube site, may be successfully utilised.

Another concern is the competence of the assessors. As mentioned above, not every music examiner that is hired by the Department of Education is comfortable with assessing music that he or she is not familiar with. Feenstra (*et al.* 2015) do not address this and in my experience, neither does the South African Department of Education. I have never met a DoE practical music examiner that has been formally trained in Indigenous African music practices. Geoff Mapaya (2014b), in his article, *The Study of Indigenous African Music and Lessons from Ordinary Language Philosophy*, emphasises the importance of Indigenous practitioners or culture-bearers in this process. He writes that the (2014b: 2008), “...culture-exponent provides a reliable African voice even though his or her contributions are inchoate or marginalised”. I concur and would like to see the DoE and tertiary institutions make use of these valuable practitioners. The Zimbabwean syllabi also emphasise the importance of

⁵³ Tablature notation is a form of musical notation indicating instrument fingering rather than musical pitches.

⁵⁴ Number notation is based on the numbering of mbira keys starting at the centre of the instrument and moving outward.

⁵⁵ Box notation is a common form of rhythmic notation where a horizontal line of “boxes” represents a pulse or beat.

culture-bearers as valued exponents of Indigenous arts. The Primary Music Syllabus (1989: 9) states with regard to Indigenous dance practises lessons (amongst others), “Local expertise must be used”.

Various other skills are prescribed in the CAPS document such as, “set praise singing to instrumental performance”, which may not work within the context of the instrument, while others need clearer definitions (DBE CAPS FET Music 2011: 25). The section under “Instrumental roles” states, chronicler, choric interlocutors, praise chroniclers, drumlocutors, other drummers, singers, audience-interlocutors”, are to be studied (*Ibid.*). These are not terms that I have been exposed to and I find that the inclusion interesting. Although it is possible to find out what these terms mean, they are not in common use and without proper resources for teachers to use, may be misinterpreted.

Learning a second instrument

The CAPS practical curriculum later stipulates that the learner should acquire a second Indigenous African instrument from Grade 11 in a contrasting instrumental category (DBE CAPS FET Music 2011: 25). This is a valuable inclusion and can lead to interactive ensemble work, a core skill in learning to play African music. The Zimbabwean syllabi (1989, 2011 and 2012) advocate a second instrument from Primary School. The Zimsec O-Level syllabus prescribes that,

All candidates will choose one Indigenous and one non-Indigenous music instrument for this course. The voice is also an instrument that students can choose as a western instrument. For all Indigenous instruments, candidates will play the related notation and show (i) the basic tune and two notated variations. The rest of the tune will be played without notation (2012: 39).

This is a progressive stance, and I believe part of the success of the Zimbabwean music curricula. Students that leave school will be able to play music in both Western and southern African genres and thus value both musics. It must be noted, however, that informants and questionnaire respondents in Zimbabwe all complained that they were unable to fulfil these prescriptions of the curricula. Shirley Warhurst (e-mail correspondence 24/02/2015) wrote, “I had the opportunity to run a workshop for junior school teachers and presented the new syllabus then, and the common response can best be summed up by the participant who

shook his head and said ‘those people (the syllabus writers) have never taught!’”. Respondent 3 from Gweru writes, “Traditional music is as essential as Western but the teaching is hindered due to a lack of reading materials” (Teacher music support workshop questionnaire 6/03/2015), while Respondent 6 from a Harare government school writes regarding the Zimbabwean syllabus, “It’s not practical. There is a lot of content that cannot be finished because of lack of instruments in the school – so you teach some and leave some” (Teacher music support workshop questionnaire 4/03/2016). It was clear that the respondents had different music skill sets, either Western or Indigenous, and very few had both.

Nevertheless, I was privileged to adjudicate at the national arts eisteddfod run by the National Institute of the Allied Arts (NIAA) in Zimbabwe, which is run as a bench-marker for teachers and learners alike due to the fact that international examining bodies are no longer active in Zimbabwe. The standard of performance in both Western and African instruments was impressive and schools that gave O-Level music particularly so. Although I understand that current South African music teachers would find a move like this very difficult, taking into consideration that some may not have performance skills in both genres, I think that universities can learn from this and prepare future teachers for a move in this direction.

FET music performance and improvisation findings

The performance criteria and assessment in this section of the FET curriculum is lacking in substance. There are no guidelines for the teacher to follow, or assessment criteria to work from. Assessment standards are missing and therefore, although it is possible to teach this section of the syllabus, the educators will be working without an idea of on what or how their students will be examined. Singing may be possible, but not unless the teacher works from a Western perspective, using existing music body curricula. Once assessment standards have been set, community members can play a very important role assisting teachers with the practical components of the curriculum and revaluing their role in society. Experiencing the music is vital and without this practical component the theory and historical knowledge give only a part of the value of African music. The school community must witness African instrumental and vocal music at school and re-invigorate interest in IK through these performances. However, in the current context this cannot realistically take place and thus is the weakest component of the curriculum.

Table 1 – Tri-perspective analysis tool of the Music Performance and Improvisation section of the FET Music CAPS document		
Question	Yes	No
1.1. Can the learners meaningfully engage with the Indigenous African Music content?		✓
1.2. Can the teacher facilitate the Indigenous African music content?		✓
1.3. Can the Indigenous African music content be reproduced without losing its meaning?	✓	
1.4. Does the learner have access to resources regarding this music content?		✓
1.5. Does the teacher have access to resources regarding this content?		✓
1.6. Is the environment suitable for this activity?	✓	
1.7. Will this music content add to the learner's understanding of Indigenous South African music?	✓	
1.8. Can the teacher deliver this knowledge/skill in a manner that re/values the content?		✓
1.9. Is the use of the Indigenous Knowledge adding value to music studies in the school setting?		✓

Figure 17 - Tri-perspective analysis tool of the music performance and improvisation section of the FET Music CAPS document

The analysis shows that this section of the FET Music CAPS curriculum is predominantly inaccessible to both teachers and students with only 33, 3% of the responses being positive while 66, 6% of the responses were negative.

Music literacy

Grade 10

Grade 10 music literacy begins with understanding the basic Western concepts of note values and time-signatures (semi-breves, minims, crotchets, quavers). In addition, however, IAM⁵⁶ students must also learn about triplets, semi-quavers and irregular time signatures which are more complicated. At the same time, while all students are prescribed scales up to and including two sharps and flats, in addition IAM students must learn all major, harmonic minor and modal scales (DBE CAPS FET Music 2011: 14-17). All students are prescribed certain basic

⁵⁶ Jazz students are also required to add this and other knowledge.

skills with the identification of intervals, while IAM students, in addition, must learn all intervals: major, minor, perfect, augmented and diminished (*Ibid.*). These additions are an immense amount of work, and a vast jump from previous knowledge learned in Grade 9. If it is important to learn these at this stage of the music learners' development, then the syllabus must prescribe the content in a circular and linear manner, starting an African music feeder programme, as mentioned before, at an earlier phase in the curriculum.

Music terminology prescribed at this stage for all students is Western based (generally in foreign European languages) and not used in African music at all. Students playing African instruments will not be able to actively engage with this knowledge (*Ibid.*). Again, additional knowledge is required by IAM students in Term 3 (DBE CAPS FET Music 2011: 20) when they learn about triads but include chord constructs of seventh chords.

Grade 11

Music literacy does not include any African theory until Term 2 when the CAPS document prescribes, "the philosophy of duality of time signatures in African music: 12/8 as an interface of 4/4 experienced practically – then written as a horizontal harmonic procedure" (DBE CAPS FET Music 2011: 30). Presented as an African construct, 12/8 is the compound time of the simple time 4/4 and is common to many styles of music (Feenstra *et al.* 2015b: 120). This entry in Feenstra's textbook is dealt with by a short sentence stating this fact and then extracts from scores composed by Khumalo (*Ushaka, Kasenzangakhona*); Beethoven (*Piano sonata op.79 in G major*) and Brahms (*Intermezzo in C Major*). A better introduction to African rhythmic structures would be to introduce the concept of pulse and a guide to content can be taken from Stone (1985), who presents eight different phenomena that have been identified and put forth by researchers as the key to understanding the nature of African rhythm combinations: additive rhythm; the concept of "off-beat"; hemiola, both horizontal and vertical; cross and inherent rhythms; the "standard pattern", a standard pattern in the form of timbral pattern; motor pattern; and transaction (interlocking or hocketing parts). These concepts, as elucidated upon in her paper (*Ibid.*) and by Koetting and Knight (1986) among others, are important rhythmic constructs to understand. Koetting and Knight (1986: 59) write, "...the variety of polychronic approaches outlined by Stone can also be applied with ease to much if not most African music". Using musical terminology and analysing specifically

African music is important. It empowers the learners who are playing African instruments and using these techniques deepens the interaction with the music.

Although confusing because of editing issues, African music terminology is prescribed for IAM students under the heading of “Harmony” in Term 4. This includes learning about, “memory power: oral-oral (sic) memory and performance; pitch and tonality; stylisation and use of a shaded pitch (deliberate bending/shading of pitch) and multiple auralogy in polyphony and polyrhythmic constructions enabling elaborate call and response rendition” (DBE CAPS FET Music 2011: 38). I assume they are referring to musical techniques used to enhance harmonic performance but the intention and skills prescribed are not clearly articulated and may be difficult for a music teacher to decipher. Jayson Flanagan, a PGCE Music FET student teacher writes in agreement regarding this entry, “The instructions for the IAM stream are extremely vague when compared to the WAM and Jazz instructions” (Flanagan 2016: 2).

Grade 12

For the first time, music literacy for the IAM students is different from the other streams. However, although other content is prescribed it is not clear whether or not the IAM students must complete this content in addition to the other. The document states at the beginning of the section where the WAM and IAM syllabi are presented side by side, “Aural training and practical application must always be part of music literacy. Learners specialising in African music could put more emphasis on the African music option” (DBE CAPS FET Music 2011: 42). This is difficult to understand because one thinks the section with the heading IAM should present the content for the students studying African music but within the WAM section there is an addition for the IAM students. One therefore assumes that the students should be covering that content too.

What is prescribed for the IAM students is, once again, vague and confusing. Long rambling sentences are included in the syllabus which sound more like an explanation than content: “Melodic construction is commonly balancing phrases through antecedent and consequent phrases of a melodic statement or any structures of the question and answer form, or the responsorial form” (*Ibid.*). This clearly shows that the IAM section of the document is poorly drafted. What is also difficult to understand is that the content in this section does not follow

the same formatting as the WAM section. The following information is presented side by side for the WAM and IAM streams in the curriculum (DBE CAPS FET Music 2011: 42):

<p>A. Identification and the writing of the following within given time signature and rhythm</p> <ul style="list-style-type: none"> • all major and minor scales • whole-tone scales • chromatic scales • Blues scale • pentatonic scale • all key signatures • all modes of major and minor scales <p>for IAM and Jazz: Scales</p> <ul style="list-style-type: none"> • Melodic minor modes • Blues scales • Pentatonic scales • Symmetrical altered scales - chromatic scale - whole tone scale <p>B. Harmonisation</p> <ul style="list-style-type: none"> - adding alto, tenor and bass line to a given melody using: - primary chords in root position and first inversion - secondary chords in root position and first inversion <p>or</p> <p>African approach</p> <p>Dualistic thought of harmony:</p> <ul style="list-style-type: none"> • harmony of instrument timbres (tone colour of different instruments or species/sizes of the same instrument) • the harmony of melodic/melorhythmic themes: there are cultural idioms of concordance 	<p>Indigenous African music perceptions</p> <p>Pulse</p> <p>Steady pulse stepping (in common and compound quadruple time) with interactive clapping and body rhythm.</p> <p>structures/textures</p> <p>Rhythmic structural principles (space, complementation, sharing, bonding, creative spontaneity)</p> <p>Melody</p> <p>Melodic thought is dualistic</p> <ul style="list-style-type: none"> • melody of pitches • melody of tone levels on an instrument. <p>(Melodic construction is commonly balancing phrases through antecedent and consequent phrases of a melodic statement or any structures of the question and answer form, or the responsorial form.)</p> <p>Melorhythm</p> <p>African instrumental melodies have rhythmic framework</p> <ul style="list-style-type: none"> • There are melodic characteristics peculiar to instruments because tone levels have pitch essence. • <i>Melorhythmic</i> tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages. • Melorhythm automatically transforms into melody upon being vocalized by the human voice. <p>Organic terminology for:</p> <ul style="list-style-type: none"> • tempo • part singing • dance steps • musical cues • role players in a musical performance
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Figure 18 - Example of FET Music content as it is presented in the CAPS document

The WAM heading, “Identification and the writing of the following within given time signature and rhythm”, is presented next to the IAM heading “Indigenous African music perceptions”. The correlation between these two topics (if there is any) is not qualified or explained clearly. The aims of the IAM section are ambiguous and although some of the points may be relevant to African music, the contextualisation is missing. How are students meant to engage with these facts without specific examples? In my opinion, this section of content is vital to the re-valuing of African music from a school context. Specific examples, as mentioned above, need

to be presented and must include theoretical analyses of explicit melodic and rhythmic examples. Learners and teachers must be able to engage with African music from a theoretical perspective and the need to study music literacy from a Western perspective must be balanced. Indigenous music education needs to be emphasised.

Transposition exercises presented in the CAPS document are for instruments of the Western orchestra, no African instruments are mentioned and no attempt at all is made to study African harmonic examples, although Jazz scholars are given separate harmonic analysis. This significant omission may lead teachers and learners alike to believe that analysis of this type does not occur in African musics. This devalues African musics and it becomes clear in the Grade 12 syllabus that the IAM section is merely an addition and not a complete syllabus in itself. Scherzinger's (2001) questions regarding the manner in which African musics are represented in analysis are valid here. He writes of the reluctance of scholars to use formalism as an analytical tool for deeper understanding of any music other than Western Art Music. He says,

Why has the response to the ideological charge of formalism in the discipline been to infuse the study of the Western canon with anthropological methods without the reciprocal infusion of formalism and close analysis in our study of any other music? Why is only Western culture given the benefit of a new critical method? Do we forget that the confidence of such self-critique gives life to the tradition; DBEs not (on its own) change the subject, but rather inaugurates a still deeper involvement with the "West" as subject? What are we achieving when we refuse to listen closely to music of whatever traditional affiliation? Who DBEs the self-critical distancing from formalism serve? (Scherzinger 2001: 26).

The impression given to me, from the perspective of a former high-school music teacher, is that harmony can only be taught in WAM, that harmonic analysis is not valid in an African educational paradigm and that when we study African music we need not focus on formal theoretical investigation. We instead use phrases such as, "space, complementation, sharing, bonding, creative, spontaneity" and are led to believe that all "African instrumental melodies have rhythmic framework" (DBE CAPS FET Music 2011: 42), among other generalisations.

The ZIMSEC O-Level syllabus has many excellent examples that we can learn from with regard to music literacy. Simple instructions, laid out in an accessible format present outcomes that engage both Western and African music elements. For example, as part of “Listening” learners are required to, “demonstrate the relationship between sound and symbol using staff, tablature, number, box or tonic solfa notation” (ZIMSEC 2012: 7). All of these forms of notation are deemed worthy of learning because musics of all kind are presented using them. Another noteworthy example is the addition of these two outcomes presented one after the other: “describe the role of traditional ceremonial music in various traditional ceremonies and their related songs and dances” followed by, “demonstrate aural awareness, perception and discrimination in relation to Western European Music of the Medieval, Renaissance, baroque, classical, romantic and 20th century” (*Ibid.*). All of these styles of music are deemed important and thus valued in the eyes of both the teacher and the learner.

FET music literacy findings

As can be seen in the analysis tool below, there is very little content within the syllabus that deals with African musical literacy and which promotes deeper understanding of African music theory. Due to this fact, the content prescribed undervalues African music by being generalist in approach. Resources are scarce and although the opportunity is there to engage in South African Indigenous and traditional musics, few teachers do because the syllabus is poorly presented and difficult to understand. There is no real engagement with South/African theory and harmony in the syllabus to revalue the perception of South African music as vital and challenging and I believe that this undervalues African music in general and gives the impression these musics cannot be engaged with in from a theoretical perspective.

Tri-perspective analysis tool of the music literacy section of the FET Music CAPS document		
Question	Yes	No
1.1. Can the learners meaningfully engage with the Indigenous African Music content?		✓
1.2. Can the teacher facilitate the Indigenous African music content?		✓
1.3. Can the Indigenous African music content be reproduced without losing its meaning?		✓
1.4. Does the learner have access to resources regarding this music content?		✓
1.5. Does the teacher have access to resources regarding this content?		✓
1.6. Is the environment suitable for this activity?	✓	
1.7. Will this music content add to the learner's understanding of Indigenous South African music?		✓
1.8. Can the teacher deliver this knowledge/skill in a manner that re/values the content?		✓
1.9. Is the use of the Indigenous Knowledge adding value to music studies in the school setting?		✓

Figure 19 - Tri-perspective analysis tool of the music literacy section of the FET Music CAPS document

It is clear that the music literacy section of the FET CAPS curriculum cannot be successfully implemented at schools in the Eastern Cape. The analysis shows that only 11, 1% of the responses were positive while 88, 8% were negative.

General music knowledge and analysis

Grade 10

During the first term of Grade 10, all learners are prescribed the same content which covers various fundamentals of music knowledge which were recommended in Grade 9. This includes instrument classifications (the Hornbostel-Sachs system amongst others) and various musical forms. In Term 2 Afrikaans styles of music are introduced and half way through the term the three streams are initiated for the first time. WAM and Jazz cover an introductory historical time-line, while AMI content that is prescribed must cover, "African countries, regions and their broad music traditions" (DBE CAPS FET Music 2011: 18). There are no specific examples. As Wilson (1974: 3) writes, "The people of a continent as vast as Africa, with their cultural and historical differences, necessarily reveal [much] diversity in their music. It is because of these differences that some musicologists refer to African musics and not African music." Thus, this entry is devaluing and does not present a realistic outcome.

Term 3 prescribes content relating to classifications of Indigenous African music, listing “Children’s songs; Communal songs; and Sacred songs” as important (DBE CAPS FET Music 2011: 21). In relation to the WAM and Jazz sections, this approach is very generic. No specific examples are given while the two other streams are filled with precise musical extracts to which the learners need to refer. One of the examples given in the IAM section to analyse is “mixed gender music making” (*Ibid.*). This is a vast section of music to cover within the context of African music at large. Perhaps an indication that one specific South African culture could be chosen to make this manageable, but none is given. A comparison of the detail of instruction presented under the heading “content”, for the same term, in the three streams is presented in the following figure:

WAM	JAZZ	IAM
<p>Content</p> <ul style="list-style-type: none"> • minimum biographical facts about the composer • use of key • textures such as homophony and polyphony • ornamentation • dynamics • the harpsichord as instrument • basso continuo • the development of the orchestra during the Baroque period • the purpose of the music and circumstances surrounding its creation (Why was the music written?) <p>Introduction to the classical style</p> <ul style="list-style-type: none"> • definition and description of characteristics of the style • leading composers • well-known compositions • comparing characteristics of Baroque and classical styles 	<p>Content</p> <ul style="list-style-type: none"> • basic knowledge such as definitions, descriptions and characteristics of the genre • listening to and discussing genre-representative works • reading up on composers and their representative works • elements of the genre • South African Modern Constructs <ul style="list-style-type: none"> a. Early Gospel 1920s b. Marabi 	<p>Content</p> <ul style="list-style-type: none"> • philosophical basis • structure • context • instrumentation (if any)

Figure 20 - Comparison of content in the FET Music CAPS document

The column on the far right is an indication that IAM is lacking in specific examples and structured content.

Term 4 introduces a huge amount of content to be covered in the IAM stream. Terminology related to certain genres are introduced in all three streams, with musical concepts from the *sePedi; seTswana; seSotho; isiXhosa; isiZulu; siSwati; isiNdebele; tshiVenda; xiTsonga* and Khoi/San cultures represented. In all but three of the groups the concepts prescribed in the text are written in the representative languages with no English translations. The version of the CAPS document that I have used to analyse is presented in English. Feenstra (*et al.* 2015) cover all the terms in their textbook but with no detail, there is too much to cover. I agree with this approach. There is so much content to cover that this is the only possible solution. Gathering video and audio footage on these concepts would be ideal and although Feenstra (*et al.* 2015) do have links to watch and listen to various forms of music such as *seSotho* examples (2015: 190) for some, many dances are left out. Frustratingly, many editing slips are apparent in the CAPS document and there is no content for the Khoi/San entry (DBE CAPS FET Music 2011: 24).

Grade 11

In Term 1, Grade 11 learners of all streams are expected to learn about musical theatre (DBE CAPS FET Music 2011: 28). The editing in the IAM section is poor but in addition, the content expected to be covered in comparison the Jazz and WAM section is vast. Jazz and WAM students learn about *My Fair Lady* and *West Side Story*; while IAM students learn about *Kiba/Mmapadi; Indlamu; Famo; Mxongolo; Tshikona; Tshikombela; Umabatha; Ipintonbi (sic); Sarafina; Umoja* and *African Footprints*. This is an unrealistic goal given the time prescribed to study this material. Jayson Flanagan (2016: 3) writes of his experience with the material,

It took me one hour and fifty-seven minutes to try and find information on each of these options from both the Indigenous and modern construct list before I gave up. The information I did find was extremely limited in detail and not enough to cover the instructions required from the CAPS which states that a study must be conducted on the storyline, characters, style of music and sub-generic features, basic biographical facts about the origin and composers.

Feenstra (*et al.* 2015b: 71-84) cover this content competently in their Grade 11 book, but steer clear of too much detail in order to cover all the content. In the same book, WAM and Jazz students get a comprehensive analysis of their prescribed content in that section (2015b: 56-70).

The Term 2 content covers Indigenous music experts and names Mama Madosini, Princes (sic) Magogo, Johannes Mokgoadi; Joe Mokgotsi and Alex Mathunyane le Dinakangwedi as artists for consideration. It also concentrates on “themes” in music such as “plants; vegetation; animals; landscapes; life and living; human/botho/*Ubuntu* and seasons” (DBE CAPS FET Music 2011: 32). These themes are important (plants and vegetation are however the same thing) but specific content is needed rather than sweeping generalisation in a curriculum. Flanagan (2016: 4) writes,

The IAM stream focuses on Indigenous music experts and themes in IAM. The CAPS curriculum provides the names of the Indigenous music experts, but fails to mention anything else about them. The CAPS curriculum goes into vast detail on the same page regarding WAM and Jazz composers, clearly stating what genre they fall into, what works need to be covered as well as further instructions about what other information to include under the content headings.

Term 3 is similar in approach in that the content prescribed is vague and very general. Terms such as “Phonaeesthetics, onomatopoeic signing (sic), crepitation and ululations” are presented as African constructs (DBE CAPS FET Music 2011: 36). Although these do form a part of some African music styles, decontextualizing the concepts makes it difficult to look for material to work with. Flanagan (2016: 4) comments,

It took me twenty-seven minutes to find definitions for most of these topics. The topic of “Evaluation and appreciation of performance” is very vague and does not make any sense. I could not find any information on this as the CAPS curriculum fails to provide how it relates to IAM or what context it fits into. The definitions that I was able to find for the other topics are very simple and limited to depth of explanation. The CAPS curriculum also fails to explain how these topics are supposed to be taught and what context they are supposed to be taught in.

The time-frames that he presents are relevant to this study because, as mentioned previously, only one textbook is currently available that covers this content and it has yet to be used by

any teachers for the IAM section. Therefore, his research points out how much time a trainee teacher takes to conduct research on the content prescribed and what results that time yields. In addition, his frustration is clear in the way Flanagan writes when he concludes this section by saying (2016: 6), “These topics given are extremely vague and the CAPS curriculum again fails to mention what context, cultures, songs or dances these topics relate to. No suggested works, composers, definitions or clear instructions are given to help the teacher research this stream in order to be able to teach it”.

Ironically, in Term 4 of Grade 11, IAM is very well covered. For the first time a study of colonial influence on music is attempted, not by the IAM students but rather by the WAM and Jazz students who now do an overview of the streams that they are not studying. The terms “Francophone, Anglophone and Lusophone” (DBE CAPS FET Music 2011: 40) are introduced in the WAM and Jazz sections of study with no reference to these influences mentioned before. A section on “How and what to listen for in Indigenous African music” (*Ibid.*) is included which, in my opinion, is a vital skill to learn. This valuable exercise, as discussed earlier with reference to university students, gives learners listening tools that can be used to understand music. When were the IAM students given this opportunity? In addition, specific listening examples are given for each major South African language group, thus giving teachers specific models to follow (*Ibid.*). The IAM students are not prescribed this content.

Grade 12

The grade 12 general music knowledge and analysis section for the IAM students’ remains sparse. Kanyabu Kazadi (2016b: 1) writes,

Even by quickly flipping through the CAPS document, the information in the IAM stream is noticeably less than that found in the WAM and Jazz streams. With less detail for teachers to utilise, how can this stream be taught with the same amount of in-depth analysis of genre characteristics, key composers and representative works as those found in WAM and Jazz streams? This results in variations of IAM and how it is taught across South Africa.

While WAM and Jazz students engage with specific genres such as “the symphony” and Beethoven’s *Symphony no. 6* and *Marabi* and *The Merry Blackbirds*, IAM students and teachers deal with vague instructions such as, learn about “Metaphors of music and life in

Indigenous African societies” and “Interchangeable concepts, e.g. harmony and a peaceful coexistence” (DBE CAPS FET Music 2011: 44). Not only is this vague but as Kazadi writes (2016b: 3), “musical elements evolve over time as cultures blend and technologies change. So, to keep up with these changes within each ethnic group is not realistic”.

Teachers and students are also expected to “read up on composers and their respective works” (*Ibid.*). No composers are suggested. This makes national assessment almost impossible even if the question is presented in a generic manner. How can a national marker have knowledge about every composer in Africa?

Finally, in Term 1 learners are expected to learn about, “Elements (sic) of the genre” (*Ibid.*). This editing error and generalised proffering can be construed as a mistake. No teacher would attempt to cover elements of every African or even every South African genre. Feenstra (*et al.* 2015c) bravely attempt to cover the Term 1 content in their grade 12 textbook (2015c). However, several sections are omitted and there is a disclaimer (2015c: 88) which reads, “Note that this is not an exhaustive list of questions that could be asked in an examination or test. There are many more, and this section is intended only to guide your preparation.” No information is listed for elements of the genre and the entry on “harmony as a metaphor for peaceful coexistence” is based on an article by Onukwube Anedo (no citation but found in Feenstra *et al.* 2016c: 83) which deals with the concept of a peaceful coexistence as practised in Nigeria and China. This is very far removed from the experiences of a South African child.

If indeed, a teacher did decide to teach IAM to Grade 12s, they would need to spend a lot of time doing research to build on the vague, prescribed guidelines to have enough information to teach. Not every school has the opportunity to purchase the latest textbooks or has access to information from the internet, and if it is available it may not be reliable. Kazadi (2016b: 1) sums up the situation clearly when she writes,

This variation in resources, sources and depth of research would mean that students are not being taught the same information. This contradicts one of the goals of the CAPS document when it talks about addressing the educational imbalances of the past and providing equal educational opportunities to all population groups (CAPS, 2011: 4). If there is a distinct variation in teaching

content and depth quality across the country, educational inequalities would still exist, albeit in a modern form.

In Term 2 the IAM list (DBE CAPS FET Music 2011: 48) of topics is even shorter than Term 1. Five modern constructs of IAM, or traditional styles of South Africa music, are listed but with no artists or works to focus upon. There is no direction given in terms of how much content, definition or characteristics of the style should be included. The first three constructs, “*Mbhaqngaga* (sic), *Maskandi* and *Isicathamiya*”, have roots in traditional Zulu music. The last two, Malobo jazz and Free Kiba, are inspired by Pedi traditional music. However, one wonders why these specific examples were chosen because these are not the only social groups in South Africa with traditional music⁵⁷. Kazadi writes,

If South African traditional music on a national level is to be really appreciated, exposure to as many of these traditional cultures should be listed as options in the CAPS document. Why only these two? For example, the Eastern Cape is a predominately isiXhosa territory and yet no Xhosa traditional music is listed. If it were on the list schools and students in other provinces of South Africa would be exposed to it and learn of it through the school syllabus (Kazadi 2016b: 4).

One of the CAPS FET Music document’s aims is to increase the value of “Indigenous knowledge systems: acknowledging the rich history and heritage of this country” (2011: 5). If there are only two Indigenous groups recommended in the national school syllabus this does not acknowledge the rich histories of the other Indigenous systems in this country. The syllabus is concluded with two sub-topics: “History of modern IAM”, and “Researching IAM” (DBE CAPS FET Music 2011: 48). IAM cannot be studied in a generic manner as there is much musical variety within one country and its individual social groups. This guideline needs to be

⁵⁷ Professor Mapaya alludes to this when he gives his reasons for leaving the curriculum development team in the early days of its existence. He writes, “I decided to leave for three key reasons, one of them being the undue interference by one official who, by being a recording musician, sought to write himself into the content of the schools’ syllabus. For example, you would have the established nomenclature of jazz being replaced by “Afrophonia” or age old Indigenous concepts replaced by flippant ones such as “free Kiba” (e-mail correspondence 21/10/2016).

much more specific either in terms of a particular music style or genre, a particular ethnic group or a specific time period. Trying to summarise decades of music is no small task, especially when it will take hours to conduct research with few resources and more hours to teach it and complete within a few 45 minute periods per week. Kazadi (2016b: 4-5) concurs,

Parameters needs to be defined as there are so many aspects of Indigenous music that can easily become thesis level topics of research. Senior students in high schools will not have the time and would probably be overwhelmed with the whole process as this sub-topic suggests that they attempt to do research themselves. If the topic is supposed to suggest to teachers to provide a summary of IAM, clear and direct aspects need to be listed about what should be focused on in classes.

The music history section of the Zimbabwean O-level syllabus (2012) impresses me the most. Again, both Western and African music history requirements are presented with clearly articulated outcomes. Included in the prescribed content is understanding knowledge on the development of music in Africa covering various eras including (i) pre- colonial era before 1890 (*pasichigare*⁵⁸/*endulo*); (ii) the colonial era 1890 – 1980 and (iii), the post-colonial era 1980 to this date (ZIMSEC 2012: 7). All of the content is then provided and specific examples are given that teachers and learners can implement or use for research purposes. In this case the syllabus prescribes, amongst other important facts, that learners,

Trace the origins of world music and describe how music spread from the original regions to all continents of the world. Discuss sources of early music activities in Kush, Negroland, Zanj in Southern Egypt, Ethiopia and along Nile river. Relate events that led the early people to compose their early tunes. Describe or sing some of the early tunes. Display some of the early instruments. Discuss how music moved from North Africa to Asia, Europe and the rest of the world (ZIMSEC 2012: 53).

These important notions are nowhere to be found in the CAPS documents and it would benefit South African curriculum developers to look to our neighbours for insight and assistance.

⁵⁸ *Pasichigare* is a Shona word meaning Old; that happened or existed in former times, usually at a great distance of time; belonging to times long past; while *endulo* means the same in Ndebele.

FET general music knowledge and analysis findings

The vague and displaced manner in which content is presented in the IAM section of the General Music Knowledge unit of the curriculum is difficult to follow and teachers will struggle with current resources to facilitate the syllabus. In general, the material is not specific enough and teachers find that intimidating. Respondent 7 from East London who completed the FET Music Workshop Questionnaire (20/06/2014) wrote, “Most teachers will choose WAM over IAM as there is a lot more information for this field. It helps teachers to relay their expertise to students on a better, more intense level. If more information was available for IAM, we would teach it”. While Respondent 10 from Butterworth wrote, “The decision not to teach IAM was a result of the lack of literature and lack of graded music. The learners were given a choice and they also agreed not to choose IAM because of the scarcity of resource materials”. This section of the syllabus delivers very little to revalue Indigenous music because the content is presented as vague, non-theoretical, generic and with no historical contextualisation. In my opinion, this syllabus is not successful and teachers will struggle to complete it.

Tri-perspective analysis tool of the general music knowledge and analysis section of the FET Music CAPS document		
Question	Yes	No
1.1. Can the learners meaningfully engage with the Indigenous African Music content?		✓
1.2. Can the teacher facilitate the Indigenous African music content?		✓
1.3. Can the Indigenous African music content be reproduced without losing its meaning?		✓
1.4. Does the learner have access to resources regarding this music content?		✓
1.5. Does the teacher have access to resources regarding this content?		✓
1.6. Is the environment suitable for this activity?	✓	
1.7. Will this music content add to the learner’s understanding of Indigenous South African music?	✓	
1.8. Can the teacher deliver this knowledge/skill in a manner that re/values the content?		✓
1.9. Is the use of the Indigenous Knowledge adding value to music studies in the school setting?		✓

Figure 21 - Tri-perspective analysis tool of the general music knowledge and analysis section of the FET Music CAPS document

Although the statistics show that this section of the curriculum is slightly more accessible to students and teachers than the music literacy section, it still reflects poor accessibility with only 22, 2% of the responses being positive while 77, 7% of the responses are negative.

Conclusion

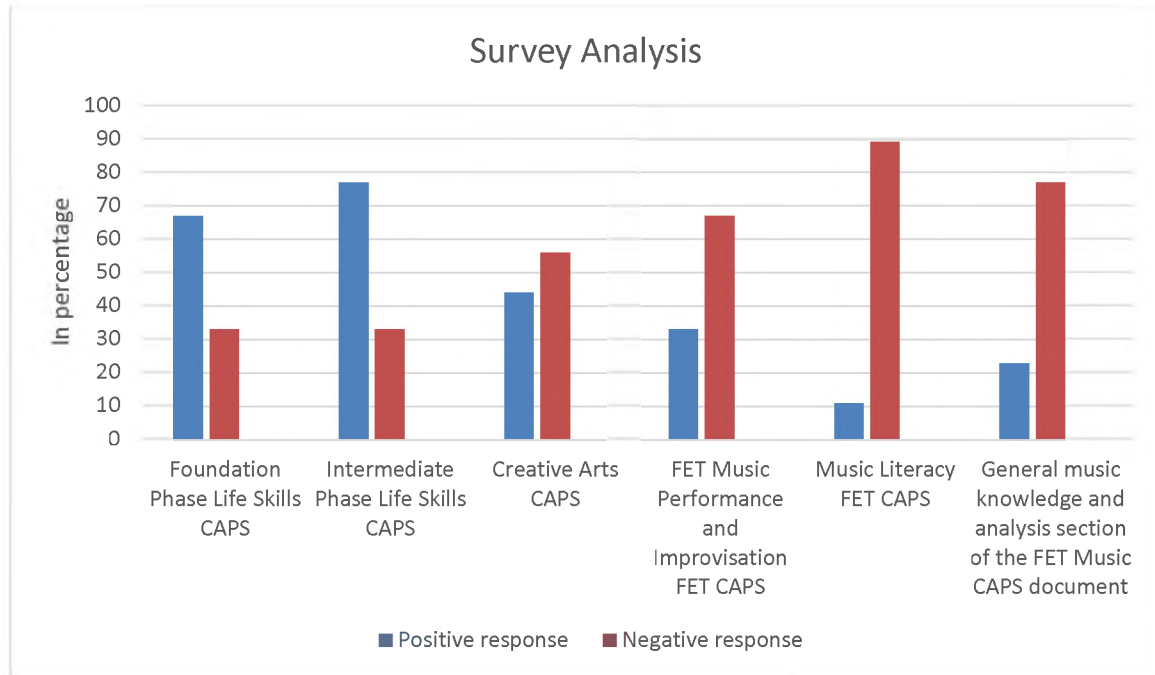


Figure 22 - CAPS Music curricula analysis chart

It is clear from the chart-analysis in Figure 22 that the music content in the CAPS curricula can be positively implemented in the lower grades and becomes more difficult to implement in the senior grades. The Foundation Phase and Intermediate Phase curriculum is designed in order to give opportunities for African music to be integrated into the teaching day. The classroom setting does not detract from the “musicking”.⁵⁹ Teachers, however, must be conversant with Indigenous and contemporary South African music, dance and children’s games in order to do so or they must have access to quality technauriture which will assist them in the classroom.

⁵⁹ Referencing Christopher Small’s (1998) *Musicking: The Meanings of Performing and Listening*.

During the Senior Phase, it becomes clear that the focus of the syllabus is on Western theory with cultural and social references made with regard to teaching and understanding Indigenous music. Music literacy is thus taught, and therefore promoted, as a Western construct. There is a clear pathway created to WAM, but not IAM, as an FET choice because of this.

The FET phase of the music syllabus, the negative responses far outweigh the positive and this section of the curriculum has many faults, including poor editing, as outlined above. Staffing and streaming realities reduce the ability of the curriculum to admit students who are interested in taking IAM, while the criteria for the practical assessment, at the time of writing, make it very difficult for a student to be assessed by a departmental examiner. The fact that no African concepts of harmony and theory are presented within the Music Literacy section of the IAM syllabus devalues Indigenous music in that students must learn this from a Western perspective. The prescribed content is general, with few specific examples proffered. As no resources or technauriture are specifically prescribed or made available from the DBE at this point, it is difficult to assess what is being taught at individual schools. This confusion is not good for teachers who, as will be pointed out in the next chapter, do not choose to teach something that they are not familiar with.

This analysis, besides pointing out flaws within the Department of Basic Education's planning, also points to another salient challenge. Teachers are not engaging with the IAM stream because they do not feel qualified to teach it. Does the fault, therefore, not lie at the feet of the institutions that educate the teachers? In the next chapter I will outline the Bachelor of Music courses at four institutions in South African in order to answer this question.

CHAPTER 5

A Re-contextualised Partnership

Introduction

Teachers play a crucial role in the implementation of every syllabus. It is through their efforts that students at schools are able to engage in learning. Their training, therefore, plays a critical part in the success of each learner, in not only the subject that they are teaching but in their various programmes of study (see Chapter 3 for a definition).

In this chapter I present data from correspondence regarding tertiary training for teachers who engage with music in the classroom. In addition, I present results from a selection of questionnaires sent out to teachers, trainee-teachers and learners in Grahamstown regarding their training. While I recognise that the experiences presented through my study do not speak for the whole of South Africa, they nonetheless offer some indication as to the state of music teacher education, which may be replicable in other parts of South Africa.

The questionnaires will give voice to the practitioners using, or soon to use, the various CAPS curricula and highlight the need for the developers of university curricula to think inclusively and to re-contextualise the relationships between institutions of higher learning, basic education and teacher-training. As part of this chapter I will also comment on the availability of music resources for government schools and review six books which I believe can be made valuable in the music classrooms of South Africa.

Generalist teachers and arts in the classroom

As elucidated upon in the previous chapter, Life Skill teachers in the Foundation Phase and the Intermediate Phase have to actively engage with music and music terminology. In my experience, the majority of these teachers have little or no music background and one of the most substantial hindrances to effective teaching and learning of the creative arts in schools appears to be a lack of confidence among teachers. A study conducted in the UK (Hargreaves, Lamont, Marshall and Tarrant 2003) shows that most primary school teachers lack confidence in teaching music, and that it is the subject which causes them the most stress in their

teaching. Other studies have shown that the way teachers perceive themselves in regard to their own artistic abilities connects directly to the level of effectiveness they demonstrate as arts teachers. Welch (1995: 71) writes,

Many early-career primary teachers do not feel competent in teaching art education. Their lack of self-confidence is grounded in their perception of their own low level of artistic ability and, once in the classroom, they have little time to remedy this situation. For the majority of primary teachers, the only training they receive in the area of art instruction is during their preservice training programme. If the training programme offered does not address their lack of self-confidence, this could subsequently affect the quality and quantity of arts lessons provided to children.

Housego (1990) asserts that the two significant factors attributed to a teacher's self-perception are self-efficacy, or a sense of whether or not one has the skills and abilities to assist student learning, and the belief regarding one's own preparedness to teach. A general, world-wide occurrence in arts education is that many schools, which lack art specialists, allow the arts to be taught by educators who are not trained or skilled to teach art subjects and in the end "We are expecting [generalist] teachers to teach what they do not know and often do not love" (Eisner 1997: 17). This is, in my experience in Grahamstown in the Eastern Cape of South Africa, definitely the case. I have conducted many workshops where teachers are desperate for any music knowledge when they find themselves thrown into teaching Creative Arts as through default. Seeing these teachers in need and being presented a funding opportunity by ILAM led to me writing a resource book, *Listen and Learn, Music Made Easy* (McConnachie 2012) introduced in the following paragraph, aimed specifically at these teachers.

ILAM's African music codification and textbook project

The International Library of African Music now situated in Grahamstown, Eastern Cape is well known as a research institute and archive holding Hugh Tracey's extensive field recordings of

music from throughout sub-Saharan Africa⁶⁰. His life-work was to record and preserve this music for future generations and this collection is catalogued and digitized and now accessible through ILAM's website⁶¹. In 1969 Hugh Tracey envisioned using his extensive musical recordings as part of an educational project he called the *African Music Codification and Textbook Project* (1969). For many reasons, including the apartheid regime in place, this project was never realised. Through funding from the National Arts Council (NAC), however, two textbooks *Listen and Learn – Music Made Easy* (McConnachie 2012) and *Understanding African Music* (Carver 2012) were later produced to fulfil Tracey's visions. Both books extensively use African music from the archive and *Listen and Learn – Music Made Easy* uses the recordings to provide examples for the basics of Western theory, implementing many curriculum goals. Both books will be presented later in this chapter.

Workshop questionnaires

The ILAM Music Heritage Project SA also sponsored three workshops for various groups of teachers around the Eastern Cape, in the latter half of 2012 and early part of 2013, on how to use *Listen and Learn – Music Made Easy*. The book is aimed at teachers of the music sections of Creative Arts from the IP to the SP with the intention that more teachers choose music as a method in the SP when schools must choose two of the four art forms. After one of these workshops (16/10/2012), organised in partnership with the DoE in Port Elizabeth in the Eastern Cape, I handed out questionnaires for the teachers to fill in. The questionnaires were intended to develop a sense of what teachers of these phases felt about teaching music in these grades; what they felt about Indigenous and traditional music and Indigenous knowledge in the classroom and also if they felt ready to teach the Creative Arts curriculum newly presented in the CAPS document.

Two questions were relevant to this research:

1. Do you feel ready to teach Creative Arts next year?

⁶⁰ This, in addition to other collections from Andrew Tracey, Dave Dargie, John Blacking, Jaco Kruger, Singing Well and Ian Huntley.

⁶¹ www.ilam.ru.ac.za

2. Has this workshop made you rethink your decision regarding what Creative Arts subjects to teach next year?

50 questionnaires were gathered from the workshop that I presented in Port Elizabeth on the 16th October, 2012. Two other workshops were given, one in Grahamstown and one in Kenton-on-Sea but the questionnaires were not completed. All the teachers that attended the workshop were due to teach Creative Arts, but were not necessarily trained in music and therefore there was no assurance that their schools would choose music as a method in Grade 9.

With regard to question one, of the 50 teachers, 24 said they were not ready to teach Creative Arts in the following year. Respondent 1 wrote, “No, I’m not ready because it’s my first-time teaching Arts so I still need more training on it” while respondent 4 agreed, “I am not yet ready; I think I need more training but I do know a little”. Respondent 9 spoke of the need for resources to give the teachers confidence. He or she wrote, “I am uncertain [about whether I am ready], I need books to prepare”. Ntomboxolo Ntanga, the DoE Creative Arts subject adviser for Grahamstown added her concern. She stated,

Here in Grahamstown, there are 29 schools who have chosen music as their pathway. But they have content-gaps where it comes to music. Most schools choose drama and dance because they think that it is easy, whereas even dance and drama is not what they think it is (interview 19/10/2016).

These answers support the data taken from Hargreaves (*et al.* 2003) quoted above. Teachers lack the self-confidence to implement the CAPS arts IP and SP curriculum in the classroom.

With regard to question two, 31 of the 50 teachers reported that they would re-consider their arts choice to include music after the workshop with the resource book. Seven teachers explained that they were already going to choose music and the remainder were either blank or did not directly answer the question. Comments included,

Respondent 7: “Yes I would. I prefer dance to music and drama but from attending this workshop today I have definitely been encouraged to teach music next year”,

and

Respondent 22: “Yes, I thought I would not choose music but through the workshop I think I can try and do music”,

and

Respondent 31: “Yes and no! I feel a bit scared, but also more knowledgeable”,

and

Respondent 40: “Yes because it has simplified the subject for me”,

and

Respondent 45: “Yes it certainly did. I will be more at ease now when teaching music. It has been a bit of a struggle with the Grade 4s”.

Taking into consideration that the workshop was only two hours long, these reactions were very encouraging in one respect, but also discouraging. With a resource book and two hours of training many teachers felt empowered enough to attempt to teach music at their schools. What does that tell one about their various teaching qualifications? Why did they not receive this type of minimal training before, especially when, as discussed in Chapter 3, music had always been part of the South African primary school curriculum?

One answer in particular summarised the position of many teachers in South Africa. A teacher wrote, “I would like to [teach music] but I’m from a previously disadvantaged school, there are not a lot of resources”. This point, and its repercussions for music, was brought up in the previous chapter when I discussed the viability of music in the Creative Arts SP classroom and this was reinforced by the research-assistants who clearly stated that both music and art would suffer because they are considered élitist and expensive.

Data from another questionnaire completed by IP PGCE student-teachers, who completed six, two-hour lectures with me on music in the South African IP classroom, adds to these voices. The course was designed to highlight the importance of using South African music as opposed to any music in the classroom but also to familiarise the students with music content in the Life Skills curriculum. As part of the course the student-teachers learned to play southern African marimbas, *djembe* drums, pan-pipes and learned four South African Indigenous songs and their accompanying dances. In addition to analysing the CAPS IP music content, the

student-teachers were given a copy of *Listen and Learn – Music Made Easy* (McConnachie 2012) and explained how to use the resource in the classroom.

The questionnaire was given to the student-teachers after they had completed their final teaching-practical at various schools around Grahamstown. Of the 15 student-teachers only two had any prior musical knowledge and when asked about their feelings with regard to teaching music before the course, every respondent used either the words “nervous; scared or terrified” (09/16). One response summed up all of them succinctly, “I told myself that I will not even attempt teaching music before this course, even though I love it but I was scared to touch any instrument”. The next question asked about their feelings regarding teaching music in school after the course. Some answers included:

Respondent 1: “Confident and hoping to do music with my learners as I saw during teaching-practical schools don’t really teach music to learners but focus on art, for example making an instrument and decorating it but not making music with it”,

and

Respondent 3: “Excited, I utilised the book you gave us – planned an entire unit in Life Skills using it! I had confidence and felt like I knew what I was doing”,

and

Respondent 4: “Great, I even taught marimba, believe it or not and it was so interesting. When I teach next year I definitely want to teach music”.

and

Respondent 9: “I have a starting point”,

and

Respondent 11: “A little more at ease. I feel better prepared and slightly more knowledgeable on the subject. Good resources and ideas provided”.

As explained above, these students only had 6 sessions with me. I believe that because they had a resource book, along with their experience gained through their practical music making, they had the confidence to teach music related lessons. When asked about their opinion on the use of IK in schools, the answers were emphatic and reflect their desire to engage with Indigenous material:

Respondent 3: “It’s valuable. It brings an important element of diversity to the classroom”,

and

Respondent 4: "It is important to give learners a broad range of musical information before they can decide what they like",

and

Respondent 6: "I feel that incorporating and introducing forms of Indigenous Knowledge is an important part of the teaching/learning experience in South Africa. This was evident watching the Xhosa and Zulu students in my own class truly engaging with the songs and music we were taught, and their enthusiasm to share their knowledge with the class. Our experience was illustrative of a potential pathway to inspire learners in a classroom context",

and

Respondent 7: "I think it is useful because often IK is 'minimalised' and 'swept under the carpet'",

Respondent 8: "Very important as a way of preserving the culture. Also, you don't want to alienate your learners but integrate what they know with the new",

and

Respondent 12: "Very important, learners are able to draw from their background".

Finally, when asked for their opinion on the emphasis that I placed on South African music in the course, their answers were very encouraging:

Respondent 1: "Beautiful and made me even more proud to be South African",

and

Respondent 4: "I did listen to South African music before but after this course I was able to even distinguish South African instruments (sic) and it was interesting knowing how much our country has to offer",

and

Respondent 7: "I did not know many South African songs before this course, let alone instruments. This course has taught me that there is a lot South Africans need to learn about and it felt good listening to South African music".

These responses show that using South African Indigenous and traditional music as means to teach the fundamentals of music can be highly motivating and successful. These young teachers will have some confidence to attempt to complete the music requirements, both Western and Indigenous that the CAPS document requires. But what of the teachers currently teaching at schools? What support do they have once they are already in the system? Is there an opportunity for them to improve on their skills while they are teaching?

DBE teacher-training and support

When I asked Ntanga (Interview 19/10/2016) what support the Grahamstown DoE offered arts teachers in her district⁶² she stated, “There isn’t much. The concentration is for teachers to grapple with CAPS policies and its requirements. There are not even content gap workshops that I have organised this far because the teachers have to understand what it is that the CAPS requires”. She continued to explain how “schools are running away from music because they are saying ‘no, no, no that *magqudu*⁶³, I have never done it at school, and even in the college when I was being trained as a teacher, so how am I going to be starting now?”

The role of a subject adviser in the DoE is to support teachers and guide them through content issues and administration relating to the CAPS documents, as Ntanga alluded to above. It is not to train teachers in their given subject as it is assumed that teachers are already qualified. Ntanga, a proactive and dedicated cluster leader is not only in charge of Creative Arts in the Grahamstown district in the Eastern Cape, but also of Life Skills from Grade 4 – 6. She is therefore working in two positions and does not have the support structures needed to create opportunities for Creative Arts teachers to gain access to further training. She commented, “So what I am saying, generally, I think there isn’t much that I have managed to do in terms of supporting them in the content. Many of these teachers are stuck in the pathways that they teach. It has been selected by the school and the SGB⁶⁴ and these teachers were never trained in any way in music” (Interview 19/10/2016).

Ntanga maintains that the training the teachers received during their tertiary education is partly at fault for the parlous state of music in schools. She says,

The teachers didn’t get proper music training at their tertiary training institutions. Now they are expected to be teaching music in grade 7, Grade 8 and Grade 9. Can you believe it? The IP teachers

⁶²Ntanga’s district is made up of the towns of Grahamstown, Bathurst, Port Alfred, Kenton-on-Sea, Alexandria and the surrounding farms. She looks after 82 primary and senior phase schools.

⁶³ *Magqudu*, a Xhosa word, is translated as *knobkerries* or fighting sticks, thus the teachers in this context are running away from something frightening.

⁶⁴ School Governing Body

don't even touch on Creative Arts in music. Most of them, you will find out that they treat it as an extra co-curricular⁶⁵. They don't teach children music at a very early stage like in Grade 4. If it could start in a right way, even in Grade 4, it will be better. But the teachers find it too hard (*Ibid*).

When I put this to Doreen van der Merwe, an experienced and well-respected FP teacher at a Grahamstown government school, she responded,

I don't know if the training of the teacher is the greatest stumbling block. I think that a very packed curriculum combined with the unrealistic demands made by the Department of Education will be the biggest stumbling block. Teachers often have very little time. I find that we end up sacrificing things like music in order to cope with the demands of the curriculum (e-mail correspondence 5/10/2016).

This statement is backed up by Vermeulen (2009: ii) who writes, "A major concern is that music is often omitted from regular classroom activities in the Foundation Phase due to teachers feeling pressurised by multiple assessment standards in learning areas such as Literacy and Numeracy". However, de Villiers writes of teachers working with the Arts and Culture syllabus (2015: 317),

During this period of curriculum revision, the teachers could still be described as under-qualified to teach the school curriculum. When the new curricula were introduced, education departments were tasked with orientating the teachers to them. However, the focus was on the terminology of the curriculum, not on content and methodologies. Schools remained under-resourced, with the disparities of apartheid still a reality for the majority of learners in South Africa.

In addition, both Ntanga and de Villiers (2015) commented on the fact that because the arts were not valued, teachers were often moved to other subjects after a short period of time and thus any training that they did receive, was wasted.

⁶⁵ A co-curricular is the current term for extra-curricula activity or after-school activity.

University support and resources

Vital to the success of every written curriculum is the supported curriculum, as was explained in Chapter 3. Van der Merwe's comment that teaching time is limited rings true and is reiterated by many teachers and officials in the district. It is here that universities and communities can step in and offer support. Ntanga reported to me that she attended a very successful course at the Nelson Mandela Metropolitan University (NMMU) in Port Elizabeth. She said (interview 19/10/2016), "I registered with NMMU for ACE (Advanced Certificate in Education) in Art and Culture. They were doing all four art forms. It was over two years that I got this qualification while I was a subject advisor. That is where I got a broader spectrum about what is expected".

In her article, *The transformation of music education: A South African case study*, de Villiers (2015) describes this project which she co-ordinated. Using her experience as a curriculum adviser in the Eastern Cape she devised a two-year continuing professional development programme (CDP) which was offered to arts teachers and Departmental officials who dealt with the arts. Although she writes that the programme, "... had a very limited impact in transforming practice due to the small number of teachers who attended this programme" it is clear that it had a huge impact on Ms. Ntanga and those of us who have worked with her (de Villiers 2015: 321). Ntomboxolo Ntanga is clearly qualified to handle her employment brief and despite having two subject-areas to manage, does so well in an environment where there is very little support. Ntanga commented (interview 19/10/2016), "I didn't specialise in the arts at teaching college, so this opportunity was very important to me. Now I am thinking of my teachers here in Grahamstown, what do they have?". Funding for the CDP programme at NMMU was provided by the provincial government (de Villiers 2015: 318) and it is unclear whether the course will be offered again.

Ntanga and I have been in communication regarding the issue of teacher-training from January 2016 and two pilot-projects intended to commence in January 2017 demonstrate, beside other successful examples such as the CDP programme presented by de Villiers, interventions that can bridge the gap between university and school.

Foundation Phase “maths-through-music” pilot project

Emphasis in South African schools remains heavily focused on the subjects Numeracy and Literacy to the detriment, as can be seen above, of the arts subjects. With this in mind, Carolyn Stephenson-Miln, from the Rhodes University Education Department, has proposed to co-ordinate a pilot-project for Foundation Phase classrooms in the Grahamstown District where teachers are given training and resources, such as lesson-plans and music recordings, in order to teach the Numeracy requirements using music as the basis of the lesson. Stephenson-Miln intends running the pilot-project from March 2017 with the aim that the time intended for music in the supported curriculum can be used in combination with the time set aside for Numeracy. The result is that both the Life Skills music outcomes and the Numeracy outcomes are completed in combination and without sacrificing the quality or time spent on one or the other. The analysis of the FP music criteria in the previous chapter explicitly demonstrates that the goals are achievable and can, indeed, be performed alongside other outcomes.

Content-gap certificate

During our interview, I asked Ntanga about the style of music that was presented in schools, when there was a functioning Creative Arts teacher. She replied,

They will use traditional songs and drumming but not understanding the theory below it. When it's music period, they will use the drums. There is a musical instrument task with found objects. I say, okay, you have done guitars, drums, shakers using bottle tops and stuff. Now use those instruments and take it further to use these instruments as accompaniment to your singing so that you can understand rhythm, time, grouping (*Ibid.*).

This comment led to a brain-storming session with the outcome being the development of a “content-gap certificate” course arranged by the Rhodes University Department of Music and Musicology to be implemented in 2017.

Using Southern African Indigenous songs as a point of reference, the course will run for the full year and will be offered to teachers from the Grahamstown District at minimal cost. Intermediate Phase teachers will learn about music notation and elements of music through the music of their own cultures, similar to the point of reference used in the NMMU course (de Villiers 2015: 319). In this way, they will work from the known to the unknown and should gain confidence to, not only sing and dance with clearly articulated goals in their classrooms,

but also to translate their music into achieving curriculum outcomes. Ntanga says, “I think the teachers will be very interested because I tried with ABRSM and the teachers were interested. I have their names but the ABRSM lady didn’t follow through for all of us to do grade 1 for R190. But the teachers want this. They were very positive even about spending their own money. If there is an opportunity they will take it” (*Ibid.*).

In addition, music students from the RU Music and Musicology Department will be part of the core of musicians who teach the course. This interaction between the university, teachers and the DBE is an important step forward towards a closer, and therefore clearer, relationship.

Teacher resources

There are no prescribed music resources available for government schools for the Foundation Phase through Intermediate Phase. Several books are available, mostly from overseas, which use Compact Discs (CDs) and Digital Video Discs (DVDs) as part of their lesson plans. Marion Walwyn, the Rhodes University FP Life Skills lecturer writes, “There are super CDs and DVDs for children which can help unmusical (sic) teachers but need to be carefully chosen. I find the English and South African ones are better than the American ones. The words must be very clear and not too fast” (e-mail correspondence 30/08/2016). This use of technauriture, in my experience, is key to musical transformation in the classroom and should be viewed as an essential classroom resource in South Africa. Despite concerns regarding the lack of access by many to technology that can assist the use of technauriture, it is clear further research and then action into alleviating this problem, needs to be undertaken.

Universities need to work together with the DBE to develop technauriture that is accessible to teachers. Academics, musicians and culture-bearers from tertiary institutions must share musical resources in order to build a bank of knowledge that teachers and learners at schools can benefit from. Several books presenting Indigenous and traditional South African musics have been developed over the last decade or so. These books, some of which are presented below, have been successfully used in classrooms in the Eastern Cape as an aid to present the CAPS IP and SP Creative Arts curricula and the CAPS FET Music curriculum.

Umculo Wam – Iklasi Yam/My Music – My Classroom

One such book, accompanied by a recording of over 15 songs and children's games, in Xhosa and English, is *Umculo Wam – Iklasi Yam/My Music – My Classroom* (McConnachie 2016). This FP resource book for teachers uses music as an essential part of Numeracy, Literacy and Life Skills lessons. Presented in both isiXhosa and English, the book (in a similar fashion to the "maths-through-music" project) utilises the songs and games within the Numeracy and Literacy lessons to achieve music outcomes while teaching other content. In addition, learners listen to both Indigenous and Western songs, side-by-side, valuing both English and isiXhosa cultures and languages and through technauriture teachers can confidently present in both languages themselves. The aim is to produce similar books in all the official languages of South Africa and to make the technauriture available to teachers online through a software application where they can download the recordings onto their mobile phones. This proposal is still to be developed and discussions with the National Arts Council are underway. Obstacles may lie in dissemination and assessment of efficacy. If a partnership can be negotiated with various Departments of Education and teachers can be notified of the existence of the music-site, the chance of the project being successful will improve greatly.

Listen and Learn- Music Made Easy

As mentioned above, another title, produced by ILAM which uses technauriture, is *Listen and Learn – Music Made Easy*. This book is a step-by-step guide to the Creative Arts curriculum from Grades 4-9 but uses African rather than Western musical examples as a starting point. The book includes all outcomes prescribed by the curriculum and includes activities, assessments, rubrics and module tests and memoranda. ILAM has, on several occasions, tried to get the book onto the DBE prescribed textbook list but has failed each time because Creative Arts textbooks must present all four art forms in one book in order to be accepted onto the list. Having carefully looked through several prescribed textbooks including *Solutions for All -Creative Arts* textbook series (Lapinsky *et al.* 2013) and the *Study & Master Creative Arts Teacher's Guide Grade 8 Series: Study & Master Creative Arts Grades 7 to 9 (English)* (van Heerden *et al.* 2016), I like Ntanga, have come to the conclusion that this style of textbook does not accomplish what it sets out to do. Music is presented without technauriture and these books present knowledge in an intimidating manner. Ntanga comments, "The textbooks are designed in such a way that they are having all four art forms. So, they see

music and it frightens them and they say ‘how am I going to be able to do this in Grade 9?’” (Interview 19/10/2016).

I question the logic regarding presenting all four art forms together. If learners and teachers have to teach the subjects separately why can the resource books not be presented in that manner? I suggest that the DBE undervalues the arts and is therefore complacent in its decision to lump them all together. The result is that none of the arts subjects is given thorough resources in each of the books for lack of space.

Understanding African Music

Another title which makes extensive use of technauriture is *Understanding African Music* (Carver 2012), again produced by ILAM. Rather than following the curriculum, this book introduces the fundamentals of African music by using materials taken from the ILAM archive. Clearly written and including several case studies and exercises, this book is an invaluable resource that should find its way into every university student’s studies. Indeed, it is prescribed by several universities including Rhodes University and the University of the North West (Petersen 2015). This title can be used as an example for resource development for universities and schools alike. It too, has not found a place on the DBE resource list as it does not comply with the full curriculum.

The Drum Café’s Traditional Music of South Africa

Another book that can be used by teachers as a resource for the IAM section of the Music FET CAPS syllabus is *The Drum Cafe’s Traditional Music of South Africa* by Levine (2005). This book highlights the Indigenous musics of South Africa and includes a comprehensive discussion on instruments, traditions and values, cultural influences and musical styles of the peoples of the country, all illustrated using vivid photographs. In addition, the book comes with a CD with 54 Indigenous music tracks which can be used in the classroom.

I have used these books in both my classroom and lecture hall and find them very useful. Having clear and reliable information presented in an accessible manner with musical examples to elucidate the text eases the burden of preparation. However, none of them is easily affordable and teachers at government schools may not be able to access them.

Music Grade 10-12

Resource books which are the first music books to be accepted on the DoE resource list are part of the series titled simply *Music Grade 10, 11 and 12* (Feenstra *et al.* 2015). These books include technauriture and are fully curriculum-compliant, including the Jazz and IAM content. I presented the books to three teachers in Grahamstown to review and their responses were very favourable. They, in particular, were positive about the inclusion of specific examples presented with regard to the IAM syllabus. As was clarified in the analysis in Chapter 5, the IAM syllabus, in comparison to the WAM and Jazz syllabi, presented generic examples giving very little guidance with regard to definite pieces of music. Feenstra and her co-authors boldly take this step. Kazadi (2016b: 6) writes, “I would say that the textbook goes beyond just providing information of the basic framework given by the CAPS document as the information for all the history sections is highly detailed”. In addition, the textbook attaches website links within each lesson which is very useful for finding, listening to and watching relevant musical examples. It is through links like these, that I think universities can develop helpful classroom resources which can support the DBE, the teachers and the learners. One issue that arises, is similar to the Creative Arts textbook problem. Just like the music section of those textbooks deters teachers, so too does the IAM sections of these books. Although the authors have done what they can with material presented to them, it is clear that there is very little theory presented in IAM and some examples and lesson-plans are very short in comparison to their WAM and Jazz counterparts. More information on various IAM content needs to be developed, or perhaps the content much be changed. It is devaluing.

All of the teachers I asked to review the Feenstra (*et al.* 2015) textbooks were very keen to use their own resources to buy the books. Like the teachers who are willing to pay for their own content-gap qualifications, these teachers are keen to empower themselves and overcome the hurdles within the system, as long as they are given the opportunity.

Teacher qualifications

This desire for self-improvement has been evident to me throughout this study and it is clear that if teachers are offered the opportunity to engage with both Western and Indigenous music they will do so gladly. The question is, what diplomas and degrees did they complete that did not fully prepare them for using these musics in the classroom in the first place?

There are, currently, two means to qualifying as a teacher in South Africa⁶⁶. The first is completing a Bachelor of Education (B.Ed.) degree. This is a four-year degree and not all universities in South Africa offer this option. A Bachelor's pass, or Matric exemption, is required and the minimum admission point score (APS) varies at different universities. Students specialise according to the teaching phase they choose, namely:

- Foundation phase: Grades R-3
- Intermediate phase: Grades 4-6
- Senior phase: Grades 7-9
- Further Education and Training (FET) phase: Grades 10-12

The second option to qualify as a teacher in South Africa is through completing a Bachelor's degree and following it with a Post Graduate Certificate in Education (PGCE). The PGCE is a one year post-graduate university qualification that can be studied after completion of most bachelor degrees, including: the Bachelor of Arts, the Bachelor of Commerce, the Bachelor of Science, the Bachelor of Technology, the Bachelor of Social Science and the Bachelor of Music.

South African universities vary in their entrance requirements for the PGCE, dependent upon which school phase is chosen. Generally, however, the following prerequisites applied. To teach:

- Foundation phase one will need to have studied Psychology and / or Education during the bachelor degree;
- Intermediate phase one will need to have passed two "school" subjects at first-year level;
- Senior phase one will need to have passed two "school" subjects at second-year level;

⁶⁶ Between 1994 and 2000 the government shut down teacher-training colleges and merged them with other institutions. The move was aimed at "overcoming the educational inequalities of apartheid and reducing an identified oversupply of primary [school] teachers"(news24 online). Thus, teachers who trained at these institutions may have had a different training experience. However, due to the fact that these closures happened over 15 years ago, reviewing African music access in those courses is not relevant to this study.

- FET phase one will need to have one “school” subject as a major (third-year level), plus a second “school” subject at first- or second-year level.

These criteria are undergoing a change and new, more stringent regulations are being applied to the 2017 PGCE intake at Rhodes University (Moore e-mail correspondence 23/11/2016). Intermediate Phase applicants face the greatest changes in criteria⁶⁷. These include having one first year, semester course in:

- Two official languages (or linguistics);
- Life Skills (e.g. Psychology, Human Movement Sciences, Art, Music, Drama);
- Mathematics (Mathematics, Economics, Accountancy, Statistics, Research Methods focusing on psychometrics, Chemistry and Physics);
- Natural Sciences (Biological Sciences, Chemistry, Physics, Earth Sciences, Environmental Science, Human Movement Studies) and
- Social Sciences (Geography, Geology, History, Classics, Anthropology, Sociology, Political Studies, Earth Sciences, Environmental Science).

On completion of the B.Ed. or PGCE, all teachers have to register with SACE⁶⁸ (the South African Council of Educators), before they can teach in a South African school. There is no regulatory board which standardises teacher-training curricula and therefore the content that each university imparts differs greatly. In addition, with reference to the PGCE qualification where the certificate is a post-graduate one, the undergraduate training that each student receives also varies greatly. This affects the standard of teaching around the country and indeed, the ability of the teachers to teach the prescribed curriculum consistently.

⁶⁷ Moore reports that the new criteria have forced the university to turn away over 100 IP applications for 2017. Although well-intentioned and aimed at producing teachers with more subject knowledge this will create a teaching shortage in the future (e-mail correspondence 23/11/2016).

⁶⁸ SACE is a professional teaching authority which is recognised by many international teaching organisations.

Foundation Phase (FP) and Intermediate Phase (IP) music training

As mentioned, students intending to complete a PGCE do not necessarily need experience in all of the art forms in order to qualify but as was presented in the previous chapter, the arts play an important part of all phases of school learning. I approached various institutions in order to ascertain what music training FP and IP student-teachers received within their diplomas and specifically asked about Indigenous music.

The University of Fort Hare education lecturer, Karin Hackman, responded, “We incorporate music into our life skills programme. We do try to teach a bit of African music, however I do not think we do enough in this regard” (e-mail correspondence 12/09/2016), while her colleague Lulama Kahla added, “...we integrate music in our lessons across the three subjects (life skills, mathematics and languages)” (e-mail correspondence 13/09/2016).

Clare Verbeek, from UCT, explained how they use music as a methodology for teaching in general. She wrote, “At UCT we only run the PGCE (one year) programme. In the foundation phase PGCE there is one workshop specifically on music training (3 hours – uses African instruments), though using music is incorporated as a methodology for teaching in general, and for developing literacy in particular” (e-mail correspondence 19/08/2016). In addition, African songs and rhymes are used in classes teaching the subject Literacy. She continues to explain that there is no specific music time set aside within the IP PGCE at UCT but concludes, “I am sure that it is covered to some extent in drama and at English education at least” (*Ibid.*).

The IP music-training at Rhodes University has already been discussed above and Marion Walwyn, the Life Skills lecturer for the FP learning area at RU, writes,

As music is a very small part of Life Skills I do a 2hr session with the students on how to take a music "ring", where the children sit in a circle with the teacher and sing many kinds of songs, always with actions, body percussion, drama and dancing. Sometimes they have instruments, sometimes the teacher will tell a story where various children will play instruments as their 'character', is mentioned in the story. Movement to different tempos and beats and types of music is great with this age too. The whole aim is fun, relaxation and giving children a chance to express themselves musically (e-mail correspondence 30/08/2016).

All the lecturers from the three universities expressed awareness of the fact that the music aspect of their training-programme is limited. This is the reality of a one-year course in which a vast amount of knowledge needs to be imparted in a short space of time.

B.Mus. curricula

As has been ascertained, during the FP and IP phase, having teachers attempt to teach the music modules within the curriculum is difficult because of their lack of musical knowledge in general, and their understanding of Indigenous South African musics in particular. However, all students who take Creative Arts in the SP have to have qualified with one art subject in their undergraduate-programme and all students who teach music in the FET phase must have taken music, specifically, during that time. One can assume, therefore, that more trainee-teachers in these phases will be knowledgeable about music.

In order to understand how much access prospective teachers have had to Indigenous South African music I will briefly review the South African B.Mus. curricula, as they pertain to African music, from the University of Cape Town (UCT), the University of KwaZulu-Natal (UKZN), North West University (NWU) and Rhodes University (RU). In addition, I will outline a Bachelor of Music and Musicology (BMM) course presented at Midlands State University (MSU) in Gweru, Zimbabwe for comparative purposes. As I focus specifically on African music I am not completely analysing each institution's full music degree package. Leal's masters dissertation from the University of Pretoria titled, *Tertiary Music Education in South Africa: Meeting the needs of music students and the music industry* (2014), does a thorough job of analysing these tertiary music qualifications. He analyses the courses from NMMU; RU; UCT; UKZN; UFS; TUT; UP; UNISA; US; WITS and NWU. Leal's focus on access to knowledge regarding the music industry in B.Mus. and other music degrees and qualifications around South Africa, has many parallel interests and I will refer to those in this chapter. My reasons for choosing UCT, UKZN, NWU and RU are that they have successful ethnomusicology programmes in their music departments and to various degrees, have introduced innovative African music units⁶⁹ which

⁶⁹ Several other universities and tertiary institutions in South Africa have African music programmes and it is my intention, as will be presented later in this chapter, to invite all the co-coordinators of these programmes to share their successes and failures and discuss a way forward.

I have been given access to through relationships with the stake-holders at the institutions. Other institutions with strong music departments, such as Stellenbosch University (SUN) and the University of Pretoria (UP) do not feature in this analysis because their B.Mus. degrees do not facilitate African music, as in the case of SUN (SUN online), or treat African music as part of a Western pedagogy and thus give little value to students studying it, such as UP where African music is promoted in only third year and then taught as part of the Chamber Music course (Leal 2015: 170).

University of Cape Town (UCT)

There are a variety of undergraduate bachelor of music (B.Mus.) degree options offered at UCT. These include a B.Mus. – General; B.Mus. – Performance; B.Mus. - Music Technology; B.Mus. – Musicology and a B.Mus. in Composition. In addition, students can also complete a Bachelor of Arts Major in Music as well as a Bachelor of Arts in Music Education (SACM 2016). Although the South African College of Music web-site does not state that a student can obtain a degree in African music, according to the Humanities Undergraduate Studies handbook (2015: 38-52) the B.Mus. course is streamed with “African music performance” being offered as a full undergraduate degree.

In this course, African music theory and performance on an African musical instrument are compulsory with various other music and non-music courses offered to make up the expected credits. The content of these courses is varied and well-presented, and includes the fundamentals of African music theory, African aural skills, historical contextualisation and performance practise. Of particular interest are the theory syllabi which lucidly outlined important theoretical aspects of African music and which the course convenor, Paul Rommelaere (2015a: 1), prefaces with the following statement:

This course introduces you to fundamental concepts related to the study of African music theory. The intent is to investigate African music from a deliberately comparative perspective and with minimal reference to social context. In Theory of African Music courses, we describe the common ground with respect to structure, technique, form and performance-style through selected case studies.

He continues,

It is important to note that the terminological language used in Theory of African Music courses has been chosen to reflect commonalities rather than culture-specific ideas and conceptions. The perspective is therefore to some extent distortive, for we are looking at the big picture and this big picture will eventually have to be qualified through more specific and culture-sensitive explorations. Other courses in your curriculum are designed to make you more aware of insider/outsider dichotomies and to provide more detailed cultural background.

These particular courses (see Addendum #17 for the course outline of African Theory 1) can offer a template for the IAM CAPS stream to follow with reference to Music Literacy, along with content presented in the ZIMEC O Levels syllabus (2012).

The African music courses are offered to other music students at UCT but are not compulsory. Rommelaere writes,

Note though that these courses are specifically offered to students in the African Performance stream and that current structures do not extend the reach of this material to other streams, including music education. Most teachers are woefully unprepared to teach African Music. This is a catch 22 not really grappled with. – the generalist vs. the specialist (e-mail correspondence 11/01/2016).

This highlights the chasm between basic and tertiary education structures where the cycle of knowledge is fundamentally flawed. The IAM syllabus is available within the Music curriculum at schools but the teachers do not have the knowledge to teach it. Learners who train in teaching and music at university can choose to have access to IAM resources but do not because they have no prior experience in that particular music style and, in most cases, choose that with which they are most adept and familiar. As is the case in FET Music structures where it is a choice to teach African music, not making African music compulsory for, at the very least, the B.Mus. student who is majoring in education, is perpetuating the fragmented sequence of knowledge.

University of KwaZulu-Natal, Durban (UKZN)

The University of KwaZulu-Natal offers four Bachelor degrees where music can be taken as a major. They are the Bachelor of Arts (General Studies); the Bachelor of Arts (Music); the

Bachelor of Music; the Bachelor of Arts (Music & Drama Performance) (UKZN Music n.d). Specialisation within the B.Mus. degree is offered in the following disciplines: African Music and Dance; Composition; Music Technology; Music Education; Jazz Studies; Performance; Orchestral Performance; Popular Music Studies; Opera; Choral Studies; Musicology and Ethnomusicology.

African Music and Dance is a compulsory subject for students specialising within that field and takes the place of practical instrumental studies. It is offered as an elective but is not compulsory for the other fields of specialisation, including education. The course involves practical study in various genres of African music and dance including *isicathulo* (gumboot-dance), *maskanda* guitar, *isicathamiya*, *ngoma* dance (*isishameni*, *isibhaca*, *umzansi*), African xylophones (*timbila*, *amadinda*), *mbira* and the *umakhweyana* gourd bow. Students also examine theories of performance practice in addition to their practical component. In the third and fourth years, students specialising in African music and dance are expected to attend *African Music Outreach* modules which are linked to the university's "African Music Project"⁷⁰. One of the modules is in education where students are introduced to current issues in curriculum development and develop pedagogical materials for teaching African music and dance (UKZN Music n.d).

Bachelor of Arts students must pass a course called "Popular and Traditional Musics: Africa and Beyond" (UKZN Music prospectus n.d.) which intends to,

Provide an overview of the music of Africa, exposing students to the diversity of musical styles, forms, elements and cultural trends, and to the roles of music and musicians in different regions. To encourage students to listen for and investigate the characteristic techniques found in the music of Africa and its historical and sociological aspects. To sharpen students' awareness of the intrinsic qualities of many of the musical genres of different regions by placing them in their proper historical and cultural contexts (UKZN Music Hand-book n.d: 2-3).

⁷⁰ The UKZN web-sites describes the African Music project as follows: "The African Music Project focuses on music education, research, performance and community development. By advocating that African music occupy a central space in institutions, and by developing strong relations with the communities in which we live, the Project extends the involvement of the Department with artistic life in general and serves as an important vehicle for community reconstruction" (n.d.)

These courses are all rich in content and offer valuable skills and knowledge to students. Although not as detailed as UCT from an African theoretical perspective, UKZN offers a strong Indigenous and traditional performance practical course and an important educational module. In addition, the important link between music and movement is highlighted by the fact that the course is called, and concentrates upon the relationship between, music and dance. These courses are available to non-African music and dance students but are not compulsory.

Rhodes University, Grahamstown (RU)

Rhodes University (RU) offers an open B.Mus. degree meaning that students specialise during their degree. Specialisations include musicology, instrumental studies and ethnomusicology. It is compulsory for all music students to register for ethnomusicology in their first year of study. This includes a half year module which surveys Indigenous music of Africa and South African popular music, where the fundamentals of African music are introduced and students are taught “listening skills” which enhance their ability to decipher musical tools employed within African music. Ethnomusicology at RU includes an intensive practical component in all years, where students are exposed to African percussion, dance and Southern African songs. Group performances are compulsory and take place every term. Transcription and ensemble work are introduced in second year and are an integral part of the course until final year.

The B.Mus. at RU is currently being restructured and in 2017 a new course, African ensemble Instrumental Studies (IMS), will be introduced. This is a full credit (one year) course available to anyone at RU, where students will be part of an African ensemble for the full year. They will learn to play Southern African instruments such as the *mbira* and *uhadi*, play the southern African marimbas, learn South African Indigenous songs and dances and be exposed to various drumming, clapping and vocal techniques found in Africa. The intention is that students interested in this direction can specialise in African Instrumental Studies from their second year on and major in ethnomusicology. However, this is not a prerequisite. Transcription and some African theory are taught. I would like to see the university make this course compulsory to all B.Mus. students.

From 2017 all education students at RU (B.Ed. Foundation Phase; PGCE Foundation Phase; PGCE Intermediate Phase; PGCE GET and PGCE FET) who are taking Life Skills, Creative Arts and Music, are given an African music module at the International Library of African Music (ILAM). There they are exposed to various African instruments, South African songs and dances and Southern African marimbas. This is an important step towards re-valuing Indigenous and traditional African musics to not only B.Mus. students but students from other faculties as well.

North-West University, Potchefstroom (NWU)

The Bachelor of Music degree at North-West University is offered at the Potchefstroom campus and, like at Rhodes University, students specialise once they are in the programme. Opportunities presented include music performance, music education, musicology, research, composition and music technology (NWU 2015).

African Music is a compulsory half-year module in third year and other African music-based courses are available as an elective throughout the degree. The African music electives include courses on African dance music genres of the Sotho-speaking cultures; the Xhosa *uhadi* bow; African philosophy; key characteristics of African music; African musical theory; group music making in African society; African musical traditions; choral dance song genres of Zimbabwe and contemporary South African music genres amongst others (Petersen 2015).

Interestingly, an education module is compulsory for all B.Mus. students for both first and second year. Specific content includes an investigation into South African musical styles in first year when students focus on intermediate phase instruction and then on multicultural songs, games and stories in second year when students focus on the foundation phase or early childhood musical instruction (van Vreeden 2015). In my opinion, this is a very valuable course and will be of great significance to the students, if they become teachers, as they will be able to engage with several sections of the FP, IP and SP music curriculum that relates to Indigenous and traditional musics. This compulsory education model is incredibly valuable to the future of music in schools because many students become teachers later on in life, although that was not their intention whilst they were studying.

Midlands State University (Gweru), Zimbabwe (MSU)⁷¹

The degree of a Bachelor of Music and Musicology (Honours) (BMM) at Midlands State University in Gweru, Zimbabwe is a four-year degree, similar to the South African counter-part (see Addendum #18 for the full course outline). The course is divided into four categories which include musicology, ethnomusicology, music-technology and music-business. All students must major in performance during their degree where southern African marimba, *mbira*, voice, classical guitar, recorder and keyboard are offered. During the first and second year students are exposed to all of these instruments and thereafter it is compulsory to major in both a Western and an African instrument for the duration of the degree (interview 08/03/2016).

Amongst various other modules, within the bachelor degree there is a compulsory music education module presented where students are taught the philosophies of music education and how to apply those to teaching, in addition to another module that covers Zimbabwean traditional genres. Matiure comments, “Traditional music is given a very big space in the programme in terms of performance and in terms of theory. We actually try to make sure that we balance the programme, not one that is skewed to Western or African music” (interview 08/03/2016).

During their studies, students have the opportunity to take part in a “work-related learning” programme (*Ibid.*). This programme gives students work experience during their studies where they are exposed to the realities of their chosen fields. This extends to all aspects of the degree including teaching, where students have the opportunity to use their pedagogic theory in practice. From this perspective, this translates into Zimbabwean students teaching a variety of musical instruments, including Indigenous instruments, at schools around the country and completing their B.Mus. degrees with this practical experience.

This focus on specifically Zimbabwean musical styles within the degree values the musics of this region without devaluing Western music. All MSU music students, regardless of their focus

⁷¹ The information regarding the bachelor of music degree from MSU was proffered by Dr. Perminus Matiure, the chairperson of the Department of Music and Musicology at that university, during two interviews recorded in Gweru, Zimbabwe on the 08/03/2016.

within their music degrees, leave with a degree of proficiency on various forms of African and Western instruments. In light of the ZIMSEC curricula, this approach is necessary and it is my opinion, that South African universities could learn a lot from this organisation of the music degree.

***Ubuntu*-music degree**

Each university is limited in what it can offer to tertiary students by budget, resources, professional staff and the vision of the institutions themselves. Although I realise that each positive aspect of the B.Mus. degrees highlighted in the previous commentary cannot form part of every university music degree, I would like to present these aspects as standards that we can aspire to. Each of these degrees holds a feature that can form a part of, what I would like to call, the “South African *Ubuntu*- music degree”. The opening quote to this research from Petersen (2015) sums up the need for this. As a reminder,

For all who may have the privilege of studying African music, it can serve to further enlighten them on who they are as South Africans and who others are in relation to them. This is the essence of the African philosophy known as *Ubuntu*.

Hoadley writes, as quoted before in Chapter 3, “it is not the knower or knowing that makes the knowledge, but primarily knowledge that shapes the knower” (2011: 155). This rings true in this case where a fundamental shift needs to be made by the curriculum brokers from both basic and tertiary education institutions towards connecting the broken lines of communication in order to enable the shift towards a transformative basic education music policy. Making African music studies compulsory will empower students and teachers. The knowledge will shape not only that specific knower, but future-knowers too.

Conclusion

In summary, the aspects of each degree reviewed above which will enhance teachers’ knowledge of the Indigenous African Music stream of the CAPS document include:

1. The African theory and aural courses as prescribed by UCT;

2. African music and dance classes (highlighting the link between the dance and music specifically) from UKZN;
3. compulsory introductory classes to African music to all B.Mus. students as prescribed by RU;
4. culture specific course material on various aspects of African music as offered by NWU;
5. the ability to learn two instruments as part of the degree, one African and one Western as prescribed by MSU and
6. compulsory music education courses offered by NWU and MSU.

Various questions arise with regard to time, staffing and specific content in the degree. However, as pointed out by Leal (2014: 111), many institutions in South Africa have an uncomplicated degree structure which gives students the possibility of following a prescribed framework for the first three years of their studies and then the freedom to specialise in a variety of modules in their last. Matiure commented, with regard to staffing and specific content,

There are two ways of doing it: either you go into the society or you bring the society into the [institution]. I find it quite effective in teaching. The problem is that we want to try to teach somethings that we are not sure of, if there are some people who are conversant with that information why not bring them into the [institution]? (Interview 03/08/2016).

I suggest that in order to formulate a much-needed, “generic” B.Mus. degree⁷² that re-values African music we must form an epistemic community as referred to by Harrison (2012). Such a community, comprised of music culture-bearers; teachers; curriculum developers; subject advisers; academics and other interested parties, “may serve as a useful starting point for initiating and examining processes involved in (valued) problem-solving – rationales for social actions, understandings of involved practices, and analyses of results” (Harrison 2012: 522). Although meetings of this kind have been suggested before (see Geoff Mapaya’s comments

⁷² Most universities in South Africa currently follow a “generic” B.Mus. degree as registered on the NQF for the first time in 2007. See Leal’s in-depth explanation of this concept (2014:86).

in the previous chapter) and rejected, it seems to me that in light of the current university crisis alluded to in Chapter 1 in South Africa, the need is apparent and undeniably overdue.

In the next chapter, I will highlight and summarise findings from the chapters bearing analytical content, while presenting recommendations regarding the way forward.

CHAPTER 6

Findings, Recommendations and Conclusion

Summary of findings

This study has attempted to interrogate the reasons why teachers in the majority of government schools in South Africa are not engaging with the Indigenous African Music (IAM) syllabus in the Curriculum and Assessment Policy Statement (CAPS) FET Music curriculum. Referencing the history of the development of South African music education and the curriculum reform that has taken place in the country after 1994, this thesis has analysed the content presented in the current music curricula from Grade R to 12 as it pertains specifically to African music by way of a discussion of these curricula and what their praxis in the classroom reveals about their efficacy. These issues have been addressed through an autoethnographic analysis of my experiences in the classroom, ethnographic observations, interviews and questionnaires of and by teachers and student teachers, a comparison with the syllabi and experience of teachers in Zimbabwe, and an analysis of the DBE CAPS music curricula as it is currently devised and implemented. These investigations are accompanied by literature that is reviewed and used descriptively and comparatively in order to enhance the analysis. The experience and training of the music teacher has also been documented and reveals much about levels of competency and confidence and the value placed on South African Indigenous musics in the classroom.

The value of African music education in the South African classroom

The concept and nuances of the word value have been presented throughout this text. Notions relating to emotional and physical health benefits regarding the interaction with musics of all kinds have been elucidated upon and include improvement of memory, aural acuity and cognitive skills. Group musical activities which are integral to teaching African music styles have added benefits which according to Thram (2012: 193) are an antidote to the isolation and alienation of modern life. Interaction with Indigenous musics is beneficial to learners in that they identify with musics from their own traditions and are then introduced to aspects of other traditions, cultures and values, which they learn to respect. In turn, this

creates an awareness of what one and others value and this interface can be part of the regeneration of an active citizenry, or the culture of *Ubuntu*.

Chapter 2 highlighted other valuable work in this regard and key works that have contributed to the findings of this thesis.

Curriculum findings

Chapter 3 introduced the curriculum as a complex web of instruction which is influenced by many factors including teacher experience, the teaching and learning environment and the policy of the curriculum-developers. Through the analysis in Chapter 3, where I unpacked the concept of curricula, it was argued that simply analysing the content within a curriculum was not sufficient to establish areas of failure. At the beginning of this research, I was convinced that the problem facing the implementation of the music curriculum, lay precisely there, within the curriculum content. This, as has been pointed out, is not entirely true. Various research-assistants and experienced teachers of the FP and IP have given their views on the use of music, and specifically South African Indigenous music in the classroom and have concluded, as have I, that it is entirely possible to follow the Life Skills syllabus and complete the tasks at hand. It is in the details of the curriculum that, as the analyses has shown, the problems with implementation generally lie.

Policy, which is developed by the government and is inspired by the political climate of the time, results in the written curriculum which is made up of the two sections. The first, the prescriptive curriculum, includes the written curriculum, the taught curriculum and the tested curriculum. All interactions within these sub-curricula severely affect the outcomes of the prescriptive curriculum and result in variations of the second section, the descriptive curriculum, on which much of this thesis has been based. This section includes the hidden curriculum and the learned curriculum. Therefore, in order to unpack the descriptive curriculum which relates to the lived experience of the learner and teacher, I had to ascertain what the teacher was experiencing while teaching the written curriculum. This included understanding what didactic changes the teachers were expected to adopt when curriculum reform was introduced in order to understand how they relate to the current curriculum.

Findings on the history of post-colonial curriculum development in South Africa

Reviewing the history of post-colonial curriculum development in South Africa gave a deeper understanding of the practising teachers' experience of the effects of change in educational policy. In 1997 an OBE curriculum was introduced called "Curriculum 2005" (C2005). The new curriculum had three design features. Firstly, it was outcomes-based, secondly it was located in the notion of an integrated knowledge system and thirdly, the promotion of a learner-centred pedagogy. C2005 consisted of two bands: General Education and Training (GET) (Grade 1 – Grade 9) which was, and still is, compulsory for all learners to complete and Further Education and Training (FET) (Grades 10-12), which is not compulsory. Specific content was left up to the educators who were given "critical outcomes", derived from the constitution, as guidelines. The OBE curriculum was quickly criticised, based primarily upon the fact that the curriculum was policy driven with no concept of what was actually happening in the classroom and that the gap between policy rhetoric and implementation was insurmountable. A task team was set up to make recommendations to strengthen and streamline C2005 and the result of this review was the construction and implementation of a Revised National Curriculum Statement (RNCS) in 2002, with the first learners to use this model starting in 2004.

The RNCS simplified and clarified C2005 for the GET (General Education and Training) phase. The revision attempted to deal with the lack of specific content in the OBE system by introducing "Assessment Standards" and various forms of content frameworks, which would provide the knowledge teachers were required to teach. This was followed by the development of the National Curriculum Statement (NCS) for the FET (Further Education and Training) Phase. However, due partly to the intensive curriculum reform that teachers had to cope with after 1994, there was a great deal of uncertainty and confusion from both teachers and parents and as soon as the first group of learners had finished their examinations based on the NCS, the then new Minister of Basic Education, Angie Motshekga, announced plans to review it. A new cabinet had taken over in 2009 and focused attacks on the failures of education compelled the government make promises of change. This in turn led to the introduction of the current model, the Curriculum and Assessment Policy Statement (CAPS). Implemented in stages, the first roll-out began in 2011 and the first National Senior Certificate was written at the end of 2014.

With this knowledge, I was able to analyse the CAPS curricula from Grade R to 12 as they relate to IAM. As there is no other documentation regarding analysis of this content, I developed a hybrid analytic model based loosely upon Schippers' (2005) Seven Continuum Transmission Model (SCTM) and Glatthorn, Boschee and Whiteheads' book on curriculum leadership (Glatthorn *et al.*). Using this model, I interrogated the South African curriculum from three perspectives: that of the learner; that of the teacher; and that of the environment. These were my findings:

CAPS music content analysis

Foundation Phase and Intermediate Phase

Opinions on time-constraints, poor resources and non-existent DBE provision speak to the problems in the supported curriculum, while issues of unrevealed knowledge allude to problems within the taught and tested curriculum. However, teaching the recommended music section of the FP and IP Life Skills CAPS curriculum as it pertains to South African music is achievable, although flawed. The Zimbabwean curricula offered solutions relating to the presentation of Indigenous musics within a syllabus. All of the Zimbabwean curricula listed specific Indigenous music items that the learners had to experience or learn about, thus taking that decision away from the educator and making the content very clear. I believe that this could also contribute greatly toward the production of teacher-resources because authors would know precisely what material to produce. In addition, the Zimbabwean model promoted the teaching and use of Indigenous musical instruments in the classroom. This not only overcomes expense issues but inculcates a national understanding of aspects of IK. It was suggested that the DBE could use this idea as a way of overcoming a lack of musical resources in the South Africa classroom.

Senior Phase

More serious issues surface with regard to the content in the SP Creative Arts CAPS document. This subject, a feeder for Senior Certificate arts subjects, has significant flaws in respect to this aspect of the curriculum. Very little content values African musics or prepares learners for IAM in Grade 10. In addition, only Western theory and notation is presented as viable and no guidance is given pertaining to standards for ensemble and solo performances on African

instruments. Thus, learners and teachers are already starting on a back foot if they choose the IAM stream in the FET phase. It was suggested that engagement with African theory could be presented in this phase, to all students, thus preparing them adequately for music studies in Grade 10.

FET Phase

The FET Music CAPS IAM section of the document has several weaknesses. The main issue relates to assessment criteria for Indigenous music and to this end, I have proffered an assessment rubric which I submit for comment as Addendum 16. It is my intention to use this rubric in my own assessment practicals and publish the results in the future. Other issues relating to the curriculum relate to poor editing and simplistic generalisations which force many teachers to abandon the idea of choosing the IAM stream. In addition, the streamed-nature of the subject, dividing the content into three non-integrated parts, has forced many teachers to avoid the IAM section. Poor teacher-training, a lack of resources, and non-existent assessment criteria for the practical component are stated as reasons for choosing the WAM or Jazz section over the IAM section. Thus, the decision to stream Music in the FET phase has been one of the greatest impediments to the integration of Indigenous music in high schools.

From a music theory perspective, the IAM syllabus is poorly represented and thus gives the impression that music literacy can only be taught from a Western perspective. As the analysis has pointed out this is not the case and the University of Cape Town's African music course and the ZIMSEC O Level Syllabus (2012) both prove that there are various approaches that can be taken to teach theory from an African perspective.

Analysis overview

Thus, if the analysis is unpacked and compared to the definition of a curriculum presented in Chapter 3, which reads:

A series of clearly articulated, strategic instruction that will result in students understanding specific knowledge and achieving specific skills that, through their own experience of the learning process, they can use in exercising intelligent control of subsequent knowledge and skills (Glatthorn *et al.* 2009: 4).

One can conclude the following by interrogating this definition. The way in which the content is presented in the various CAPS curricula (2011) that include music, is not clearly articulated. Wording is, at times, unclear and ambiguous and editing is poor in the CAPS FET Music curriculum. Both teachers and learners may struggle to follow the document. Secondly, with regard to learners understanding specific skills, it is not possible for all the prescribed skills to be achieved because of issues relating to the supported curriculum. Resources, teaching-time and teacher-support structures are inadequate to realistically accomplish the written curriculum. In addition, issues relating to the hidden curriculum, such as teacher-confidence and parental attitude towards Indigenous music may negatively impact upon the realisation of the curricula. Thirdly, relating to learners exercising subsequent knowledge, the curricula, specifically the CAPS SP Creative Arts curriculum, are not geared towards preparing learners to study Indigenous musics. Very little emphasis is placed upon IK and therefore learners will not have the required skill to “control subsequent knowledge” (Glatthorn *et al.* 2009: 4). Thus, the curricula do not comply with the definition presented and do not achieve the goals set out in the definition offered.

Summary of findings of the intentional curriculum

The analysis shows that the tested curriculum for the FET Music CAPS practical performance component is fundamentally flawed from two perspectives and thus has a major impact upon the success of the intentional curriculum. These perspectives are, that,

1. There is no accredited music board, or prescribed document that can act as a guideline for teachers or learners to follow with regard to assessment standards. As this is a prerequisite of the CAPS Music FET curriculum, this component of the syllabus is not possible to implement; and
2. All practical pieces are to be presented to the examiners in notation format, which is difficult to achieve as African musics are usually taught orally. No suggestions or guidelines are given to notate music that is orally-transmitted. The written curriculum sporadically prescribes the use of tonic-solfa as an alternative notation system but at no point is another notation system introduced in the curriculum. Therefore, learners are not empowered with the knowledge to complete the outcomes prescribed by the tested curriculum.

In addition, it was found that DoE officials were not trained in African music and this added to the problems experienced in practical examinations. An assessment rubric was compiled which used criteria presented by Feenstra (2016), Mutaire (2016) and Human and van Niekerk (2014). This tool can act as a starting point for educators, culture-bearers and interested parties in the African arts fields to develop a generic assessment framework which can be used in schools in South Africa.

Issues relating to the hidden curriculum surfaced pertaining to valuing African music within the CAPS FET Music curriculum. The content that is prescribed presents WAM in an established musicological framework while the IAM syllabus presents African music as devoid of theory and more based on the interactions of human beings with music than the music itself. Although that, as pointed out, is an important part of understanding the context of the music, Scherzinger (1997, 2001), Mapaya (2014) and Stone (1985) outline pedagogical approaches that value African music and examples from successful curricula are presented to use as a guide for further interrogation.

My research also shows that educators involved in teaching the arts in South Africa are not always competently trained to do so. This lack of knowledge affects teacher confidence and poor access to training opportunities for teachers compounds this situation. Poorly qualified teachers, with no recourse to resources and training choose not to fulfil all the criteria in the curriculum. Thus, an interrogation of the issues relating to the supported curriculum was presented in Chapter 5.

Teacher-training

The main focus of Chapter 5 was exploring the relationship between tertiary institutions, the DBE, various DoE's and the teachers. It was found that teachers could not expect content-gap workshops to train them in enough music knowledge to fulfil the outcomes of the various curricula. Plans to develop more technauriture as a modern resource for teachers were presented and current books on Indigenous and traditional musics, which use recordings as a teaching or information tool, were presented. These resources (Carver 2012; Feenstra *et al.* 2015a; 2015b; 2015c; Levine 2005; and McConnachie 2012 and 2016) were used as examples to show what was currently available, but more importantly, what is lacking.

A review of current entrance criteria and music training for university Post Graduate Certificates in Education was presented as well as content relating to African studies in the B.Mus. degrees at UCT; UKZN; RU; NWU and MSU (Zimbabwe). Although I noted that this was not a full review of all of the B.Mus. degrees available in South Africa (this was conducted by Leal in 2014), I believe that it gives a general understanding of how tertiary institutions in South Africa approach African music studies.

It was found that each degree reviewed had aspects of the curriculum that both negatively and positively impacted upon the students receiving their music education there. The negative findings were:

1. Of the universities reviewed, only RU in Grahamstown and MSU in Gweru, Zimbabwe have compulsory African music training. The other universities reviewed present courses on African musics as electives alone;
2. Only MSU in Zimbabwe prescribes that students learn both an African and a Western instrument. None of the South African universities considers this option. This was pointed out as a fundamental flaw particularly as teachers were entering schools and perpetuating the difficulties in implementing the IAM syllabus because they are unable to play Indigenous instruments.

Positive findings included:

1. African theory and aural courses were competently prescribed;
2. African music and dance classes were taught as a single entity, highlighting this important link in African musics; and
3. Culture specific course material on various aspects of African music is offered at many of the institutions reviewed.

Recommendations

Developing an epistemic community

As stated in Chapter 1 I do not consider myself an African music expert but rather an African music advocate. As an individual I carry my own prejudices and political beliefs and strongly believe that the only way to motivate a way forward in restoring the value of Indigenous music

is to communicate and share ideas with other stake-holders. To this end, I recommended that an epistemic community be formed where musicians, academics, community culture-bearers, DBE and DoE officials and teachers from South African and other African countries are brought together to share ideas and join forces in order to encourage action rather than problematisation. Consultation within the network of stakeholders may co-ordinate the efforts that many of us are putting into the realisation of this shared goal. Several people, quoted in this document, should be an integral part of the group, and, as suggested by Prof. Geoff Mapaya (e-mail correspondence 21/10/2016), experts from other disciplines, such as African languages, should add their voices in order to solve the problem. Mapaya (2016) writes regarding the problem of standardisation, “I propose we borrow from the language model. Indigenous languages are taught in all the provinces. How was it possible that some semblance of standardisation was achieved? Why can’t the same model work for Indigenous forms of music?” Huge strides in mother-tongue based bilingual education, or additive bilingualism, have been taken in South Africa and have proven to be effective. Language policy in education now promotes inter-group communication and understanding through mother-tongue based bilingual education and the promotion of individual multilingualism rather than the of reliance on a *lingua franca*, in our case English, only. Like attitudes towards Indigenous musics, the continuing suspicion about the value of mother tongue education is still prevalent but the objective of the system goes beyond the use of the mother-tongue as a language of learning in that it points to the learning of additional languages (Alexander 2003 :17). The similarities to Indigenous music education are obvious and Mapaya’s suggestion, valid.

Resource development

The DBE does not develop resource materials or textbooks. Large and smaller publishing companies, commissioned by the DBE, write textbooks and these follow a very specific format. As has been pointed out, this format de-values the arts, where all the genres are expected to be presented as one. It was suggested that this format should be changed and that music stake-holders be allowed to develop their own resources and present them in a way that is most relevant to the style. With regard to music, I suggested that the use of technauriture is used as a focus and new applications are developed in order to disseminate recordings, IK and other materials. Universities need to be a part of the solution and revalue the production of textbooks, resource materials and ways of learning that benefit other communities, not only

their own. In addition, it was suggested that examples from Zimbabwe and particular universities be followed in order to develop resources which re-value African theory.

Student-teacher training within PGCE courses

Evidence was presented which pointed out that university departments of music and education need to communicate with each other in order to facilitate short courses for student-teacher and in-service training where these individuals are exposed to Indigenous musics and how to use them in the classroom. FP and IP student-teachers have to be versatile and given every opportunity to succeed in their chosen profession.

Existing teacher (re)training

Universities and the DBE need to connect and develop courses that speak to the music needs of the teachers. Subject advisers can outline problem areas in the syllabus and university stake-holders can develop in-service training for teachers. These courses can form part of the IQMS⁷³ requirements that teachers have to complete within a three-year period which various DoEs can support in terms of funding.

B.Mus. course outlines

Using the epistemic community, I suggested a new “generic” B.Mus. course outline is put forward to SAQA for registration on the NQF. The new course outline should include compulsory courses on the history of African music; compulsory courses that integrate African theory with Western theory and compulsory African ensemble experience. Western and African music should be balanced in the early years and students, once they have completed these courses, should be allowed to specialise in any way they want. Course ideas can be promoted and put forward by course-conveners at universities. I would like to propose that invitations to join this epistemic community are sent out as a matter of priority. As was discussed in Chapter 1, decades have passed since this debate began and very little has been achieved. In light of the current drive at transformative de-colonialisation of knowledge production, the timing is perfect. Universities are at the fore-front of these developments and

⁷³ Integrated Quality Management System. See <http://www.education.gov.za/LinkClick.aspx?fileticket=JJr4X%2BgtLX0%3D&tabid=447> for further information.

I suggest that representations are made to the DBE to suggest the same. Funding will be needed but as long as the focus of the community intervention remains clear, I believe that it will be possible to involve various institutions.

Suggestions for further research

From the research conducted other areas in need of further research have presented themselves. Four specific projects stand out:

1. An investigation needs to be started with regard to assessment standards for African musical performance in schools. Although many attempts have been made, a generic set of standards for African performance in school still needs to be compiled and finalised by interested and qualified parties. It may be important to consult university practitioners and consider setting up a related set of standards for tertiary institutions. As the schools feed into the institutes of higher learning and vice versa, this link may be important to ensure continuity and success.
2. A standard set of repertoire for specific Indigenous instruments needs to be developed from which teachers in schools can draw. Important musical pieces related to southern African musical instruments need to be suggested and a master-list compiled. This list can be used for both schools and universities and an innovative way of updating and contributing to the list needs to be developed. The investigation will have to identify the instruments and will need to include finding music practitioners, teachers and culture-bearers with enough experience to make educated suggestions and benefit the project.
3. Ways in which to bridge the dichotomy between IAM and WAM need to be researched and presented in a manner which will creatively build confidence in both teachers and learners to perform and learn about both styles of music.
4. Finally, a standard, first year course on southern African music must be researched, compiled and promoted in all music universities where future teachers can gain the knowledge needed to fulfil the outcomes presented in the national CAPS FET Music curriculum.

Conclusion

As educators in South Africa, we have to do the best we can for our students at every level of instruction. I believe it is every child's right to know the music of his or her own culture and to be exposed to, and learn to appreciate music from other cultures. We need to form a collective musical memory where, in the future, neighbours can celebrate their similarities and differences. A colleague sums up part of my feelings very well. She writes,

I think we should expect more from our students than what the curriculum offers otherwise we are undermining the great integrity of African music traditions and not providing a means for these traditions to continue and grow, nor providing a means through which young people can find their own voices through these traditions (Music teachers' questionnaire 2016).

I agree with her but I also know that it is time to challenge ourselves as academics, teachers and lecturers. We need to make bold changes to the way we look at our own curricula. We need to take into consideration where our students have come from, the knowledge they bring with them and where they are taking the knowledge that they learn from us. As music teachers, we need to ensure that we prepare our music students carefully, acknowledging that we live in South Africa and that as such, we need to value music from this country in a way that will ensure it is valued by others. However, we also need to challenge the establishment, the DHET, DBE and DoE to listen to, and make changes using the research that music academics produce. The debate on Indigenous music integration into the school system in South Africa will continue to range unabated with no results unless the policy makers sit up and listen to the collective investigation outcomes. This thesis has proven that it is necessary to take steps towards these key interventions.

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ADDENDA

ADDENDUM #1 – Grade R Life Skills music content (DBE 2011)

WHO AND WHEN	WHAT	PAGE
TERM 1 GRADE R	Keeping a steady beat: playing rhythmic games such as clapping, stamping, percussion using different rhythms and tempos	22
	Exploring music, movement and voice: focusing on tempo: fast and slow	22
	Singing action songs using different parts of the body to interpret the song	22
	Spontaneous use of voice and movement in participatory rhymes and stories	22
	Improvising stories based on fantasy or own life experiences using voice (singing/speaking), movement, music, props/ objects and drama techniques	22
	Expressing moods and ideas through movement and song (e.g. an angry lion, a hungry mouse)	22
	Exploring the senses through dramatising stories, rhymes and songs, (e.g. 'leading the blind', feeling different textures of objects)	22
TERM 2 GRADE R	Music, voice and movement: focusing on dynamics such as loud and soft, strong and gentle	23
	Indigenous songs, rhythmic games and rhymes using different dynamics (loud, soft, strong, gentle) with clapping and stamping	23
	Locomotor movements such as skipping and hopping, while sharing space, without bumping into others	23
	Listening skills: reacting to signals, cues, stories, rhymes and songs, such as 'Freeze!', 'Up!', 'Down!'	23
	Interpretation of Indigenous and other songs using dynamics such as soft, loud, etc.	23
	Dramatisation, using an existing Indigenous story, poem, nursery rhyme or song as stimulus	23
	Use of objects or props creatively in movement, dramatic play and music	23
TERM 3 GRADE R	Pony gallops using rhythm and movement	24
	Music, voice and movement, focusing on pitch: high and low	24
	Using percussion instruments to keep a steady beat and develop numeracy skills by counting	24
	Using body percussion and/or percussion instruments to perform simple rhythm patterns	24
	Songs: focus on pitch such as 'Twinkle, Twinkle little star' (high) and 'My grandfather's clock' (low)	24
	Rhythms: long and short note values (durations) using body percussion and/or percussion instruments	24
	Dramatising make-believe situations or own life experiences with movement and song	24
TERM 4 GRADE R	Listening to a story, and then interpreting moments in the story through facial expression, movement and appropriate sound effects	25

ADDENDUM #2 – Grade 1 Life Skills music content (DBE 2011)

WHO AND WHEN	WHAT	PAGE
TERM 1 GRADE 1	Singing Indigenous songs using appropriate movements and dramatisation	34
	Simple improvisation around familiar experiences in own family and community such as the 'birthday party', 'umdlalo', playing 'pophuis', etc.	34
TERM 2 GRADE 1	Exploring beginnings, middles and endings of songs, stories and movements	35
	Vocal exercises such as rhymes, tongue twisters and songs with focus and clarity in vocal exercises	35
	Singing songs using contrasts such as soft and loud, fast and slow	35
TERM 3 GRADE 1	Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement	36
	Listening skills through music games using different tempo, pitch, dynamics, duration	36
	Clapping rhythms in three or four time. Moving to music in three or four time.	36
	Dramatising a make-believe situation based on a South African poem, song or story guided by teacher	36
TERM 4 GRADE 1	Classroom performance incorporating a South African song/poem/story with movement and dramatisation	37

ADDENDUM #3 – Grade 2 Life Skills music content (DBE 2011)

WHO AND WHEN	WHAT	PAGE
TERM 1 GRADE 2	Warming up the voice: using songs, singing vowels, rhymes and tongue twisters	46
	Singing songs using unison, rounds, and call and response	46
	Body percussion: keeping a steady beat and the use of different timbres (click, clap, stamp)	46
	Learn movements from a South African dance, such as gumboot dancing, and others	46
TERM 2 GRADE 2	Rhythm games focusing on listening skills and recalling contrasting rhythm patterns	47
	Playing percussion instruments/body percussion in time to music and/or class singing	47
	Performing songs focusing on dynamics such as: loud and soft, slow and fast	47
TERM 3 GRADE 2	Polyrhythms using body percussion and/or percussion instruments	48
	Listening to music and identifying moods such as 'sad', 'happy', 'calm' and 'excited'	48
	Games focusing on numeracy and literacy such as number songs and rhymes, participatory stories, making letter shapes through movement, writing names with toes, verbal dynamics (pull, twist, stretch, bend, spin)	48
TERM 4 GRADE 2	Warming up the voice: using songs and rhymes focusing on high and low notes and fast and slow tempo	49
	Singing songs to improve the ability to sing in tune	49
	Listening to music and identifying how dynamics, pitch, timbre and tempo combine to tell a story such as 'Peter and the Wolf', etc.	49
	Improvising appropriate movements and characters using axial, locomotor and levels to interpret a story such as 'Peter and the Wolf', etc.	49

ADDENDUM #4 – Grade 3 Life Skills music content (DBE 2011)

WHO AND WHEN	WHAT	PAGE
TERM 1 GRADE 3	Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time	58
	Playing rhythm patterns and simple polyrhythms in 2, 3 or 4 time on percussion instruments	58
	Non-locomotor movements: bending, rising, reaching, co-ordinating arms and legs in time to music	58
	Listen to South African music (Indigenous and Western) focusing on rhythm and beat, 2, 3 or 4 time	58
	Perform notated rhythm patterns (notation or French note names or graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion	58
	Role play with beginning, middle, end using stimulus e.g. South African poem, story, song or picture	58
	Learn and combine movements from South African dance e.g. Indian dance, Pantsula, with appropriate music	58
TERM 2 GRADE 3	Warming up: focus on articulation and vocal tone using rhymes, songs, creative games and tongue twisters	59
	Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres	59
	Locomotor and non-locomotor movements with co-ordinated arm movements in time to music	59
	Interpret and rehearse South African songs: rounds, call and response	59
TERM 3 GRADE 3	Warming up voice: focus on expressiveness and involvement in poetry, rhymes and creative drama games	60
	Body percussion and/or percussion instruments to accompany South African music (recorded or live), focusing on cyclic (circular) rhythm patterns	60
	Compose cyclic rhythm patterns based on South African music. Focus on appropriate tempo /dynamic choices	60
TERM 4 GRADE 3	Responding to stimuli like pictures, phrases, idioms, drama games, poems or rhymes to explore body language, gestures and facial expression	
	Listening to South African music: focus on how tempo, dynamics, timbre contribute to unique sound	
	Listening to and identify prominent South African instruments, explore unique qualities of instruments	
	Creating a mood: use verbal dynamics, expressive sounds and movement, use poem, picture or song	

ADDENDUM #5 – Grade 4 Life Skills music content (DBE 2011)

WHO and TOPIC	WHAT	PAGE
TERM 1 GRADE 4 Warm up and play	Action songs to accompany physical warm ups	33
Improvise and create	Short rhythm patterns (crotchets, crotchet rests, minims and minim rests) using body percussion and/or percussion instruments	33
	Rhythm patterns, combining locomotor movements with sound (voice/body percussion), to walking, running, and skipping note values	33
Read, interpret and perform	Rhythms (crotchets, minims, crotchet rests, minim rests) using body percussion and/or percussion instruments	33
	Songs, in unison, in tune and in time to accompaniment of the group	33
Appreciate and reflect on	The expressive qualities of percussive musical instruments in an African music piece. Classify several instruments as part of a family or group in terms of appearance, name, how the sound is produced and pitch classification (high-low).	33
TERM 2 GRADE 4 Warm up and play	Creative games combining music and movement (e.g. physical movements to describe high/low notes)	34
	Call and response games (e.g. call and response songs with movements)	34
	Rhythm games (e.g. recall contrasting rhythm patterns, keeping a steady beat and using different timbres)	34
Improvise and create	Instruments using found objects (e.g. stones, cans, seeds, pipes, bottles etc.)	34
Read, interpret and perform	Melodies to demonstrate difference in pitch and note values, using voice and found and natural instruments, in range of 5 th (doh to soh).	34
	Rhythmic patterns (e.g. crotchets, quavers, minims, crotchet rests, minim rests) in meter (2/4, 3/4, 4/4) using body percussion or percussion instruments	34
Appreciate and reflect on	The expressive qualities of melodic musical instruments in an African music piece. Classify several instruments as part of a family or group in terms of appearance, name, how the sound is produced and pitch (high-low).	34
TERM 3 GRADE 4 Warm up and play	Call and response games (in speaking, singing and movement)	35
	Action songs (doing actions related to the specific rhythms of the song)	35
Improvise and create	Movement responses to different types of music, exploring how mood of music informs mood of movement, and vice versa	35
Read, interpret and perform	Songs to improve ability to sing in tune. Relate character of the chosen songs to suit characters in the drama.	35

	Recognise melodies in range of 5 th using tonic solfa (doh to soh)	
Appreciate and reflect on	The expressive qualities of musical instruments in music used in improvise and create section. Classify several instruments as part of a family or group in terms of appearance, name, how the sound is produced and pitch (high-low)	35
TERM 4 GRADE 4 Warm up and play	Body percussion "songs" in unison and in canon	36
	Musical games focusing on numeracy and literacy (such as number songs and rhymes)	36
Improvise and create	Melodies and rhythms on self-made, found or traditional instruments to enhance the mood of a tableau	36
Read, interpret and perform	Sound pictures using instruments (body percussion, self-made, found, traditional) to create appropriate soundtrack for the drama, including interludes (between actions) and underscoring (during action)	36
	Songs to improve in-tune singing, related to the themes of the drama, recognising melodies in range of 5 th (doh to soh)	36
	Musical symbols of stave, minims, crotchets, quavers and respective rests in short musical phrases	36

ADDENDUM #6 – Grade 5 Life Skills music content (DBE 2011)

WHO and TOPIC	WHAT	PAGE
TERM 1 GRADE 5 Warm up and play	Singing warm up (including South African songs in unison, in canon and/or with actions)	38
	Concentration and focus games, using travelling and freezing, to music	38
Improvise and create	Rhythm patterns of different note values (semibreve, minim, crotchet, quaver and the equivalent rests), using body percussion and percussive instruments	38
Read, interpret and perform	Musical phrases with voice and/or instruments that explore contrasts in dynamics, pitch and rhythmic patterns	38
	Notation of rhythms on single line stave (semi-breve, crotchet, minim and quaver note values and equivalent rests)	38
Appreciate and reflect on	Selected examples of Western or African music, classifying instruments both visually and aurally (listening and viewing pictures), considering timbre and expression of different moods	38
TERM 2 GRADE 5 Warm up and play	Singing warm up (including South African songs in unison, canon, and call and response)	38
Improvise and create	Melodic and rhythmic phrases (on voice, found and/or made instruments) that use repetition, call and response, and contrast	38
Read, interpret and perform	Musical notation of treble clef and the letter names of notes on lines and in spaces on a treble stave and their differences in pitch	38
Appreciate and reflect on	Two selected pieces of music/songs representing different genres (such as Blues, Pop, Kwaito, Classical, Traditional, Free-Kiba, Opera, Musicals, Malombo, Kwassa-Kwassa, Techno, Soukous), considering the genre, style, instruments, and elements of music in each	38
TERM 3 GRADE 5 Warm up and play	Singing warm up (including South African songs in unison, canon, two-part harmony, and call and response)	39
Improvise and create	Musical phrases, in pairs, using repetition, accent, call and response, and/or echo	39
Read, interpret and perform	Musical notation of notes on lines and in spaces on a treble stave using letter names on C major scale	39
TERM 4 GRADE 5 Warm up and play	Singing warm ups (including South African songs in unison, and two-part harmony) Call and response games	40
Improvise and create	Short music piece, combining a number of instruments (drums, marimba, etc.) including two or more parts in a textural blend, reflecting a mood related to the social, cultural or environmental issue	40
Read, interpret and perform	Drama/dance presentation, reflecting a social, cultural or environmental issue relevant to the learners, and using	40

	selected tableaux, movement, poetry and speaking/singing in unison or individually	
	Short composition of poetry and song to draw attention to social, cultural and environmental issues, to be used in above presentation	40
	Singing a song in two or three parts, recognising the difference between voice types (such as bass, tenor, alto, soprano)	40

ADDENDUM #7 – Grade 6 Life Skills music content (DBE 2011)

WHO and TOPIC	WHAT	PAGE
TERM 1 GRADE 6 Warm up and play	Body percussion games (including in unison, in canon, in two parts, and/or call and response)	41
	Singing warm ups (including traditional songs in unison, canon, in two-part harmony and/or call and response).	41
Improvise and create	Music phrases with voice and/or instruments, exploring dynamics, tempo, articulation, pitch and rhythm	41
Read, interpret and perform	<p>An African folktale or traditional story. Read and interpret an appropriate story, then improvise and develop a short drama for presentation</p> <p>Consider: clear plot and credible characters highlighting key moments using space and narrative devices effectively.</p> <p>Simple rhythmic patterns on a drum or equivalent, exploring techniques such as base slap, open slap, muffle, etc. Use these at key moments in the drama performance to underscore action, create an interlude, introduce tension and/or character C Major scale and simple melodies in C Major</p>	41
TERM 2 GRADE 6 Warm up and play	Singing warm ups (including traditional songs in unison, canon, two-part harmony, and/or call and response)	42
Improvise and create	Short musical pieces, structured in binary form (A B), and ternary form (A B A)	42
Read, interpret and perform	<p>Select a cultural dance; observe and discuss the steps and styles of the dance in recorded or live performance; rehearse the cultural dance for presentation</p> <p>Consider: patterns, repetition and sequencing in the dance musical accompaniment to the dance, focusing on rhythm varying use of energy such as tension/relaxation, stillness and flow, etc. performance area and audience arrangement appropriate entrances and exits</p> <p>Simple rhythmic patterns on a drum or equivalent, exploring techniques such as base slap, open slap, muffle and other, to accompany selected cultural dance</p>	42
Appreciate and reflect on	Two different types of dance in South Africa, considering social or cultural context, purpose and unique characteristics (such as Kwaito, Domba, Pantsula,	42

	Gumboot, Kwassa-kwassa, Contemporary, Ballet, Indian dance).	
TERM 3 GRADE 6		
Warm up and play	Singing warm ups (including South African songs in unison, canon, two-part harmony and call and response)	43
Improvise and create	Music phrases exploring conflict, using voice, found or made instruments, rhythm and melody appropriately	43
	Rhythmic patterns including the note values and rests studied, using body percussion, and any available instrument or voice	43
Read, interpret and perform	Musical notation (note names on the lines and spaces of the treble clef) by singing notated songs and using tonic solfa	43
	Rhythmic patterns in 2/4, 3/4 and 4/4, using body percussion and/or percussion instruments	43
	Songs from at least two cultural traditions of South Africa in unison, canon, round or two-part harmony. Consider: dynamics, melodic and rhythmic patterns the movement (posture, facial expression, gesture) or dance element related to the song style and mood	43
Appreciate and reflect on	Two different types of South African music, discussing the use of repetition and contrast and considering cultural context, lyrical content, mood and purpose of the music.	43
TERM 4 GRADE 6		
Warm up and play	Singing warm ups (including songs in unison, canon, in two-part harmony and/or call and response)	44
Improvise and create	Short story inspired by listening to a suitable piece of music and identifying the impact of the different musical elements	44
Read, interpret and perform	Select a cultural ritual or ceremony (recorded or live); observe, discuss and rehearse for presentation to the class. Consider: patterns, repetition and sequencing elements of music, dance, costume and props (if appropriate) performance area and audience arrangement appropriate entrances and exits	44

ADDENDUM #8 – Grade 7 Creative Arts music content (DBE 2011)

WHO and TOPIC	WHAT	PAGE
TERM 1 GRADE 7 Performing and creating music	Developing ability to sing in tune through a repertoire of songs that include: the National Anthem of South Africa; folksongs (Indigenous songs, cultural songs); and popular music	47
	Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments	47
TERM 2 GRADE 7 Performing and creating music	Continuous development of in-tune singing through a repertoire of songs that include – folksongs (Indigenous songs, cultural songs)	49
	Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments including instruments that learners are studying	49
	African drumming	49
	Rhythmic improvisation on African drums	49
TERM 3 GRADE 7 Performing and Creating Music	Continuous development of in-tune singing through a repertoire of songs that include – folksongs (Indigenous songs, cultural songs)	50
	Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments	50
	African drumming	50
TERM 4 GRADE 7 Music literacy	Clapping or drumming polyrhythmic phrases	51
Performing and Creating Music	Continuous development of in-tune singing through a repertoire of songs that include – folksongs (Indigenous songs, cultural songs);	52
	Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments	52
	African drumming	52

ADDENDUM #9 – Grade 8 Creative Arts music content (DBE 2011)

WHO and TOPIC	WHAT	PAGE
TERM 1 GRADE 8 Music listening	Listening to the sound of the families of instruments and describing how the sound is produced: – Membranophones – Idiophones – Chordophones – Aerophones	53
Performing and creating music	Group or solo performances from the standard repertoire of Western/African/Indian/popular musical styles: – Choral works – Group instrumental works – Solo vocal works – Solo instrumental works	54
TERM 2 GRADE 8 Music listening	Active listening to identify the elements and principles of music in a variety of musical styles (Western Classical, African, Indian, popular music): – Meter: duple, triple – Dynamics (piano, forte) – Repetition (rhythmic and melodic) – Contrasts in tempo and texture – Meaning of the lyrics	55
Performing and creating music	• Group or solo performances from the standard repertoire of Western/African/Indian/popular music styles: – choral works – group instrumental works – solo vocal works – solo instrumental works	55
	Creating own music in group context by – improvising on a rhythmic ostinato on African drums or other traditional instruments by writing four-line lyrics based on a personal or social issue	55
TERM 3 GRADE 8 Music listening	Listen to recorded or live music and identify the sound of instruments in a variety of works using the following instruments: – Chordophones – Idiophones – Membranophones – Aerophones	56
Performing and creating music	Group or solo performances from the standard repertoire of Western/African/Indian/popular musical styles: – choral works – group instrumental works – solo vocal works – solo instrumental works	57
	Accompanying choral works with body percussion or found or self-made instruments or traditional instruments, keyboard or guitar	57
TERM 4 GRADE 8 Performing and creating music	Group or solo performances from the standard repertoire of Western/African/Indian/popular musical styles: – choral works – group instrumental works – solo vocal works – solo instrumental works	58

ADDENDUM #10 – Grade 9 Creative Arts music content (DBE 2011)

WHO and TOPIC	WHAT	PAGE
TERM 1 GRADE 9 Performing and creating music	Group or solo performances from the standard repertoire of Western/African/Indian/popular musical styles: – choral works – group instrumental works – solo vocal works – solo instrumental works	59
TERM 2 GRADE 9 Music listening	Listening to one of the following styles: – Reggae, Kwaito, R&B, African Jazz • Write own impression of the music focusing on the – The artist/s – Special features of the music with regard to rhythm, tempo, instruments, voices – Story of the music/lyrics	60
Performing and creating music	Group or solo performances from the standard repertoire of Western/African/Indian/popular musical styles	60
TERM 3 GRADE 9 Performing and creating music	Group or solo performances from the appropriate repertoire of Western/African/Indian/popular musical styles	61
TERM 4 GRADE 9 Music listening	Discussion of the National Anthem reflecting on the following: – The contributors to the anthem – The meaning of the text of the anthem	62

ADDENDUM #11 – Grade 10 IAM section of CAPS FET music syllabus (DBE 2011)

WHO AND TOPIC	WHAT	PAGE
Grade 10 Term 1 Music performance and improvisation	Solo performance: Main instrument to be studied throughout the grades Technical work • melodic instruments • melodic patterns • Exercises • Scales • posture • isolated patterns • strokes and tone • tuning/ organisation Oral text proficiency • own praise singing Aural proficiency • transcription of excerpts /Ellipses or Call in IAM	13
	B. Technology and significance of the main instrument	13
	C. Group skills • taking part in an ensemble • instrumental roles • rhythm to dance • gall (sic) and response (taking turns in speaking text) • Cues	13
Music literacy ⁷⁴	Note values • semibreve (whole note), minim (half note), crotchet (quarter note), quaver (eighth note) and semiquaver (sixteenth note) • For Jazz and IAM also include triplets and sixteenth notes	14
General music knowledge and analysis ⁷⁵		15
Grade 10 Term 2 Music performance and improvisation	Solo performance: Main instrument to be studied throughout the grades Technical work • melodic instruments • melodic patterns • Exercises	16

⁷⁴ In Grade 10 term 1 and 2, the learners are prescribed the same basic Western theory syllabus which is equivalent to Grade 3 ABRSM theory. However, because at times extra content is prescribed for IAM students I will add that content into the analysis.

⁷⁵ Similarly, GMK is the same for all the streams in Term 1 and half way through Term 2, covering definitions of music, music fundamentals, musical contextualisation, and various music styles which include all three streams. Basic Western and African musical forms are also prescribed.

	<ul style="list-style-type: none"> • Scales (marimba, <i>mbira</i>, <i>kalimba</i>, <i>makhweyana</i>) • posture • isolated patterns • strokes and tone • tuning/ organisation <p>Oral text proficiency</p> <ul style="list-style-type: none"> • own praise singing <p>Aural proficiency</p> <ul style="list-style-type: none"> • transcription of excerpts • Technology and significance of the main instrument • Group skills - taking part in an ensemble - instrumental roles 	
Music literacy	<p>Time signatures</p> <ul style="list-style-type: none"> • concept of beats, bars and bar lines, using 2/4, 3/4, and 4/4 for IAM and Jazz , 5/4, 3/8 and 6/8 • rhythmic patterns 	17
	<p>Scales</p> <ul style="list-style-type: none"> • C, G, D, F and B flat major scales • technical names of all scale degrees: tonic, supertonic, mediant, subdominant, dominant, sub-mediant, leading tone • natural minor scales relative to the above major scales • for IAM and Jazz : all Major, Harmonic Minor Scales and Modes of a Major Scale 	17
	<p>Intervals</p> <ul style="list-style-type: none"> • writing and identification of intervals (perfect, major) in C, G, D, F and B flat major • identification of minor intervals in natural minor scales for IAM and Jazz all Intervals: Major, Minor, Perfect, Augmented and Diminished • major on tonic of C, G, D, F and B flat major 	17
General music knowledge and analysis	<p>Introduction to Indigenous African music</p> <ul style="list-style-type: none"> • countries, • regions and their • broad music traditions 	18
Grade 10 Term 3 Music performance and improvisation	<p>A. Solo performance Main instrument to be studied throughout the grades</p> <p>Technical work</p> <ul style="list-style-type: none"> • isolated patterns • strokes and tone • tuning/ organisation <p>Oral text proficiency</p> <ul style="list-style-type: none"> • own praise singing <p>Aural proficiency</p> <ul style="list-style-type: none"> • transcription of excerpts <p>Dance</p> <ul style="list-style-type: none"> • basic movement while during performance <p>B. Technology and significance of the main instrument</p> <p>C. Group skills</p> <ul style="list-style-type: none"> • taking part in an ensemble • instrumental roles 	19
Music Literacy	<p>Triads</p> <ul style="list-style-type: none"> • major • minor • augmented • for IAM and Jazz : Chord Constructions , Seventh chords, Major 7th, Minor 7th and Dominant 7th 	20

<p>General music knowledge and analysis</p>	<p>Classification of Indigenous African music</p> <ul style="list-style-type: none"> • children's songs • work songs • royal music • sacred songs • societal/communal songs • gender-specific songs <p>Children's songs</p> <ul style="list-style-type: none"> • games song • rhyming songs <p>Communal songs</p> <ul style="list-style-type: none"> • music-making practices for men • music-making practices for women • mixed gender music making • work songs <p>Sacred songs</p> <ul style="list-style-type: none"> • music-making practices associated with African divinity • music-making practices associated with African royalty • music-making practices associated with African Indigenous churches • music-making practices associated with initiation seasons • music-making practices associated with rain-making rituals <p>Content</p> <ul style="list-style-type: none"> • philosophical basis • structure • context • instrumentation (if any) 	<p>21</p>
<p>Grade 10 Term 4 Music performance and improvisation</p>	<p>ASSESSMENT Preparation for practical exam</p>	<p>22</p>
<p>Music Literacy</p>	<p>Harmony</p> <ul style="list-style-type: none"> • primary chords (I, IV and V) using triads in root position, forming cadences • recognition of I, IV, V progressions in existing music • assessment • for IAM and Jazz <p>Chord Construction</p> <ul style="list-style-type: none"> - Half-diminished 7th, Diminished 7th, Nomenclature, C Maj 7/C M7, C min 7/Cm7/C-7 - C7/ C dom7 	<p>23</p>
<p>General music knowledge and analysis</p>	<p>Sotho Groups <i>SEPEDI: Kiba, Mathsegele, Tshotsho, Kgantla, Malopo, Women's dance: Sekgapa, Kosa ya dihkuru/Sempepetlwane/Lebowa.</i> <i>SETSWANA: Dikoma: tsa bojale, bogwera, go tlhoma kgosi, go gorosa mophato; Tsa meletlo: tsa manyalo - bogadi le mokete; phantsi.</i> <i>SESOTHO: Famo, Dipina tsa mosebetsi, tsa lenyalo; tsa motjeko (moqoqopelo, mokgibo, mohobelo,) mokorotlo (pina ya ntwā); dipina tsa borapedi (thapelo, kodiya malla).</i></p> <p>B. Nguni groups <i>ISIXHOSA: Genres of dance-songs for the following occasions: Imbeleko, Intonjana, Mtshotsho, Intlombe, Umgidi, Umtshilo, Umtyityimbo</i> <i>ISIZULU: Izinhlobo zokugida knye</i></p>	

	<p>nomculo wesiZulu: Izinhlobo zokusina: <i>Indlamu; isishameni; ukugqumshela; umchwayo; ukukhili (lemshadweni); isizilu/ingoma; umzansi; isizingili; isichunu.</i></p> <p>Izinhlobo zomculo: Amahubo (eliszwe, endlunkulu, elomndeni, awezintombi, awemgidi, awempi, makungcwatshwa, kujatshulwa); Isibhaca.</p> <p>SISWATI : Genres of dance-songs for the following occasions: <i>Umtsimba, Butimba, Lutsango, Tingabisa, Ummemo, Lusekwane, Kumekeza, Inchwela, Emahubo emphi, Umhlanga.</i></p> <p>ISINDEBELE: Genres of dance-songs for the following occasions: <i>irhalana/Tjhikila, irhalana lesimanje/simanje,</i></p> <p>C. TSHIVENDA: <i>Malende, Tshigombela, Tshikona, Domba, Tshifasi, Bune, Tshinzere, Matangwa, Givha, Musevhetho, Vhusha, Murundu</i></p> <p>D. XITSONGA: <i>mincino ya xitsongamachangana (MAGAZA) Mincino ya Vavanuna-Majaha: Muchongolo, Xincayincayi, Mincino ya Vaxisati-vanhwana: Xibelana, Xifasi, Mikhinyavezo, Tinsimu to hungasa/tlanga, Tinsimu to miyeta nwana, Tinsimu ta le ngomeni, Tinsimu ta tikhomba, Tinsimu ta mancomani,</i></p> <p>E. KHOI/SAN:</p>	
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ADDENDUM #12 – Grade 11 IAM section of CAPS FET music syllabus (DBE 2011)

WHO and TOPIC	WHAT	PAGE NUMBER
GRADE 11 TERM 1 Topic 1 Music performance and improvisation	Indigenous African music A. Solo performance first and second instrument from a different category (chordophones, membranophone, idiophones, aerophones) Technical work <ul style="list-style-type: none"> • working with patterns • strokes and tone • tuning/ organisation Dance Rhythm background for: <ul style="list-style-type: none"> • free dance theme creativity • sequencing of individual themes Oral text proficiency <ul style="list-style-type: none"> • set praise singing to instrumental performance • explore idiomatic expressions and proverbs Aural proficiency <ul style="list-style-type: none"> • aural transcription exercises • understanding of Context and role B. Instrumental roles <ul style="list-style-type: none"> • chronicler • choric interlocutors • praise chroniclers • drumlocutors • other drummers • singers • audience-interlocutors C. Group skills <ul style="list-style-type: none"> • taking part in an ensemble <ul style="list-style-type: none"> • instrumental roles D. Dramatisation	25
Topic 2 Music literacy	E. Harmony <ul style="list-style-type: none"> • writing perfect and imperfect cadences in four parts • identifying cadences in existing music such as excerpts of chorales Jazz options Chord structures in jazz <ul style="list-style-type: none"> • sevenths chords • jazz chords nomenclature • working with lead sheets African options	27
Topic 3 General music knowledge and analysis	B. Musical theatre Choose one from closest cultural background and one from modern construct list. Content: storyline, characters, style of music and subgeneric features, basic biographical facts about the origin and composers Indigenous <ul style="list-style-type: none"> • <i>Kiba/Mmapadi</i> • <i>Indlamu</i> • <i>Famo</i> • <i>Mxongolo</i> • <i>Tshikona</i> • <i>Tshikombela</i> 	28

	Modern constructs <ul style="list-style-type: none"> • <i>Umabatha</i> - welcome Msomi • <i>Ipintonbi</i> • <i>Sarafina</i> • <i>Umoja</i> • <i>African Footprints</i> - Richard Loring 	
	B. Popular African and international artists Salif Keita, Hugh Masekela, Mano Debango, Fela Kuti, Mirriam Makeba, Philip Tabane, Jonas Gwanga, Letta Mbulu, Angelique Khijo, Baba Maahl, Oliver Mtukudzi, Thomas Mapfumo, Khaja Nin, Caiphus Semenya	28
GRADE 11 TERM 2		
Topic 1 Music performance and improvisation	Indigenous African music A. Solo performance: main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones) Technical work <ul style="list-style-type: none"> • isolated patterns • strokes and tone • tuning/organisation Dance <ul style="list-style-type: none"> • basic dance for starting a performance Oral text proficiency <ul style="list-style-type: none"> • set praise singing to instrumental performance • explore idiomatic expressions and proverbs Aural proficiency <ul style="list-style-type: none"> • aural transcription exercises • understanding of context and role B. Group skills <ul style="list-style-type: none"> • taking part in an ensemble • instrumental roles C. Dramatisation	29
Topic 2 Music literacy	<ul style="list-style-type: none"> • philosophy of duality of time signatures in African music: 12/8 as an interface of 4/4 experienced practically - then written as a horizontal harmonic procedure 	
Topic 3 General music knowledge and analysis	Indigenous African music streams Indigenous Music Experts: <ul style="list-style-type: none"> • Mama Madosini, • Princes Magogo, • Johannes Mokgoadi • Joe Mokgotsi • Alex Mathunyane le Dinakangwedi Themes in IAM <ul style="list-style-type: none"> • nature • plants • vegetation • animals • landscapes • life and living • human/botho/<i>ubuntu</i> • seasons Content <ul style="list-style-type: none"> • Themes analysis • setting of song-dance to theme • types of season-based applications • contexts 	32
GRADE 11 TERM 3	Indigenous African music A. Solo performance: main instrument plus	33

	<p>one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones)</p> <p>Technical work</p> <ul style="list-style-type: none"> • working with patterns • strokes and tone • tuning/ organisation <p>Dance</p> <ul style="list-style-type: none"> • basic dance for starting a performance <p>Oral text proficiency</p> <ul style="list-style-type: none"> • Set praise singing to instrumental performance. • Explore idiomatic expressions and proverbs. <p>Aural proficiency</p> <ul style="list-style-type: none"> • aural transcription exercises • understanding of context and role <p>B. Group skills</p> <ul style="list-style-type: none"> • taking part in an ensemble • instrumental roles <p>C. Dramatisation</p>	
Topic 2 Music literacy	<p>B. Scales and keys</p> <ul style="list-style-type: none"> • all major scales, starting not only on the tonic • all relative harmonic, melodic and natural (Aeolian) minors, starting not only on the tonic • all key signatures • pentatonic scales • symmetrical scales: whole tone, chromatic • blues scales • writing scales within bar lines in a given rhythm • identification of scales and keys in existing music • <i>for IAM and Jazz: modes of the harmonic minor</i> <p>F. Transposition and transcription</p> <ul style="list-style-type: none"> • octave for piccolo and double bass • B flat trumpet and clarinet in known keys. • clarinet in A • E flat saxophone • <i>For IAM and Jazz: Transposition according to any simple interval in the same clef or between two of the prescribed clefs</i> 	
Topic 3 General music knowledge and analysis	<p>Indigenous African Music stream⁴</p> <p>Analytical features (how music is appraised).</p> <p>Study of:</p> <ul style="list-style-type: none"> • Terminology for Evaluation and appreciation of performance • Phonaesthetics • Onomatopoeic signing • Crepitation • Ululations <p>Working with Indigenous song/dance practitioners</p> <ul style="list-style-type: none"> • Taboos • The meaning of a musical instrument • Protocol • Age grading in music 	36
GRADE 11 TERM 4		
Topic 1 Music performance and improvisation	ASSESSMENT	37
Topic 2 Music literacy	E. Harmony	38 & 39

	<ul style="list-style-type: none"> • Harmonise a simple (folk) melody in four parts. Use mainly I, IV, V. • Identify chords used in existing music. • Do harmonic analysis. • Identify any chord used in existing music (major, minor, blues). • For IAM and Jazz: Diatonic 7th Major and Minor' , <ol style="list-style-type: none"> a. Basic substitution and function b. Construction of 13th chords c. Harmonic analysis (recognising all diatonic chords in existing music) • Music terminology African music options <ul style="list-style-type: none"> • memory power: oral-oral memory and performance • pitch and tonality • stylisation and use of a shaded pitch (deliberate bending/shading of pitch) • multiple auralogy in polyphony and polyrhythmic constructions enabling elaborate call and response rendition 	
<p>Topic 3 General music knowledge and analysis</p>	<p>Indigenous African music</p> <p>A. Overview of jazz</p> <ul style="list-style-type: none"> • Origin of the music • Eras and genres • Instruments • Artists • SA parallels • SA jazz today <p>Listening to jazz</p> <p>How to listen to the music - rhythm, improvisation, chord structure</p> <p>B. Overview of Western art music</p> <ul style="list-style-type: none"> • performance venues • instruments • notation and tuning • origin of the music - style periods • genres • Purpose/significance of the music • Influences <p>Listening to Western art music</p> <p>How to listen to Western art music</p> <p>Examples</p>	<p>40</p>

ADDENDUM # 13 - Grade 12 IAM section of CAPS FET music syllabus (DBE 2011)

WHO and TOPIC	WHAT	PAGE NUMBER
<p>GRADE 12 TERM 1 Topic 1 Music performance and improvisation</p>	<p>Indigenous African music A. Solo performance: Main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones). Technical work <ul style="list-style-type: none"> • working with patterns • strokes and tone • tuning/ organisation Dance <ul style="list-style-type: none"> • basic dance for starting a performance Oral text proficiency <ul style="list-style-type: none"> • Set praise singing to instrumental performance. • Explore idiomatic expressions and proverbs. Aural proficiency <ul style="list-style-type: none"> • aural transcription exercises • understanding of context and role B. Group skills <ul style="list-style-type: none"> • taking part in an ensemble • instrumental roles C. Dramatisation</p>	41
<p>Topic 2 Music literacy Aural training and practical application must always be part of music literacy. Learners specialising in African music could put more emphasis on the African music option.</p>	<p>B. Harmonisation · adding alto, tenor and bass line to a given melody using: - primary chords in root position and first inversion - secondary chords in root position and first inversion or or African approach Dualistic thought of harmony: <ul style="list-style-type: none"> • harmony of instrument timbres (tone colour of different instruments or species/sizes of the same instrument) • the harmony of melodic/melorhythmic themes: there are cultural idioms of concordance • using motives and sequences • adding a simple bass line or chords to accompany the melody </p>	42 & 43
OR	<p>Indigenous African music perceptions Pulse Steady pulse stepping (in common and compound quadruple time) with interactive clapping and body rhythm. structures/textures Rhythmic structural principles (space, complementation, sharing, bonding, creative spontaneity) Melody Melodic thought is dualistic <ul style="list-style-type: none"> • melody of pitches • melody of tone levels on an instrument. (Melodic construction is commonly balancing phrases through antecedent and consequent phrases of a melodic statement or any structures of the question and answer form, or the responsorial form.) Melorhythm African instrumental melodies have rhythmic framework <ul style="list-style-type: none"> • There are melodic characteristics peculiar to instruments because tone levels have pitch essence. </p>	42

	<ul style="list-style-type: none"> • <i>Melorhythmic</i> tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages. • Melorhythm automatically transforms into melody upon being vocalized by the human voice. <p>Organic terminology for:</p> <ul style="list-style-type: none"> • tempo • part singing • dance steps • musical cues • role players in a musical performance 	
Topic 3 General music knowledge and analysis	<p>Indigenous African music streams</p> <ul style="list-style-type: none"> • Metaphors of music and life in Indigenous African societies. • Interchangeable concepts, e.g. harmony and a peaceful coexistence • The role of divinity in performance spaces • Basic knowledge such as definitions, descriptions and characteristics of the genre. • Listening and discussions of genre representative works • Reading up on composers and their representative works • Elements of the genre 	44
GRADE 12 TERM 2 Topic 1 Music performance and improvisation	<p>Indigenous African music</p> <p>Solo performance Main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones)</p> <p>Technical work</p> <ul style="list-style-type: none"> • working with patterns • strokes and tone • tuning/ organisation <p>Dance</p> <ul style="list-style-type: none"> • basic dance for starting a performance <p>Oral text proficiency</p> <ul style="list-style-type: none"> • Setting praise singing to instrumental performance • Exploring idiomatic expressions and proverbs <p>Aural proficiency</p> <ul style="list-style-type: none"> • aural transcription exercises • understanding of context and role <p>Group skills</p> <ul style="list-style-type: none"> • taking part in an ensemble • instrumental roles • dramatisation 	45
Topic 2 Music literacy	<p>Content/concepts/skills Aural training and practical application must always be part of music literacy.</p> <p>A. Harmonisation Adding alto, tenor and bass to a melody using:</p> <ul style="list-style-type: none"> • primary and secondary chords in root position and first inversion • passing 6/4 chords • cadential 6/4 chords • passing notes • auxiliary notes <p>Adding four-part harmony to the soprano melody of a song, utilising the text in a user-friendly way or</p> <p>Jazz approach</p>	46 & 47

	<ul style="list-style-type: none"> • harmonising melodies using seventh chords • reharmonising a simple eight-bar progression, using primary chord substitutions • Symmetric scales <ul style="list-style-type: none"> - whole-half scale - half-whole scale - Augmented scale • Intervals (all intervals) • Clefs (treble, bass and alto clefs) • Polychord nomenclature <p>B. Creating a melody for voice or instrument</p> <ul style="list-style-type: none"> • minimum of 12 bars long • giving a structure • using motives and sequences • Add a simple bass line or chords to accompany the melody. • Use marks of articulation suitable for the instrument/voice. <p>C. Analysis of music scores in a variety of styles, identifying and describing:</p> <ul style="list-style-type: none"> • all intervals • key signatures • rhythm and metre • the use of scales and modes • cadences • chord progressions • question and answer • passing notes • auxiliary notes <p>D. Transposing</p> <ul style="list-style-type: none"> • Transpose melodies for all transposing instruments (piccolo, double bass, clarinet, horn, saxophone, trumpet) <p>E. Compositional techniques</p> <ul style="list-style-type: none"> • rhythm and pulse as a composition technique • harmonic progression as a composition technique • development of themes as a composition technique • dynamic levels, timbre, instrumentation and orchestration as compositional techniques • melodic and rhythmic repetition as compositional techniques <p>F. Terminology Revision of all known terms adding <i>quasi, rinzforzando, rf, rfz, risoluto, rubato, scherzando, schnell, sehr, senza, smorzando, sotto voce, stringendo, tranquillo</i></p>	
<p>Topic 3 General music knowledge and analysis</p>	<p>Indigenous African music streams Modern Constructs of IAM</p> <ul style="list-style-type: none"> • <i>Mbhaqanga</i> • <i>Maskandi</i> • <i>Isicathamiya</i> • Malombo jazz • Free Kiba <p>History of modern IAM Researching IAM</p>	48
<p>GRADE 12 TERM 3 Topic 1 Music performance and improvisation</p>	<p>GRADE 12 EXAMINATIONS Preparation for final practical examination</p>	49
<p>Topic 2 Music literacy</p>	<p>Content/concepts/skills Aural training and practical application must always be part of music literacy.</p> <p>A. Analysis of music scores in a variety of styles, identifying and describing</p>	50 & 51

	<ul style="list-style-type: none"> • all intervals • key signatures • rhythm and metre • the use of scales and modes • cadences • chord progressions • repetition • question and answer • sequences • passing notes • auxiliary notes • suspension • anticipation <p>B. Harmonisation Adding alto, tenor and bass to a melody, using:</p> <ul style="list-style-type: none"> • primary and secondary chords in root positions, and first and second inversions • dominant seventh in root position • non-harmonic notes: passing notes, auxiliary notes, suspensions, anticipations <p>or</p> <p>Jazz approach</p> <ul style="list-style-type: none"> • Voicing and connecting chords • Advanced substitution • Analysis of music scores in a variety of styles, identifying and describing: <ul style="list-style-type: none"> - All intervals - Key signatures - Rhythm and metre - The use of scales and modes - Chord progressions <p>C. Create a melody for voice or instrument</p> <ul style="list-style-type: none"> • minimum of 12 bars long • giving a structure • using motives and sequences • adding a simple bass line or chords to accompany the melody <p>D. Compositional techniques</p> <ul style="list-style-type: none"> • Final revision of all known compositional techniques <p>E. Terminology</p> <ul style="list-style-type: none"> • Final revision of all known music terms <p>Or</p> <p>African music approach</p> <p>Form.</p> <ul style="list-style-type: none"> • thematic form • performance form (antecedent and consequent phrases of a melodic statement/question and answer/responsorial form) • integral performance form/structure as prevalent in Indigenous music genres 	
<p>Topic 3 General music knowledge and analysis</p>	<p>Content/concepts/skills</p> <p>A. South African music industry</p> <ul style="list-style-type: none"> • music industry value chain from the origin of a musical idea to the publishing and performing of the work • recording companies in South Africa • music rights • copyright • how to register a new composition 	<p>51</p>

ADDENDUM #14 – Indigenous African instrument examination proposal: UNISA.

INDIGENOUS AFRICAN INSTRUMENT EXAMINATION PROPOSAL

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AIM

- To introduce the performance of indigenous African instruments to the current UNISA Syllabus.

PROSPECTIVE INSTRUMENTS

- African Marimbas, African Percussion, South African Bows and Pipes.

PHILOSOPHY

- While developing a new assessment based syllabus for indigenous instruments it is important to maintain the original values of the music making in Africa: inclusive, community-based, participative music.

STRUCTURE OF SYLLABUS

- In order to have an examinable basis, in the first phase of the syllabus each performer will have to play the marimba. This will ensure that the performer can read staff notation and has a working knowledge of keys.
- The syllabus will be based on three assessment stages: ^{(1) Elementary (34)} Beginner, Intermediate and ⁽⁵⁶⁾ Advanced. (78)
- Each stage will have ² three levels that the performer CAN fit into (level 1 is the base level). Only once a performer has been awarded a level ¹ for the specific stage will they be able to move onto the next stage.
- A performer cannot move backwards.
- Musicians will not be expected to advance annually as with other syllabi but will be assessed by the examiner to determine which level within the beginner etc. they qualify for.
- A performer may be awarded a level 3 at the first attempt.
- Ensemble work** will form part of performance assessments at all levels.
- Use of African Percussion** within the ensemble work will be an examinable prerequisite.
- Substitution of different African instruments** can take place at intermediate and advanced level.
- There will be a separate **ensemble or band qualification/certificate** which will be assessed using the same grading system as the individual assessment.

PRACTICAL ASSESSMENT

- Each stage will have prescribed skills (in line with the UNISA policies) which need to be achieved in order to move onto the next stage.
- Percentage marks will not be given for each level of each stage RATHER the performance will be graded according to the level awarded.
- In order to move onto the next stage, level 3 must be achieved.

- Technical requirements will include
 - technical fluency (using existing UNISA material as a comparative basis) but including and engaging with African musical techniques.
 - knowledge of keys and key-board harmony(for marimba)
 - cultural knowledge (sounded and not sounded)
 - ensemble ability and inclusivity
 - improvisation skills.
- Assessment can take place in the same format as conventional music exams, by appropriately qualified examiners.

THEORETICAL ASSESSMENT

- Material will need to be developed. This knowledge will be tested as a “choose either or” section which will tag onto an existing UNISA theory tests.

DEVELOPMENT OF MATERIALS

- Pieces, literature on the various instruments, DVDs and/or CDs and workshop materials will need to be developed for both teachers and learners.
- In order to give value to the syllabus some of the pieces that are prescribed must be South African. As there is no NOTATED “African grand tradition” from which to borrow, it will be vital to spend time developing material which pays respect to traditional South African music.

TIME-FRAME

- Presentation of marimba requirements for Beginner, Intermediate and Advanced Stages by April 2012 for marimba syllabus.
- Research, development and arranging of pieces by September 2012.
- Presentation of ensemble/group syllabus by April 2012.
- Research, development and arranging of pieces by September 2012.
- Presentation of outline of “other instrument” assessment guideline by September 2012.
- Other instruments to be discussed.

ROLL OUT

- Marimba exams for Beginner and Intermediate Stages of both individual and ensemble groups to begin in 2013.
- Advanced marimba stages to be phased in by 2014.
- “other instruments” to be phased in by 2014.

COST IMPLICATIONS

MARIMBA (individual and ensemble) DEVELOPMENT PHASE

- 4 hours a week x 8 months (x2)
- *Consultation and development fees?*
- *Arranging of pieces?*

- *Research for “other instruments”*

OTHER SOUTHERN AFRICAN INSTRUMENTS

- Intense research will have to be done in order to develop a working syllabus for these instruments.
- There is currently no “public domain” of musical works to base any syllabi on or any practical material that can be used for examination purposes.
- Collection and field work will have to be undertaken in order to accumulate appropriate materials for each instrument.
- No Southern African traditional instrument should be excluded therefore a syllabus developing programme could be introduced where videos (or other media) of works could be submitted to UNISA for grading purposes. These works could then be notated by UNISA musicians/African music experts and added to the **UNISA African Material Development Programme**.

ADDENDUM #15 – MSU Mbira Assessment Form

MIDLANDS STATE UNIVERSITY

DEPARTMENT OF MUSIC AND MUSICOLOGY

MBMT 103 MBIRA ASSESSMENT FORM

NAME..... REG NO.....

SONGS.....

ITEM	POSS MARK	Mark	COMMENTS
General Knowledge	5		
Preliminary exercises	10		
Song one (<i>Chemutengure</i>)	10		
i. Top notes			
ii. Bottom notes			
iii. Coordination			
iv. Flow			
v. Singing			
Song two (<i>Vamudhara</i>)	10		
i. Top notes			
ii. Bottom notes			
iii. Coordination			
iv. Flow			
v. Singing			
Song three (<i>Vanotambarara</i>)	10		
i. Top notes			
ii. Bottom notes			
iii. Coordination			
iv. Flow			
Song four (<i>Nhemamusasa</i>)	10		
i. Top notes			
ii. Bottom notes			
iii. Coordination			
iv. Flow			
v. Singing			
Song Five (<i>Taireva</i>)	10		
i. Top notes			
ii. Bottom notes			
iii. Coordination			
iv. Flow			
Song Six (<i>Nehondo</i>)	10		
i. Top notes			
ii. Bottom notes			
iii. Coordination			
iv. Flow			
v. Singing			
Own Choice	20		
i. Top notes			
ii. Bottom notes			
iii. Coordination			
iv. Flow			
v. Singing			
Musicianship	5		
Total	100		

General comments

.....

Signature of assessor:..... Date:.....

ADDENDUM #16 – Proposed Grade 12 Indigenous African Music performance assessment rubric

Preliminary qualitative assessment	Maximum mark	Total	Remarks
<i>Oral presentation</i>			
History of instrument and contextualisation	10		
Demonstration of overall key, scale and chord structure	10		
Demonstration and explanation of playing technique/s	10		
Repertoire			
Piece 1*	15		
Piece 2*	15		
Ensemble piece 1*	20		
Own piece (may be ensemble or solo)*	20		
TOTAL	100		

NOTES:

1. The preliminary qualitative assessment will be presented orally by the student in place of traditional Western scales and arpeggios.
2. The repertoire will be examined using the rubric presented on the next page.

* Rubric for solo, ensemble and own piece performance in percentage (worked to final marks presented above).

	SOLO INSTRUMENT	Exceeds competence		Competent		Not yet competent	
		85-100%	75-84%	65-74%	50-64%	36-49%	35%
Technical ability	Notes	Accurate, fluent playing		Mainly accurate and generally fluent playing		Inaccuracies	
	Rhythm and pulse	Secure sense of rhythm and strong sense of pulse		Good sense of rhythm and pulse with occasional inconsistencies		Poor sense of pulse with little continuity and frequent stumbles	
	Interpretation of score	Accurate interpretation and well notated score		Good interpretation and competent score		Inaccuracies and poorly presented score	
Musicality and Stylistic accuracy	Tempo	Excellent choice of tempo showing awareness of the style of the composition		Good tempo choice but some fluctuations. Not necessarily appropriate for style		Cautious tempo choice showing lack of confidence	
	Balance and communication	Refined interpretation showing chordal and melodic significance		A good attempt at indicating melodic and chordal lines		Little awareness of balance	
	Flow and performance practice (movement)	Excellent flow and creativity presented with stylistic awareness		Good attempt and stylistic awareness		Little stylistic awareness and broken flow	
Overall	Difficulty of piece	Very advanced		Average to advanced		Undemanding	
	Presentation	Confident and professional		Fairly confident		Poor sense of performance	
	General musicianship and artistic maturity	Exciting and effective engagement with the audience		Consistent engagement with the audience		Little engagement with the audience	
	TOTAL FOR PIECE						

ADDENDUM #17 – First year Theory of African Music course: UCT.

MUZ1375H Theory of African Music I

Full-year course, 4 lectures per week.

How you can contact me:

Paul Rommelaere
Stables #1
SA College of Music
021 6505087 (office)
paul.rommelaere@uct.ac.za
Office hours: by appointment

What the course is about:

This course introduces you to fundamental concepts related to the study of African music theory. The intent is to investigate African music from a deliberately comparative perspective and with minimal reference to social context. In Theory of African Music courses we describe the common ground with respect to structure, technique, form and performance-style through selected case studies.

It is important to note that the terminological language used in Theory of African Music courses has been chosen to reflect commonalities rather than culture-specific ideas and conceptions. The perspective is therefore to some extent distortive, for we are looking at the big picture and this big picture will eventually have to be qualified through more specific and culture-sensitive explorations. Other courses in your curriculum are designed to make you more aware of insider/outsider dichotomies and to provide more detailed cultural background.

Course Modules:

Four modules will focus on fundamental concepts important to an understanding of African Music and simultaneously expose you to a variety of musical practices, instruments and sound-worlds of Africa:

1. Key concepts in African Music Theory.
2. Hocketing, Interlocking & Polyrhythm.
3. Overtones & Musical Bows.
4. San Influences in African Music.

Detailed Course Outline:

SEMESTER 1**Week 1: MODULE 1 - KEY CONCEPTS IN AFRICAN MUSIC THEORY (1)**

An introduction to some theoretical concepts and an evaluation of their relevance and applicability in the context of African musical studies.

- Melody
- Rhythm
- Timbre
- Dynamics
- Harmony
- Form

Week 2: MODULE 1 - KEY CONCEPTS IN AFRICAN MUSIC THEORY (2)

An overview of musical notations devised for the study of African music. The following musical notations will be reviewed and assessed with reference to their usefulness (or not) in different African musical contexts:

- Block/Tub notation
- Cipher notation
- Multi-linear graphic notation
- Oral notation
- Mnemonic notation
- Orthographic notation
- Choreographic notation
- Staff and Adapted staff notation

Week 3: MODULE 1 - KEY CONCEPTS IN AFRICAN MUSIC THEORY (3)

Fundamental rhythmic concepts:

- Pulse
- Beat
- Cycle
- Form number

Week 4: MODULE 1 - KEY CONCEPTS IN AFRICAN MUSIC THEORY (4)

The rhythmic organisation of musical patterns:

- Organisation by accent
- Organisation by duration
- Organisation by timbre
- Rhythmic patterning viewed in relation to metrical background

Week 5: MODULE 1 - KEY CONCEPTS IN AFRICAN MUSIC THEORY (5)

The constituent features of African rhythmic patterns:

- Unitary
- Uniform
- Multiform
- Metric
- Contra-metric
- Regular
- Irregular
- Symmetric
- Asymmetric

Week 6: REVIEW

Consolidation and revision of Module 1

Week 7: MODULE 2 – HOCKETING, INTERLOCKING & POLYRHYTHM (1)

An introduction to hocketing techniques in single reed-pipe ensembles of Southern Africa, with special reference to scale-structure and rhythmic/melodic patterning:

- -Tswana Reedpipe Dance
- -Sotho Reedpipe Dance
- -Pedi Reedpipe Dance
- -Venda Reedpipe Dance

Week 8: MODULE 2 – HOCKETING, INTERLOCKING & POLYRHYTHM (2)

An introduction to strict single/double interlocking and the concept of Inherent patterns:

- *Amadinda* log xylophone music
- *Akadinda* log xylophone music

Week 9: MODULE 2 – HOCKETING, INTERLOCKING & POLYRHYTHM (3)

Learning to extract and notate an inherent pattern in adapted staff notation:

- Translating cipher notation into staff notation
- Notating the inherent pattern

Week 10: MODULE 2 – HOCKETING, INTERLOCKING & POLYRHYTHM (4)

A study in multi-layered interlocking:

- -*Nyanga* Panpipe Dance

Week 11: MODULE 2 – HOCKETING, INTERLOCKING & POLYRHYTHM (5)
--

An introduction to partial interlocking and interweaving:

- | |
|---|
| <ul style="list-style-type: none"> • <i>Mongolongondo</i> log xylophone music • <i>Mangwilo</i> log xylophone music |
|---|

Week 12 – REVIEW

Consolidation and revision of Modules 1 & 2

SEMESTER 2

Week 13: MODULE 3 – OVERTONES & MUSICAL BOWS (1)
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Overtones in Theory

- | |
|---|
| <ul style="list-style-type: none"> • Acoustical facts of the musical ear • The relationship between overtones & their fundamentals • Transposing the overtone series |
|---|

Overtones in Practice

- | |
|---|
| <ul style="list-style-type: none"> • A demonstration on various Musical Bows |
|---|

Week 14: MODULE 3 – OVERTONES & MUSICAL BOWS (2)
--

Musical Bows of Southern Africa

- | |
|---|
| <ul style="list-style-type: none"> • An introduction and overview • Video Performances • Visit to the Kirby Collection |
|---|

Week 15 & 16: MODULE 3 – OVERTONES & MUSICAL BOWS (3)

- | |
|--|
| 1. Introduction to the !Kung tonal-harmonic world. |
| 2. Transcription and analysis of !Kung Bow Songs with: <ul style="list-style-type: none"> • 'Major 3rd tuning' • 'Minor 3rd tuning' • 'Major 2nd tuning' |

Week 17: MODULE 4 – SAN INFLUENCES IN AFRICAN MUSIC (1)

- | |
|--|
| 1. Introduction to Kubik's 'merger model' theory. |
| 2. The concept of 'merger model' as it relates to the music of Bantu-speaking peoples of Southern Africa |

Week 18 & 19: MODULE 4 – SAN INFLUENCES IN AFRICAN MUSIC (2)
1. Transcription and analysis of selected examples of music for various Venda, Xhosa, Zulu & Sotho monochords.
Week 20 & 21: MODULE 4 – SAN INFLUENCES IN AFRICAN MUSIC (3)
1. Further explorations of the 'merger model' : <ul style="list-style-type: none"> • The pentatonic –Lwasi <i>!Gauka</i> pluriarc • The hexatonic –Lozi <i>Salimba</i> xylophone
Week 22 & 23: MODULE 4 – SAN INFLUENCES IN AFRICAN MUSIC (4)
1. The tuning and layout of the –Lala <i>kankobele</i> lamellophone
2. Evidence for the 'merger model' theory in –Shona vocal music.
Week 24 & 25: MODULE 4 – SAN INFLUENCES IN AFRICAN MUSIC (5)
1. An analysis of scale, melodic, harmonic and rhythmic patterns of music for the –Shona <i>Mbira dza Vadzimu</i> .
2. Transcription and analysis of selected examples of music for various Venda, Xhosa, Zulu & Sotho monochords.
Week 26: REVIEW
Consolidation and revision of Modules 3 & 4

DP requirements

80% attendance at lectures and the completion of all assignments projects and tests.

Assessment

Tests and assignments 50%; 2-hour written examination in October/November 50%.

Prescribed texts

The basic prescribed text for the course is a set of course notes handed out in class.

Recommended Readings (sic)

Arom, Simha, 1991. *African polyphony and polyrhythm : musical structure and methodology* .Cambridge: Cambridge University Press ; Paris : Editions de la maison des sciences de l'homme,

Kubik, Gerhard 1994/2010. *Theory of African music, Volume 1*. Wilhelmshaven : F. Noetzel.

Suggested Further Readings

Dargie, David. 2001. *Magical musical bows: an article handbook with accompanying CD, to introduce the sounds of the wonderful musical bows of Southern Africa*. Fort Hare: Dave Dargie.

Sarno, Louis. 1995. *Bayaka: the extraordinary music of the Babenzele pygmies and sounds of their forest home*. New York: Ellipsis Arts. Includes CD.

Internet resources

African Music Archive

Online journal with articles, poetry, news (especially about African music in Europe), and reviews. archives, its holdings, and up-to-date links. Articles in English and German.

<http://www.uni-hildesheim.de/ntama/> accessed 25 January 2013.

The Garland Encyclopedia of World Music Online [Volume 1: Africa]

Access from Music Online through UCT Libraries. Hard copy in Music Library.

Grove Online

Access via the UCT WH Bell Music Library site. Select from the menu, Electronic Resources.

International Library of African Music

Rhodes University, Grahamstown, South Africa

Website of this important South African centre for performance, training, research, and information. You can order instruments and publications. Links to other African sites.

<http://ilam.ru.ac.za/>

ADDENDUM #18 – BMM Hons degree outline, MSU, Zimbabwe

BACHELOR OF SCIENCE HONOURS DEGREE IN MUSIC AND MUSICOLOGY DEGREE PROGRAMME STRUCTURE			
YEAR	LEVEL	MODULE	
1	1.1	BMM114	Musical Sound
		BMM115	Mbira And Voice
		BMM118	Ethnomusicology
		BMM121	History Of Western Music 1
		BMM122	Theory Of Music 1
		CS101	Communication Skills
		HCS115	Introduction To Information Technology
	1.2	BMM113	Musicology
		BMM119	African Ethnography
		BMM120	Recorder And Mbira
		BMM123	History Of Western Music 2
		BMM124	Theory Of Music 2
2	2.1	BMM201	Zimbabwean Traditional Genres, Styles And Dances
		BMM202	Organology
		BMM203	Popular Music
		BMM204	Keyboard And Guitar
		GS201	Gender Studies
		ENT205	Entrepreneurship
	2.2	BMM205	Transcription And Analysis
		BMM206	Music And Other Media
		BMM207	Research Methods In Music
		BMM208	Fundamentals Performance Practice Specialization
			ONE SHOPPED MODULE
3	3	BMM301	Work Related Learning Report
		BMM302	Academic Supervisor's Report
		BMM303	Employer's Assessment Report
	4.1	BMM402	World Music Cultures
		BMM403	Compositional Techniques
		BMM404	Intermediate Performance Practice
		BMM405	Music Technology (OPTIONAL)
		BMM406	Instrument Construction (OPTIONAL)
		BMM412	History Of Jazz
	4.2	BMM407	Music Critique, Law And Ethics ✓
		BMM408	Dissertation
		BMM409	Advanced Performance Practice Specialization
		BMM410	Music Management And Marketing (optional)
		BMM411	Music Methods (optional) ✓
			ONE SHOPPED MODULE