Emerging solutions for musical arts education in Africa

Edited by Anri Herbst

Cape Town • African Minds

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Selected articles prepared in advance for the 2003 PASMAE conference and commissioned research-based chapters on the collective voice of conference participants

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Contents

Foreword

> A person who is carrying an elephant on his or her head should not be searching the ground for a cricket.

Since I heard this African proverb a week ago, I knew instinctively that it is relevant to this book. The equivalent of this proverb is phrased more harshly in Matthew 7:4 (*Living Bible*): 'Should you say, "Friend, let me help you get that speck out of your eye," when you can't even see because of the board in your own?'

In our search for solutions to musical arts education problems unique to the African context, there is no time to beat around the bush. Post-colonial Africa cannot afford to sit back, waiting for the West to provide solutions; neither is it healthy to keep on blaming others for the continent's situation which is, to a large extent, to be laid at the door of colonial governments. However, proverbs tend to work in both directions: while people from Africa should seek creative problems to restore the continent's cultural riches within the context of the global world, the Western world should also engage in acts of self-analysis, allowing the African voice to be heard the way that it is; not in fancy Oxford English or Princeton phraseology. It is a voice which tends to 'repeat', although not exactly, ideas in true oral fashion to gain advanced energy and direction; a voice which bears marks of colonialism and a voice of peoples undergoing transformation as an important part of self-analysis, singing songs in acculturated verses validated by indigenous refrains.

James Flolu from Ghana succinctly summarised this situation during one of the sessions at the Pasmae Conference in Kisumu, Kenya; he called for a mature African identity, be it from singularist or pluralist perspectives, that will reflect responsible interaction and respect for other cultures:

> 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".

Emerging solutions for musical arts education in Africa is the outcome of the conference of the Pan African Society for Musical Arts Education held in Kisumu, Kenya, 5-11 July 2003. This publication is unique in that, apart from presenting individual voices of participants, an entire section is devoted to the 'collective' conference voice based on principles of Grounded Theory. This emergent collective voice is portrayed in Part A, which consists of chapters written by focus

group leaders Michael Nixon, Meki Nzewi and Micheál O Suilleabhain, and myself. Since the conference, we have experienced the unfortunate loss of a dear colleague and friend, Robert Kwami, who chaired the technology session at the conference and who passed away before this publication came about. May his soul rest in peace.

Apart from detailed notes by the focus group leaders, arrangements were also made for audio-visual recordings, which resulted in a 106-page electronically typed transcript. These documents informed the relevant chapters in which the discourses are presented. Although frequency of occurrence plays an important role when generalisations are made, none of the participants' opinions were dismissed as peripheral and an attempt has been made to present a holistic picture of the musical arts in African countries represented at the conference.

Forty-four articles and essays were prepared prior to the conference and underwent a strict impartial peer-reviewing process involving four peer reviewers per contribution. Twenty-six of these articles were recommended for publication and, after being edited, appear in Part B. Because many of the individual contributions belong to more than one of the focus areas, it was decided to print them in alphabetical order and not grouped according to the focus areas.

Caroline van Niekerk administered the peer-reviewing process and started preliminary editing of some of the articles, an effort for which Pasmae's executive is grateful. Christopher Klopper handled all Transfer of Copyright administration and assisted me by typing in the bibliography of a contribution in which the relevant information was omitted from the electronic copy. He also made me laugh at times when all I wanted to do was to bang the computer! I would also like to mention Jasper Saayman's dedication to this project; his administrative assistance was invaluable and he managed a smile even after his computer was flooded and he, as a consequence, had to redo large chunks of work for this publication. Adrian More set all music examples and gracefully moved notes according to my instructions: 'slightly to the left, a bit up … yes, that is it!'

The task of communicating between African countries is not one for sissies, and definitely not one which the uninitiated should tackle bare-handed or bare-foot. One of the very real problems related to a poorly established communication infrastructure between scholars from countries, cities, towns and villages on the African continent, even at the dawn of the 21st century, is that, despite the editor filling cyberspace with zillions of email messages, some articles still lack precise referencing. Not only should governments attempt to empower scholars to network across Africa, but scholars on the continent also need to work with greater care when providing the results of their extremely valuable fieldwork.

Despite the diversity of opinions, both parts of the book reveal a strong awakening to the value of indigenous knowledge systems. As Meki Nzewi pointed out in his Presidential Address (see <www.pasmae.org> for the full version of his address):

We must bear in mind that the musical arts in Africa, long before the modern systems, was the indefatigable organ that marshalled African indigenous health, political, social, religious and recreational services with the integrity and credits appertaining to its sincere practitioners.

If musical arts education in African will truly derive from Africa's rich knowledge base, we must engage in research at home levels. We must re-institute African concepts, meanings, theories and values of the musical arts education and practice.

Nzewi's view was suitably echoed in Kezia Nakirya's statement: 'Not all research costs a lot of money, some costs nothing. It costs me nothing to ask my grandmother about the musical instruments of her day. So my point is: we are all teachers who have a passion for music, so let's change our attitudes and get to work!'

It is appropriate to end this foreword with the following words of wisdom sent to Meki Nzewi by Mogomme Masoga on the eve of the Kenya conference, words with which he launched the conference, and words which I now use to launch this book:

The history of medicine

2000 BC	Here, eat this root.
1000 BC	That root is heathen.
	Here, say this prayer.
1850 AD	That prayer is superstition.
	Here, drink this potion.
1940AD	That potion is snake oil.
	Here, swallow this pill.
1985 AD	That pill is ineffective.
	Here, take this antibiotic.
2000 AD	That antibiotic doesn't work anymore.
	Here, eat this root!

Forum Microbiologicum, Summer, 2000

Anri Herbst
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Keynote address

Establishing dialogue: thoughts on music education in Africa[1]

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Finding ourselves: context

I must confess that I was rather hesitant about accepting the invitation to deliver the keynote address at such a conference as this. My hesitation was partly due to my naivety when it comes to the theories and methodologies of music research and science. However, I am not completely new to musical experiences and practices. I was born and bred in families and clans with a rich musical background. One of the instances that I can recall was when I was introduced to the basic esoteric knowledge and skills of handling oracular tablets. Songs and dances characterised the entire process of digging for and gathering of herbs as well as administering medicines. Novices in training for healing and divining had to use music, i.e. clapping of hands, drumming and dancing to induce ancestral trances on a daily basis. Songs such as *Khalel'nkanu, khalel'nkanu, nkanu y'baba b'yi buzi nkanu* (I am crying for the healing horn, let my ancestral spirits bring the healing horn to me) were repeatedly sung by the novices led by their seniors in the sangoma lodges (*izindomba*). With drums beating in the background, novices danced and evoked their spirits to become active. Then I was informed by one research participant, Koko, that '*Magwetja nkwe ya thaba badimo ba retwa e bile ba lebogwa ka mekgolokwane*' (ancestors are praised and thanked by means of ululations which are characterised by songs and dances). In most cases those around the possessed novice or trainee are expected to respond by clapping hands and beating a drum rhythmically. Usually the spirit in possession begins singing her or his favoured song and is then joined by those who sit around.

In one of the spirit possession activities (trance related) I observed the following: the novice was sitting on the floor when she began to shiver and was agitated and had uncontrollable hiccups. She moved her feet uncontrollably. Immediately those sitting around her spoke patiently: *Botse botse, le seke la tla ka bogale, tlang ka lethabo, e kaba mokgekolo goba mokgalabje, re a le amogela* (Wonderful, wonderful, do not come with trouble, come with good tidings, we welcome you). The *ithwasana* (novice) then moved out of the ancestral room towards the hut of the trainer (*gobela*). She was going to *hlehla* (to greet accordingly). She then sang the preferred ancestral song: *Awee… shai… mankarankara* and thereafter greeted the trainer.

I am also reminded of my exclusive interview with diviner-healer Gogo Nkosi[3] from Majaneng in the North West province of South Africa. She used music to decipher the *ditaola* (divining bones).[4] On one specific occasion the client-in-consultation (*molwetsi*) was accompanied by clapping of hands as he breathed into the bag full of *ditaola* and threw them on the floor. When the divining bones (*ditaola*) lay scattered on the floor, having been thrown by *molwetsi*, Gogo Nkosi began her musical divinatory performance (go *laola*):

Gogo:	*A re yeng le ditaola*[5]	Let us go along with the bones
Audience:	*Siyavuma* (clapping hands while shouting in agreement with the oracle)[6]	We agree/confirm or we are with you

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[3]   She has a strong background in Sepedi divination and healing practices, but her divination technique has a Nguni approach. She uses hand-clapping pulses to accompany her divination process. The audience interject by shouting (affirmatively) *siyavuma* (meaning 'we agree with the divining bones') to indicate their active participation in this process.

[4]   *Ditaola*, from Sepedi, is derived from the verb root *laola*, which translates as to 'divine', or put scientifically, to seek or establish meaning. As Peek (1991:2) rightly asserts,

   A divination is often the primary institutional means of articulating the epistemology of people … [it] is central to the expression and enactment of his or her cultural truths as they are reviewed in the context of contemporary realities.

In this case, the use of *ditaola* and going through the *laola* process in themselves offer and guide the enquirer into the entire context of esoteric knowledge, symbolic power and performative beauty.

[5]   An interesting formula – it functions as both the opening phrase and it also paces the divination process. The diviner-healer uses this formula to call for the attention of the audience present and at the same time authorises the divining bones to function. It means 'let us begin and go along with the divination process'. The audience is supposed to respond affirmatively: *siyavuma* ('we agree'). In this case it is important for both the diviner-healer and the audience present to find a common space of agreement, which affirms the divination process and shows the intercultural nature of African divination and healing. *Siyavuma* is in this case expressed in a Sepedi context, while one may note its Nguni derivation. Divination in an African context is both dynamic and intercultural, and it further employs a variety of devices and patterns. Some of these devices and patterns are borrowed from other African cultural orientations.

Gogo:	*Ka mokgwa o dibolelago ka gona*[7]	According to your bones
Audience:	*Siyavuma*	
Gogo:	*Ge ke eya ke tsamaya le taola tsa gago*	As I go along with your bones
Audience:	*Siyavuma*	We are with you
Gogo:	*Eeh ditaola tsa gago di wele makgolela papa waka*	This is a critical bone-fall [falling of the bones]
Audience	*Siyavuma*	We are with you
Gogo:	*Ge eya ke bolela le taola tsa gago*	As I go along with your bones
Audience:	*Siyavuma*	We are with you
Gogo:	*Molomo ka basemanyana*	Gossip by boys
	Siyavuma	We are with you

Lastly, I can also share one of the appealing and rhythmic wedding songs sung in my village:

Dikuku di monate	Wedding cakes are tasty
Lenyalo le boima	But marriage is a tough zone
Rena re a tsamaya o tla sala o di bona makoti	We leave you and you shall see how to finish – (The term 'you' refers to both the bride and groom).

However, what becomes a challenge is to begin to engage seriously in dialogue within the science and practice of Music in Education, viewed from an African context or perspective. This is what has given me a hard time. I couldn't help being reminded of the story of the two Italian women shouting at each other across the street from the upper storeys of their houses. A watching bystander cynically observes to his companion: 'They will never agree. They are arguing from different premises!' Disagreement is, of course, endemic to intellectual debate. But it seems that a conference-cum-workshop on 'Solutions for music education in Africa' is more likely than others to produce what one would no doubt term 'The mother of all controversy'. There are two main reasons for this. One is the longstanding conflict between 'Music' and 'Ethnomusicology' or rather 'Para-musicology'. The other is a child of the twentieth century: the dichotomy which has been created between what has come to be called Eurocentrism and

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6   Clapping of hands in a rhythmical way introduces a musical form and content. The diviner-healer provides most of the lyrical basis while the audience supports the entire musical structure. It becomes important for the process not to suffer from boredom but instead offers both meaning and entertainment for the diviner-healer and the audience. As Finnegan (1970:2) argues, 'Oral literature is by definition dependent on a performer who formulates it in words on a specific occasion – there is no other way in which it can be realized as literary product'.

7   The diviner-healer is able to exhort her audience to go along in the divination process. In this case she builds on the formulary pattern and emphasises the fact that the divining bones have the capacity to speak the truth. The divining bones are said to be powerful as they reveal the mysteries of life, for life, against life, and on life. Life's binary oppositions are detected and analysed through the process of divining bones. The diviner-healer uses the expression *ka mokgwa wo di bolelago ka gona*. It seeks to keep both the speaker and audience on track.

Afrocentrism. In both these dichotomies differing premises lie at the basis of the dispute. This presentation is informed by African indigenous knowledge studies. It aims to share some thoughts and views on Music Education in Africa, hence addressing the conference's theme: solutions for music education in Africa.

The right time for the periphery to occupy its own space: the real challenge

Ntuli (2002:53) strongly 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.

Vilakazi (2001:14), addressing the International Conference on Indigenous Knowledge Systems at the University of Venda in 2001, argues further that:

> The correct history of African people shall be written by people who, through knowledge of African culture and languages, can use both oral sources and written sources. This means that such scholars shall need to be in close, broadly embracing contact and communication with ordinary, un-certificated African men and women in urban and rural areas. Serious methodological issues arise. This should be the great fruitful encounter between African culture and civilization, stored in oral traditions, on the one hand, and evidence stored in written documents and archaeological finds, on the other hand. Many questions arise here: the identification of sources, the reliability of sources, the critique of sources, oral tradition as a critique, corrective, supplement, or confirmation, of written and archaeological evidence; written and archaeological evidence as a critique, corrective, supplement, or confirmation of oral tradition.

The above lamentation, although harsh and over-stretched, benchmarks challenges faced by critics of 'things not African' in the context of the existing programmes and inputs. Music and education are not immune to these challenges. It is not the intention of this presentation to pursue the history behind such a challenge, but merely to acknowledge the fact that every discipline finds itself challenged to rethink its African relevance (meaning the contextualisation process of our disciplines in the face of such challenges). It does not amaze one to notice the contestation that exists between scholars in favour of indigenous knowledge systems as opposed to those who stand their ground in support of endogenous knowledge systems (Crossman & Devisch 2002). The former relegate endogenous knowledge systems to being inborn generic systems born out of a need for survival, while indigenous knowledge is said to be local. Further, one can mention the debates that are taking place in the fields of Musicology and Ethnomusicology. All this contestation points to one conclusion: knowledge is a contested terrain, as Crossman and Devisch (2002:96) report. They based their own investigations on the calls made by Ali Mazrui, Joseph Ki-Zerbo, Paulin

Houtondji and Jean-Marc Ela for the adaptation of education to the African context with the objective of looking for new schools of thought reflecting this aim on the continent. Crossman & Devisch (2002:97) found that,

> apart from the efforts of a few individuals scattered here and there in universities, Africanisation, or endogenisation, was instead generally a moot issue for most academics and university administrations, at least in the human sciences.

The problem of education

Addressing the issue of 'Africanised' education is always met with criticism. Byamungu (2002:15) asks the following key questions:

> When you are an African child and you go to school, what do you learn after the initial alphabet? When you have known to read and write, which books are you given to read? What is the final aim of the fascinating stories you are made to summarize for the exam? Put differently, what is the aim of the initial project of education? Is there any correlation between what is learnt at school and what life demands? As it were, is the thematic choice, thrust and goal of the African academy relevant to the conditions of the Africans?

Byamungu (2002:16) concludes that the overall answer to the above questions is a big NO. Obviously the challenge is one for education and it becomes even greater when one juxtaposes Education and Music issues. Undeniably, this challenges Music Education researchers and teachers to revisit the issue and reorganise themselves. It requires a change in patterns of thought and actions. As Byamungu (2002:17) notes:

> If the dictionary tells us that the word 'home' means both 'a place of origin' and 'a goal, a destination' then the African Music Academy needs to find a home.

This serious challenge reminds one of the past exchanges of academic views at the University of Cape Town over the debate on the Teaching Africa curriculum. Mamdani in his presentation at a seminar at the Gallery, Centre for African Studies, University of Cape Town, contested the African Studies programme curriculum as follows:

> I have carefully studied the substitute syllabus and find it seriously wanting on intellectual grounds: I intend to spell these out in detail in a more suitable context. I should like to underline two facts before this Faculty. One, the syllabus reproduces the notion that Africa lies between the Sahara and Limpopo. The idea that Africa is spatially synonymous with equatorial Africa, and socially with Bantu Africa, is an idea produced and spread in the context of colonialism and apartheid. It is a poisonous introduction for students entering a post-apartheid university. (Mamdani 1999:45)

What seems to be the bone of contention in Mamdani's proposal is the right content and relevance of what universities and schools teach about Africa in Africa. The absence of a comprehensive African relevance in the curriculum

which is taught in Africa for African students as recipients of such content not only insults but poisons African scientists and leaders of tomorrow.

The first key challenge is 'relevance'. Several questions under-gird this serious concern. Does the present Music education curriculum reflect the needs of African communities? Does the curriculum help to unleash the inherent potential of the people to think and solve their problems? Does it help the pupil to develop his/her observational and analytical capacities? There is need for this forum to find a correlation between what is learnt at school and its ability to transform society into a better place. Otherwise the time spent at school will be wasted. As Kyeyune (2002:46) argues,

> there needs to be a review of the curricula of our schools and colleges to ascertain their relevance and the gaps that must be filled for the institutions to answer the call for suiting education to current times and needs.

African Music Education debates should be accountable to African communities in terms of their *locus operandi* and not to the ivory towers that consider themselves centres of excellence while they remain irrelevant to the African context-content relationship. Therefore participants of this PASMAE conference are challenged to begin to grapple with the concept of the local critical mind in order to make its contribution to African societies a social obligation and thereby translating it into social intellectuality, monitored, interpreted, challenged, engaged, and located with the people. This route of practising intellectuality can be characterised by an open, present, honest critique for, with and in community – it is all about people's lives and their quality of life. The following paragraphs unpack some of the terms that characterise the route of practising intellectuality.

Firstly, 'openness': this is a diverse concept and addresses and impacts on countless issues. In the process of being open, issues raised could underline the problems that are present in the lives of the common people; problems that are absent in public institutions. Instead of capitalising on institutional systems from which only a few can benefit, the debate is open to the populace.

Secondly, 'presence': this is about life and opens up the reality of face-to-face presence and contact. Engaged voices present one with a mirror of life and presence. In this discourse, there is no place for a multiplicity of absences, or empty promises and elusiveness. The discourse offers one an opportunity to be immersed in the intellectual conversation of presence and contact: real presence and real contact and not the dubious absences of music intellectuals and teachers out of touch with African social and cultural realities.

Thirdly, 'honest critique': this is intended to replace of the absence of constructive critical music scholarship and practice. Music intellectuals' and teachers' critical awareness (in Africa) and the fostering of critical dialogue are fundamental (in the radical sense of creating a foundation) for reconstruction. This critique must be diverse, especially as it must allow for African music intellectuals

and teachers to be criticised (or even 'monitored') by their communities. Such engagement will lead to the music intellectuals and teachers becoming more relevant and communities learning from scholarly endeavours.

Lastly, in essence, it is all about 'communal life and cooperativeness'. African Music education should connect the disconnected, and open up stifled channels of communication. It should deconstruct existing boundaries, and re-order these channels and boundaries, linking and connecting them for the purposes of advancing the dignity and integrity of the local people. African Music education should be about life, for the continuous improvement of the quality of life, relevant in the midst of life, and continuously engage with issues of life.

The question of language

The second key challenge is 'language'. It is accepted that Africa is divided into Anglophone, Lusophone and Francophone territories (Prah 2002:103; Ntuli 2002:53). Prah explains the problem better by stating that:

> British, French and Portuguese approaches to colonial education in Africa in general, and the use of language in education in particular, differed. The British, in principle, wanted to create African cadres who would serve as interlocutors between colonial administration and mass society, but who were sufficiently educationally anglicized, and who would be able to play complementary roles in the establishment of the pax Britannica in Africa. They made greater use of the indigenous languages than the French, who preferred to make Frenchmen out of Africans and therefore applied a policy of, more or less, zero tolerance to African languages in education.

The subject of language has generated passionate responses from African writers such as Ngungi wa Thiong'o, Ama Ata Aidoo, Chinua Achebe, Gabriel Okara, Es'kia Mphahlele, and Wole Soyinka, among others. The issue has been one of the most contested challenges in postcolonial discourse. As Owomoyela (1996:3) asks:

> What is the connection between language and cultural identity? What danger does the continued ascendancy of European languages pose for the vitality of African languages?

More (1999:343) sharply observes that, in most cases, Europe

> [...] has infiltrated Africa's secret corners: homes, meetings, social gatherings, literature, family and interpersonal relations. Europe becomes the mediator in the lives of Africans [...] whether domesticated or not – as a medium of communication.

There is a need for Music Education researchers and teachers to take seriously the question of language in their work if they wish to make a contribution to the 'conscious reaffirmation of the dignity of African languages and also a liberation or decolonization of the African mind' (Masoga 2002:313), thus acknowledging the fact that 'There are words and concepts that elude translation' (Ntuli 2002:54).

The challenge goes as far as making sure that music education debates and research should engage, theorise, analyse, systematise, develop, support, market and innovate by making use of indigenous languages. This is well articulated in Prah's (2002:116) conclusion and contention:

> I have over the years been arguing that indeed the missing link in efforts at African development is the question of language. Without the use of African languages, Africa is not going to be able to develop and would be for long condemned to stagnation, inferiority and lack of cultural self-confidence.

Indigenous knowledge and music education

Indigenous knowledge challenges are another key area. How indigenous is African Music teaching and research? Should one simply equate ethno-musicological lamentations to indigenous knowledge concerns? Further, has any relevant and 'non-offensive' terminology been formulated to capture the issues of African indigenous knowledge? These questions probe the status of African Music Education and research in the continent. In this regard there is a need for Music Educationists to understand the past systems located in different regions of Africa. The challenge is to look critically at these systems and see how they had transformed into different forms and how they could be used for addressing the current African problems and challenges, or how they could be criticised because they have failed to support African inspirations in the face of colonial and neo-colonial hegemonies (Masoga 2002:309). This requires the stimulation of critically-based research initiatives that are carried out with the participation of the communities in which they originate and are held. This would certainly make African music education initiative(s) dynamic, based on accumulated traditional-indigenous-cultural knowledge practices, holistic and situated within a cultural context (Masoga 2002:314).

African music education research cannot avoid the pressure of local realities. The danger of 'freezing out' local realities for long may result in the following: a) the compromising of the reclamation of African dignity and pride; b) the losing of valuable knowledge(s) which is vital to the quality of African life and culture, now and in the future; and, c) even worse, creating a threat to the activities of community development and the alleviation of poverty. If this happens – which to a large extent is still the case in South African higher education – academia's lack of presence will have to bear the consequences of a rebellious polity, idealistically speaking (Masoga 2002:314).

'Music science and knowledge': engaging with other scientific disciplines

The development of Music science in relation to other fields of science is another challenge. Having looked at the Master's degree programme curriculum at one of

the South African universities, I was shocked to notice that research methodology and theoretical framework issues were introduced late in the course. One of the music department's staff explained the reason behind the gap as being the exclusion of Music scientists from the arena of science debates. If this is the case, then one is forced to question the scientific basis of Music science, also known as Musicology. Obtaining knowledge about music is not queried, but the challenge is for music research and science to open up and engage other scientific disciplines in order to move into the realm of science. Science has to be challenged and tested dynamically and routinely to test its worth.

Composition of a short musical rendition has to find space in the existing contexts of scientific challenges. One is able to paint, for example, a picture of an HIV/AIDS context through challenging the type of musical analysis, musical interpretations, musical conceptual formulations, musical compositions, musical curriculum formulations and teaching devices music researchers and educationists come up with.

Visvanathan (2002:39–40) challenges us to accept the notion that science should ideally always become a pilgrimage – a journey… 'Pilgrimages usually begin in wonder, submission and faith, but modern science is the first journey that began in doubt'. What Visvanathan describes as the move towards an ideal science is a movement from the glossary of restraint to a language of celebration (2002:43). As he clearly states (2002:47):

> If science eventually is to be a spiritual exercise, it needs to be playful. A pilgrimage always needs the carnival and its communities … One needs laughter, the playful inversions of the clown, the surrealism of Dali to enter science, because at present it is too pompous and too burdensome: it is over-serious. Only laughter can break the brittle authoritarian view of science, dissolve the methodological pomposities … the tragedy of science is that it has lost its sense of play … possibly because science sees nature as dead, science too becomes deadening, incapable of infusing life-giving metaphors into itself … I think it is time science goes public, like the old lectures that Faraday or Raman gave. Then science will begin again in wonder and not in doubt.

In conclusion, this presentation has not succeeded in offering solutions to the problems that music researchers and teachers encounter in music education, but has rather contributed towards further conversation in this debate. Key to the presentation is relevance in terms of content, method and theory and being open to challenges posed by African local communities.

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Musical arts education in Africa: a philosophical discourse[1]

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Introduction

> Teaching music in classrooms is a superficial way of handling a field as complex and lively as the musical arts. Structuring the musical arts as part of a school curriculum ultimately kills the arts' relevance to society and fails to do justice to its [the musical arts] intrinsic aesthetic qualities.

With these words I ruffled the feathers of the Pasmae community in an email sent to all potential Pasmae conference delegates prior to the conference held in Kisumu, Kenya; words that solicited replies that varied from a passing remark of a colleague 'Whoever wrote that has no clue about music'! to 'What a nut to crack! Juicy bits, i.e., controversial concepts *en vogue* to chew' in an email correspondence. A third person, whose abstract had already been accepted, made enquiries about the dates and place where the conference was about to take place(!): 'So I don't know when and where this conference will take place. I am interested to do something in the second statement', and offered to present demonstration-lectures on two African instrument. Issues such as musically 'illiterate' general class teachers have been brought up and opinions such as the following were voiced: 'Although this statement is very accurate, I would rather see some attempt at music education taking place as opposed to none.'

The proposed email statement prompted the asking of core questions such as those formulated by another respondent: 'Who teaches *music in the classrooms*? What constitutes *music in classrooms*? Is there a difference between 'music' and 'musical arts'? What kind of music is *relevant to society*? Why should its inclusion in a curriculum "kill" its relevance to society? Are the *intrinsic aesthetic qualities* of music the same for all cultures?'

Interestingly enough, the last person quoted said to me more than once that 'philosophy is not my kind of cup of tea'.

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[1]   The names of individuals who made comments are presented as accurately as possible. However, in a few cases where people's names did not appear on the conference registration list and where delegates did not reveal their identity clearly during the conference proceedings, reference is made to the 'speaker'.

The pre-conference email correspondence confirmed my belief that many people are frightened off the mere mention of the word 'philosophy'. It is seen as something that clever 'dudes' do in smelly pubs with lots of red wine in and around them – let alone referring to the standard body of philosophers from both African and Western scholarly worlds. And yet, omitting the word 'philosophy' from the statement that was sent out spurred on lively conversations which by no means lacked insight or passion.

In the opening of the philosophy focus area session on Monday 7 July 2003 at the Sunset Hotel in Kisumu, Kenya, I felt therefore compelled to ensure conference delegates that 'philosophy' is nothing to be scared of and that every person has a belief system, a personal philosophy that informs their decisions taken in their daily lives. In an attempt to tackle and nail down the philosophy 'rascal', I suggested that, collectively, in the spirit of *ubuntu* we can unpack the different components of a musical arts philosophy that holds the promise of being uniquely African. Our collective journey is similar to the old African tale of blind men searching to know an elephant. One felt the side of the elephant and said it was a wall. Another touched the tusk and said it was like a stick. Another got hold of the leg which he likened to a pillar. And the fourth, exploring the elephant's ear, said it was just like a blanket. They were all right, but missed the full picture of the elephant.

Mogomme Masoga, in his keynote address, emphasised the need to start the journey towards finding an African voice at this conference. Kathy Primos quoted Paul Tiyambe Zeleza (1997) in attempt to urge scholars to tackle music education problems uniquely related to Africa:

> While they may derive conceptual and methodological inspiration from ethnophilosophy and western philosophy, to be meaningful their texts and discourses have to critically engage Africa's contemporary conditions and challenges, an intellectual task that neither ethnophilosophy nor western philosophy is equipped to undertake (p. 506). (Zeleza by Primos in Hargreaves *et al.*, 2001:12)

This task of engaging contemporary challenges and indigenous knowledge systems in a solution acceptable for both perspectives is so overwhelming and daunting that many authors on the African continent are forever writing 'towards' finding philosophical solutions.[2]

Having painted the backcloth for the session's proceedings, the section that follow will deal with problems voiced by the participants and emergent solutions discussed. Participants were asked to present, whenever appropriate, one or two core ideas that reflect their own philosophy and possible solutions, contributing

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2   According to Hargreaves and North (2001:221) the determination of philosophical solutions is not a uniquely African problem, but one that is experienced in other cultures of the world such as India and China. The authors observed 'tension between the preservation of traditional national music and the rise and ubiquity of western (largely Anglo-American) pop music'.

from their individually prepared submissions that appear in the second part of this book. Having said this, it should be noted that two two-hour sessions merely acted as the ignition key to start a journey; a journey which will certainly reach rocky areas and swamps, but holds the promise of leading to greener pastures of musical arts education in post-colonial Africa.

Presenting the discourse[3]

James Isabirya (Uganda) opened the discussion by performing on the Ugandan one-string spiked 'tube-fiddle' with arc bow, which is stopped with the four fingers of the left hand in a pentatonic scale. His second performance was on the *endere* 4-hole flute, which is end-blown in a pentatonic scale. Without mincing his words, he asked a question pertinent to the cultivation of indigenous instruments and performance practices:

> How can we enthuse the learners to getting acquainted them [with indigenous performance practices]? Because, sometimes, it [the playing of indigenous instruments] is very boring for them [the learners].'[4]

Represented in what may seem like a very straightforward question is an assumption that teachers should teach indigenous African music in schools, and not only that, do it in a way that will excite learners. Benon Kigozi (Uganda) stated clearly that 'learners are not very enthusiastic about traditional African music the way that it is done at the moment. What interests learners are multi- and interculturalism. Tiago Langa (Mozambique) counter-acted with a statement that he does not believe that children do not like 'their own music' [referring to indigenous music practices of their country].

As a result of colonialism (a problem highlighted by delegates such as Kaskon Mindotti, Kenya) traditional instruments and dances are side-lined. Learners grow up in a globally oriented socio-cultural environment and have lost interest in the playing of indigenous instruments. This was a trend which Johanella Tafuri also found amongst Italian learners.

'People improvise and it becomes part of life'. Elaborating on this statement, Charles Nyakiti Orawu from Kenya brought to the table the perspective that, with regards to Western music, 'we can't say that it was forced on them. They [the indigenous people] took what they thought was right at that point in time, and put it to their own music.' Benon Kigozi asked:

> Do we need to revamp what we have, or do we take on board the other cultures and teach them in a way that is all encompassing, yet still specific within different cultures?

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[3] The discourse is presented and analysed in terms of emergent themes and is and not in the order in which delegates made their points in the debate.

[4] All comments are presented in an unedited format.

Christian Onyeji (Nigeria) took the issue further:

> How many teachers are too lazy to learn about their own traditional instruments, because before we blame the learners, we need to look at ourselves first. I say this because of my own context: I am interested in African music. I play the flute. I have travelled to Holland, Belgium and Germany because I play that instrument. I work with it and I play it. All of my students want to play African music, because, maybe, I am setting a good example. You say that the students are not interested in African music – are the teachers interested? How far are the interests and thoughts of the teachers projected [onto the learners]?

Robert Kwami (Ghana, South Africa) nailed the problem down to not having 'our priorities right':

> African music has to be at the centre of everything that we do … Every student must learn a traditional African instrument along with the others [Western instruments such as the piano]. This has to start right from the beginning, not just an hour added on and then the students are expected to know it [indigenous performance practices].

Agnes Kahindi (Kenya) stated: 'Music teachers at any level are like ships, they are drawn along.' According to her, the main problem lies in teacher training: not only are curricula Western oriented, but teacher-training institutions lack staff qualified to teach performance on African music instruments. A speaker from Kenya added that,

> When it comes to the Western instruments like the piano, the students have a 'real' teacher, whereas with the African instruments, the demonstrators are out in the field, maybe with only one Lyre shared between the demonstrator and students. So how are we going to pick up the value of our own music in our own students?

He also revealed that university administrators at his university do not recognise players of indigenous instruments as educators and would not employ them as such. They are considered as 'demonstrators' and consequently students' first impressions are that the indigenous instruments are taught by a person who is 'unable to speak English':

> So it becomes very difficult for the students to identify with this type of person and it becomes a real problem … So how are we going to pick up the value of our own music in our own students?

And yet, as Kaskon Mindoti (Kenya) emphasised, '…experts … are taken so lightly, they are not recognised'.

According to Dawn Josephs (Australia), lack of resources is a real problem. Teaching institutions do not have human resources such as traditional players who are specifically trained in terms of musicological 'periodology' and 'methodology'. Referring to herself, a non-specialist when it comes to indigenous

African music performance practices, Joseph admitted: 'What I give my students is basically a drop in the ocean of what I have learnt on courses, but it is not enough for the teachers that are currently teaching.' Several delegates indicated that resources both in terms of teachers and instruments are areas that need to be addressed:

> It is far easier for us if the children bring, for example, a recorder rather than an African instrument. The problem we experience is due to the fact that it is far easier to find a book on the recorder than on an African instrument (Peter Muvangu, Kenya).

What emerged clearly from the discussions was that there seems to an 'African' and a 'Western' way of teaching. Florence Miya identified as a problem the fact that educators tend to use Western methods to teach students African music. By this she meant that students used written sources to prepare for lessons instead of engaging themselves in an oral approach to learning. She rectified this situation at Daystar University in Kenya by giving students assignments whereby they had to collect their information for teaching via fieldwork; they were not being taught songs, but had to find songs themselves as opposed to merely reading about them. This change in approach raised the number of student taking the course Music in Africa from five to 150 at one stage. Students now have to do their own research and write their own journals.

> They go to the village, interview their own generation, and grow a new respect and appreciation for their own African music. Now we are sitting with a problem in that the students don't want to learn about Western music, they say that they would much rather learn about African Indigenous music! So what we have done is borrowed teaching methods and incorporated them into the teaching of Western music so that we can teach the students about Western music also.[5]

Haussila contextualised the above success story:

> When you are saying that this is the "African way of teaching", what I understand is that you mean that this is the way that has been lost in Europe. And we should try to re-construct what is our mental grip and try to go back to what was lost at some point. (Marjut Haussila, Finland)

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[5]   The need for 'fast tracking' in teaching has been identified by Maxwell Xolani Rani from the Dance Department of the University of Cape Town. In earlier times children were exposed to oral methods of teaching on a daily basis. By the time that they were adolescents they were accomplished musicians and dancers. With the majority of teaching that has moved to the classroom, learners are no longer exposed to this kind of learning through participation in daily activities and rites. This change in approach necessitates the development of methods in which learners can reach the same level of accomplishment in shorter time periods, a process which he termed 'fast tracking' (Maxwell Xolani Rani in an interview with me on 6 June 2005). An article written on this topic by Eduard Greyling and Maxwell Xolani Rani will be published in the next issue of the *Journal of the Musical Arts in Africa*. One of the aims of this journal is to commission research projects that will result in an article in the journal. The first issue of the journal included an article based on Xhosa bow player Madosini by Sazi Dlamini (2004).

The issue of funding for research was touched upon briefly by Mindoti who recalled a situation where he was asked about his research in African dance and instrument: '"How academic is this? It's so simple, just play!"'[6]

Despite this sorrowful situation, Robert Kwami challenged the Pasmae community to carry out research on a musical instrument, with some information on where it is used, its context, how it is manufactured and some music as well, and then some information on how that instrument can be used in the curriculum. Because, as Kezia Nakirya from Uganda outlined:

> The underlying rule of a teacher is research. As we are all teachers here, we should therefore be researching. My second point is that all of us present are musicians or have a certain amount of musicality, otherwise we would not be here. I don't think that

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[6]   While the scholarly value of research can never be underestimated, it often seems to be overemphasised by funding organisations at the cost of performance-based activities. It is, for example, the policy of the National Research Foundation of South Africa (NRF) to fund mainly research endeavours that are most likely to result in a written form (narrative and not music notation) of disseminated research results. Performance-related aspects of research projects are only funded with great difficulty and require extensive motivation. This in itself is not necessarily a bad thing. The problem lies in the fact that, unless performance and composition practices are packaged as 'research' using generally accepted research terminology, these practices will not receive funding. Musicologists, performers and composers should agree that there are aspects of music performances and compositions which do not match the NRF's broad definition of research: an 'original investigation undertaken to gain knowledge and/or enhance understanding' <www.nrf.ac.za>. We should be brave in acknowledging this and start advocating the creation of separate categories to incorporate the 'living archives' of indigenous knowledge systems which also reflect acculturation and the African diaspora. While there is a dire need, especially in Africa, to produce 'classic' research according to Western standardised procedures, policy makers, when coming to the performing arts, turn a blind eye to the oral nature which forms an intrinsic part of indigenous knowledge systems in general and musical arts practices specifically. By ignoring the performance-based nature of the musical arts in Africa, we are compromising a very unique aspect of its peoples' philosophy made explicit in daily interaction with indigenous knowledge systems. There is a severe danger that we may end up as spectators of a dying gem, practising the utmost form of colonialism by treating the musical arts as museum artefacts to be studied in laboratory circumstances. Meki Nzewi, in a letter (unpublished, 2002) to the Travelling Institute for Music Research (NRF) stated:

'The presumption that whatever works for the Western human and societal background should be appropriate or applicable in the African environment has led to research, developmental and educational results that represent only partial knowledge about Africa, as well as ill-equip the African for effective cultural-expression in the global knowledge emporium. Research theories, methods and procedures currently guiding researches in the Human and Social Sciences in Africa are mainly those designed for the knowledge climate and transactional modes in the West; or otherwise fashioned by the Western "experts" on African mind and cultural environment. These are experts who have only a superficial acquaintance with the philosophy of African knowledge systems. The outcome of research undertakings based on such theories and methods, irrespective of the honesty and open-mindedness of the researchers, African and foreign alike, do not always represent the truth about Africa and Africa's mental authority. Thus erroneous tools and paradigms for interpreting uniquely African mental phenomena have been invented and are being perpetrated in education, research and policies. Learning materials and curricular guidelines, government "development" policies and projects, international aids and empowerment initiatives, communal projects etc., relying on the superficial research knowledge of Africa invariably produce partial successes or outright failures, and promote improper education.'

> I would be incorrect in saying that we all have a passion for music. So if we put this passion of ours into our research, we cannot go wrong in our teaching. My third point is this: we all seem to have a mental block about this "mystical research", and think that we must be given a grant to make it possible. What we are doing here is actually research. Not all research costs a lot of money, some costs nothing. It costs me nothing to ask my grandmother about the musical instruments of her day. So my point is: we are all teachers who have a passion for music, so let's change our attitudes and get to work!

There was a strong sense amongst delegates that Africa should (a) not rely on the rest of the world to produce research results for the continent; (b) be critical in assessing research results completed by outsiders.

> The majority of research on African issues has been done by scholars outside of Africa. Africa has conducted very little research on its own music. I am not criticising them [the non-African], but it is conspicuous that many of the researchers on African carry Western names. Where are the African names doing research on their own African music? (Anri Herbst)

John Baptist Walugembe turned the discussion towards community-based education by stating that '[a]ctually, what I have found is that the people who are excelling in any field are not products of our formal education system. They are from the church or home or somewhere else.' He posed the question of why is it so difficult to teach African music and indicated that 'our methods of teaching African music need to be more developed'. Peter Muvhangu asked pertinently 'what are we doing about the education of the community?'

Krystyna Smith (South Africa) referred to the Soccajasco Kids[7], an African ensemble group consisting of street children, and reported that they performed with the English Chamber Orchestra eight months after Meki Nzewi started to work with them.[8] According to her,

> once we start working within the community, we get far more recognition than we would get from working within schools with exams and so on … People are able to see that there is actually a dignity to this kind of music. Working within the community leads to the upliftment of the community and to social empowerment.

The issue of context was raised by Rossana Dalmonte (Italy), who asked the question whether playing an instrument would necessarily promote an [African] socio-cultural identity. Hetta Potgieter (South Africa) connected with this thought by referring to the problems related to the transferral of socio-cultural aspects of the musical arts to the classroom and the ethical implication of this. Christian

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[7]　The Soccajasco Kids currently act as the resident ensemble for the Centre for Indigenous African Instrumental Music and Dance (Ciimda) in Pretoria, South Africa. More information on Ciimda can be found on <www.pasmae.org/ciimda>.

[8]　See her article in the second part of this book.

Onyeji responded that instruments that have certain contexts are usually used for certain rites, when sacred sacrifices, dedications etc. are performed.

> If you use an instrument out of context, for example, the playing of an instrument at a funeral (in certain cultures), you neutralise that instrument because it does not have the same power or reflect what is going on in the context for which it was meant.

Anri Herbst pointed out that the issue of context applies to both Western and African performance practices. In reference to James Flolu's presentation of a Ghanaian choir singing parts of Handel's *Messiah* without an orchestra or any other form of accompaniment, she pointed out that, from a Western perspective, this performance was taken out of its socio-cultural context.

> We talk about African music being taken out of context, but what has been done here is exactly the same: Western music without an orchestra, no hall. We accuse the West of taking African music and using it out of context, but are we perhaps not as guilty? Perhaps the issue is not one of guilt, but rather one of applying double standards.

Religious issues were tabled as posing problems for some delegates: 'Drawing on my own experience, I remember that my problems of teaching traditional African music began with me and the fact that I was a Christian. I felt that even the touching of these instruments was "heathen" …' (Chemugarira, Zimbabwe).

> We find that the people are divided by their culture, their religion and the government policies. So you find that … playing certain instruments would be considered satanic or evil. So you find that this certain individual would find him- or herself at a crossroad. So you find that this individual has to start asking him- or herself: "Do I bow to my culture, or my religion?" ('Joseph')

Equality in gender in terms of job opportunities was also a point raised by Chemugarira and Imani Sanga (Tanzania). Sanga reported that, especially in church choirs in Tanzania, men are usually given opportunities to develop as instrumentalists and take up positions as conductors. Both speakers made a strong appeal for gender equity regarding musical arts education.

The issue of terminology reflected in the use 'African' solicited responses from delegates through out the discussions. Kigozi cautioned Onyeji regarding his statement on socio-cultural relevance and context to 'be sensitive and try to listen carefully [as to] where the problems are'. He elaborated by referring to the variety of ethnic groups present at the conference and emphasised 'what applies to one ethnic group might not be applicable to another.' A speaker from Uganda stated very firmly 'there is no such thing as "African music" … Different music from different cultures cannot be compared – this is like comparing a lion and a lizard.' Elizabeth Oehrle suggested the use of the term 'African musics' in an attempt to reflect a pluralist view of the musical arts happening on the African continent. Despite this pluralist viewpoint, there was a strong sense of unity amongst the

many delegates which resonated with a singularist interpretation and discussion of African music.[9]

Tafuri commented on the so-called 'African' song *Mosadi* that Hetta Potgieter taught the group at the beginning of the second session as follows:

> I was a bit astonished when you taught us that African song because, according to my ears, this was not an African song. It was a European song. It was astonishing for me that you spontaneously sang in 4 voices, in the style of the Protestant chorales, which were originally imported and taught to African people. To me this is a European song, but we do not sing like that anymore. The whole structure, etc. of the song is European. If I go back to Italy and teach my students this song, I cannot tell them that I am teaching them an African song. Yet I can teach them the rhythm that Prof. Kwami taught us, and say that this is an African rhythm. How do you feel about this sort of mixed music, because you cannot say that this is African music. It would probably be better to deal with the problems in African music by saying something like: "This is European music, we like it and we will use it". My question is: what do you think about this mixed music, and what are your solutions to this problem?

Anri Herbst responded that the song *Mosadi* is found amongst several ethnic groups in Southern Africa. Its four-part harmonisation bears audible signs of missionary influences and is a good example of acculturation: the melody is a traditional wedding song, but it has been harmonised in a quasi-Western way.[10]

To this issue belongs Onyeji's statement that 'half of the Nigerian composers who claim to do "African" work … [are] merely taking a melody from a traditional folksong and harmonising it in a Western classical tradition … and say it is "African music" or Nigerian contemporary music'. To Onyeji, at the core of the issue lies the issue of establishing ways in which to 'capture the essence of African music in a contemporary setting … and preserve our music in contemporary terms'.[11] Invariably connected to the contemporary setting is the use of Western staff notation.

The mere mentioning of the word 'notation' ignited a spark and divided delegates into various camps. A selection of the comments appears below:

> My point involves notation – we shouldn't impose another system on one which already works. I am going to give a demonstration later whereby I make use of methods of transmission used by traditional musicians. I have been doing research on this, but it is very difficult as sometimes they don't know how to explain something to you or they don't want to give you the information, it has to be seen and experienced first-hand. I use mnemonics, drum mnemonics, to teach children and adults about our

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9 For a further discussion on pluralist and singularist perspectives, see the chapter by Kofi Agawu 'Defining and interpreting African music' in Herbst, A, Nzewi, M and Agawu K (eds), *Musical arts in Africa: theory, practice and education*. Pretoria: Unisa, 1–12.

10 A recording of the song *Mosadi* appears on the accompanying CD to the Herbst *et al.* (2003) publication. A transcription of it appears in the chapter by Addo *et al.* 'Integrating the arts' in Herbst *et al.* (2003), 247. The reader is also referred to Hansen's work on the Xhosa composer Tyamzashe (1968), where the 'bending' of Western harmonisation rules is demonstrated in his compositions.

11 Cf. Herbst, A, Zaidel-Rudolph J & Onyeji, C (2003).

African music (movement, etc.). And as far as I am concerned, this is the appropriate notation. We don't have to now look further and change any systems, the systems are in place – we just have to learn how to use them. (Robert Kwami)

Then with regards to what Prof. Kwami said about drum notation, I feel that it needs to be a form of notation that is readily accepted by everybody. If we had standards for our African music, say a standard for notation, that would be a form of development. (Speaker from Uganda)

In my culture, we don't have symbols like we do in Western notation, but if you look at one of my performances, I usually give out a key explaining what this means and what that means. I don't know how effective this would be in certain instances, though. (Kaskon Mindoti, Kenya)

What I am going to say may not be very sweet, but I am going to say it anyway. Unfortunately, African music has become a playground for those who want to prescribe or recommend all kinds of notations, but what I would like to warn against is the belief that African music is "unnotational". (Christian Onyeji)

I would like to say something that may be quite provocative. What is before or behind notation, I would like to say that notation kills music. It kills musicality. The big decline in music education in Italy comes from the use of notation. Notation was born in Italy, or Europe, and was born before the repertoire that is sung and played now. Of course, every culture should develop its own type of notation for their music. There is the relationship problem between an oral culture and a written culture, and when is it necessary to go from oral to written notation, because music is made for ears, while notation is made for eyes and music has to come through the ears to go inside. My suggestion to my students is try not to use notation until it is really, really necessary. Notation is not music; it helps in memory and in transmission, but not in making music. (Johanella Tafuri)

Unfortunately, I teach transcription of African music, and my experience from this teaching is that we tend to talk about African music as one music. It is not one music. When I started to do transcription, I discovered that, when it comes to being written, the Western notation is okay, but the problem arises when it comes to pitch. Western notation assumes the equally tempered scale. Many of our African instruments are not tuned to the equally tempered scale. So when you look at the pitch, you have vibrations that are very different from that type of notation. I discovered that the music that I was playing when I started was not the music that I was transcribing. So, for example, when I was transcribing for the flute, when it came to pitch I started to use numbers, because the [equally tempered] pitch was not found anywhere for that instrument. (John Katuli, Kenya)

Is the problem really one that staff notation produces in an equally tempered scale? I happen to be married to a contemporary composer who writes really weird stuff; he uses staff notation, but often tunes the violins down. It [notation] is [therefore] approximate. It is just an indication. Isn't notation rather a stylistic issue? A person never plays exactly what is written on a page; one may stretch the rhythm, for example. And even if you sing, you sometimes glide. Those are interpretational aspects that notation cannot present accurately. (Anri Herbst)

The reason why notation has become so important is a historical reason. In America a couple of hundred years ago, the churches wanted really good singers, and how do you get good singers? You teach singing and you teach notation, and that has become the basis of music education in the Western world and we have exported that out to Africa. I couldn't agree more with what has been said: "Take notation away, we will still have music". Our systems of preserving or giving to someone what we want to

play will differ, but it's not the most important thing. It's not what music education is all about. Then by my saying "one line", if we are going to teach notation and we probably are going to touch on that, that's a way to start and then you add another. And it's a creative way. (Elizabeth Oehrle, USA/South Africa)

We should not use our oral tradition. Notation is necessary, but we should not lose some of the things that we can always use, and that cannot be represented by the symbols and signs. I agree with Prof. Kwami that different types of notation should be used when appropriate. (Benon Kigozi)

I would like to remind us of something more philosophical. Everything in the universe is under two rules: the rule of time and the rule of space. Music is definitely time, and science is space. So if we have to pass from something that is in time to something that is in space, we use codes. In this type of coding we add something and we lose something. So, notation is always just a support. If we had to just play they notes of Chopin as they are written, it would be horrible. What is in the written paper is just a help. There is always a transformation when something in time crosses to something in space. When we are gone one day, everything will still be inside, but science is written down. So it is the same with notation: It is a kind of help, a kind of support – it is not the exact truth. (Johanella Tafuri)

I think that we have to look at notation with regards to what you are going to use notation for. Are you going to teach a piece of notation that you don't know, but that you only know in notation? I would hesitate to do this. If you can't find that anywhere else, only on that piece of notation, then maybe. Why would you want to start at the unknown and go towards the mysterious? But then, as an exercise, you might want to take something and interpret it with your class - fair enough. So we really need to look at what the use of notation is for. Use notation that works with the type of music that is being taught. (Michael Nixon, South Africa)

This concept of notation of African music to me, is neither here nor there, we have our own systems of carrying our music forward. May I suggest that we should also do our own research into our own cultures and traditions, with regards to the transference of our music to see where it has benefited us. (James Flolu)

Related to the notation was the notion of 'standardisation'. The quest by a speaker from Uganda for standardisation of instruments caused an outcry of disappointment from the many delegates. For him standardising notation and instruments in terms of pitch would contribute to 'developing' African music. However, as was cautioned: 'One terribly important concept is "standardisation" or "norms". This stifles development and become regulatory technologies. Creativity could be held back by these. One phrase that is said regularly is post-modernity. Modernity, referring to perhaps the Western/European type of development, is now being severely criticised in Europe' (Haussila). Mindoti felt strongly that 'our instruments need to be developed to meet the contemporary climate, but not our music. It is already developed.'

There was general consensus that musical arts education has a place in schools:

> If schools provide a critical, analytical and creative insight into what is happening in society, then if there are subjects that need to be studied in schools, music should be the first. Music is the one subject that forces us, whether we want it or not, to get involved it. (James Flolu)

> Music, like language, is like a code; and if schools provide ways of accessing language codes, then music should not be left out. (Onyeji)

> To look at the function of schools from a philosophical point of view: schools are on the one hand an extension of the community and on the other superficial. One of the functions of schools is not to mirror what is happening in the community, but rather to take it a step further, e.g. the analysis of what is happening. (Kwami)

One of the issues worth analysing, according to James Flolu, is indigenous societies' capacity to memorise lengthy works. Insight into this issue could benefit the teacher in classroom, applying methods rooted in indigenous knowledge systems.

> I think that a lot of the solutions are around us. There are a lot of success stories and I think that we need to hear from the people who have success stories. They need to share them with us and we need to learn from them, then we can work out a way to move forward. (Patricia Opondo, Kenya)

Summary and conclusion

The discourse clearly represents a multitude of issues that determine the 'why', 'what', 'how' and 'when' of musical arts education in Africa. What may seem like a labyrinth of unsolved problems to one person could provide some tools to engage critically with a unique problem. It was therefore heart-warming to hear Jessie McCaroll's wish expressed that all of the American music students should have had the experience of forming part of the discussions; 'to me, this one session alone was well work the expense of flying out from New York City.'

Einar Solbu (Norway) reminded us gently that

> We need to give value to the differences in music and that includes the context in which the music is used. When we talk about music education, we need to really focus on the differences, including their different contexts, and take these as words of departure when we create environments for education. The other thing is that we don't have limited amounts of music appreciation; we are able to stretch our appreciation to include different types of music and to constantly add to our music appreciation. Just because we are focussing on one type of music does not mean that we have to step on another type of music, there is always room for more.

I started this chapter by referring to a statement sent to potential conference delegates and I will now end the chapter with an amendment to the initial statement which set out to provoke, attempting to reflect core issues of the lively and interesting discourse in Kenya:

Limiting the teaching of the musical arts to classrooms is a superficial way of handling a field so complex and lively. If not handled with great care, respect and creativity, critically reflecting on principles embedded in indigenous knowledge systems, the structuring of the musical arts as part of a school curriculum could kill the arts' relevance to society and thus fail to do justice to its [the musical arts] intrinsic aesthetic qualities.

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Appendix A: List of participants in alphabetical order

Ezra Abate (Ethiopia)
Emily Akuno (Kenya)
Mario Baroni (Italy)
Plaxedes Chemugarira (Zimbabwe)
Jeanne Colling (South Africa)
Rossana Dalmonte (Italy)
Irma Davel (South Africa)
Beatrice Digolo (Kenya)
James Flolu (Ghana)
Marjut Haussila (Finland)
Anri Herbst (South Africa)
Dawn Joseph (South Africa, Australia)
James Isabirye (Uganda)
John Katuli (Kenya)
Benon Kigozi (Uganda/Zimbabwe)
Christopher Klopper (South Africa)
Robert Kwami (Ghana/South Africa)
Tiago Langa (Mozambique)
Jesse McCarroll (United States of America)
Moses Sitati Mechi (Kenya)
Kaskon Mindoti (Kenya)
Florence Miya (Kenya)
Boscow Mubita (Zambia)
James Mutuku (Kenya)
Jospeh Mwambwa (Zambia)
Muhoro Mwangi (Kenya)
John Mwesa (Kenya)
Kezia Nakirya (Uganda)
Justina Nayame (Uganda)
Michael Nixon (South Africa)
Wycliffe Obiero (Kenya)
Elizabeth Oehrle (USA, South Africa)
Joseph Basil Okongo (Kenya)
Rose Omolo-Ongati (Kenya)
Christian Onyeji (Nigeria)
Patricia Opondo (Kenya, South Africa)
Charles Nyakiti Orawu (Kenya)
Elly Ogalo Osote (Kenya)
Hetta Potgieter (South Africa)
Sue Rijsdijk (South Africa)
Imani Sanga (Tanzania)
Nomsa Seleke (South Africa)
Wilson Shitandi (Kenya)
Krystyna Smith (South Africa)
Irene Soko (Zambia/Botswana)
Einar Solbu (Norway)
Johannella Tafuri (Italy)
Jon Baptist Walugembe (Uganda)
Mellitus Wanyama (Kenya)
Isaac Waswa Shitubi

Discussing music as science and arts[1]

Musical arts in Africa[2]

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The intellectual disposition that determined the musical arts in Africa is first and foremost scientific, if science is 'the study of the nature and behavior of the physical universe, based on observation, experiment, and measurement' (*Collins Concise Dictionary*, 1995:862). The extant indigenous African musical arts entail systematic observation, experimentation, calculation and conformation, in forms concrete and otherwise, of the nature and energy of sound (acoustic and proactive), and also the nature and working of the human mind as well as material and spiritual phenomena. Scientific procedure also guided how the knowledge of musical sound, the mind as an enigma, the material and spirit natures were harnessed to manage and engineer human living, health needs and also societal systems in general.

Art for the indigenous African is the representation of dignifying experience in forms and expressions intended to induce supra-ordinary visual, aural and en-spiriting sensations and perceptions. African music that has a consistent framework for creativity and deployment in human experience is the product of the systematic calculation and manipulation of sonic ideas bounded by formulaic codes. The scientific rationalisation is given form, shape and human experience as concrete artistic representation or discrete performance responses in contexts that must order life and edify people. Thus the management of mind and the issues of life by the musical arts occurs in ways that may be coercive but not aggressive, provocative, dangerous or diabolic. Hence the musical arts in indigenous Africa evoke both sacred and secular emotions in the process of

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[1] Editorial note: The 'Music as science' sessions were mostly practical in nature where the Soccajasco Kids (cf. Krystyna Smith) from South Africa acted as a demonstration group for Meki Nzewi's discussions. Because of this, I asked Meki Nzewi and Micheal O Suilleabhain, who chaired this focus area, to write short contributions on their perspectives of music as a science and an art form.

[2] Also see Meki Nzewi's contribution in the second part of this book: 'Instrumental music ensemble as a general musicianship training strategy'.

coping with both the tangible and the intangible realities of life in a distressed or stable cultural environment. African music is then a utilitarian science of the mind and society as well as a spiritually uplifting art.

The *scientific dimension* of the musical arts as science is system specific:

» The sound and visuals of a musical arts culture are unique, even though the under-framing creative philosophy and ideations, as well as the theoretical principles and formulae, are fairly common in black African cultures;

» The technology of materials of production may showcase peculiar cultural preferences and specifications, or may be cross-cultural for historical or environmental reasons;

» Standard creative theory and norms of presentation are variously manipulated to accomplish prescribed cultural, societal and human objectives that differentiate styles, types and forms;

» The elements of creativity are structured in conformity with idiomatic and structural formulae that inform standards of content for styles and types. These can be discussed in terms of standard cultural scales, musicological features, musical instrument categories, choreographic frames, dramatic texts and costume/prop designs. These in turn interpret or execute the extra-musical arts meanings and implications of intentions and contexts of presentation;

» Psychological conditioning of the individual to conform to the ideals of an ordered and supportive society is a primary intention rationalised into presentational sites, performance scheduling and protocols, and acceptable behaviour, and also prescribes gender-age participation.

The *art dimension* interprets, forms, edifies and embellishes life and cosmos in poetic, metaphorical, significant formats that enrich as much as elevate the experiencing of the musical arts above the ordinary of life.

The spiritual imperative of the artistic in African indigenous knowledge systems implies that supra-ordinary communications and perceptions are accessed by sensitive human minds, who translate the intangible into realistic experiences in forms and manners that uplift the soul of all, while transacting the utilitarian as well as enduring values/virtues. In this regard a personal spiritual experience or intuition is given formulaic interpretation in terms that explore scientific and artistic processes of achieving methodical contents and utilitarian goals.

Relationships, human or otherwise, can be engineered to be constructive-instructive experiences, or otherwise contrived as an artifice that enchants or perjures life. Constructive-instructive relationships are deeply rationalised into the science of African ensemble structures as well as the art of living and relating with others. The scientific crafting that marks the live process, a constructive-instructive engagement, incurs more enduring as well as ennobling relational values than the contemplation of an end product. The deeper contacting,

knowing, communicating and sensitising, which are thus rationalised into the indigenous African musical arts process, may not be apparent to a casual observer or flippant researcher-critic. Similarly the deep spiritual and practical values such as health care/cure and human-making interactions, which process transacts may not be apparent and easily perceived by a non-cognitive observer of an African musical or visual or dramatic arts behaviour. These values make the seemingly artistically simple very humanly profound. Hence indigenous Africa cherishes the production process more than the end product. In any case, the process in indigenous practices, whether of rehearsal or public performance, merges with the end product.

The musical arts in Africa is a science as well as art of non-verbal communication – of feelings, intentions, emotions and texts. The non-verbal, musical mode, which is a spiritually elevated medium of transacting the ordinary issues of life, is more reliable and dependable in the African world, because it obviates the deception that verbal communication often conceals. Hence a musical arts performance situation is a powerful venue for exchanging critical and endearing communications and relationships; and texts, when articulated, gain supra-ordinary musical modes of expression – poetic, melodic, declamatory.

The music instruments and visual arts components of a musical arts performance are underscored by the science of natural materials as well as the effect of the proactive energy, which they are calculated to generate, and which derive from the meta-scientific law: the raw is potent, effective healing energy or sensation; the refined excites ephemeral or superficial sensation or healing affect. The utilitarian or extramusical intentions of the musical arts consciously explore the effective potency of raw harmonics and rough textured sounds as well as activities and properties that generate and release psychical tension. These sensations transact psychical health. The science of human psychology and the need to generate mental-physical health also compel constructing structural computations and artistic interactions that underscore societal health as a constant in any indigenous musical arts production.

The art dimensions of the musical arts of Africa are expressed and perceived in aural impressions, qualitative objectives and enhanced visual manifestations, which can be analysed in terms of:

» The symmetry or calculated asymmetry of structural grammar, part relationships and form or shape;

» The shading and combination of timbres, gestures and actions that elicit aural-visual appeal, thereby enhancing participatory experience;

» The visual-aural aesthetics – decorative elements that transcend the hallmark of standard expectations, and thereby heighten appreciation;

» The poetic ingenuity of verbal, choreographic and visual expressions that are sensational at the same time as they convey extra-artistic meanings;

> » The harmonious character of tone and visual colours, pitch and tone levels, vocal and instrumental timbres, which imbue the utilitarian with pleasurable sensations;
> » The discursive terminology that are cherished after the event.

The distillations presented above argue that classroom musical arts education in Africa should recognise the immense theoretical, human and practical imperatives of the indigenous knowledge lore and logic.

Human-cultural integrity is engendered when curricular prescriptions and classroom practices mandate prioritising the theoretical and practical models of the indigenous knowledge systems of Africa. The methodology and content will concurrently explore both the meaning (art) and sense (science) of African creative philosophy, intentions and practices. The benefit is a cognitive intellectual foundation on the legacy of the genius that conceptualised the original human and intellectual theories as well as practices, which made the musical arts in indigenous African societies proactive agents, and as well accorded pervasive dignity of life to all members of a human society, irrespective of other subsistence occupations and professional specialisations.

The theory and practice of the indigenous musical arts are anchored on systematically rationalised and scientifically tested psychological and physical health management objectives. The imperatives of priming the social-psychological health and humane attitude of learners from early age require that an indigenous musical arts knowledge system, including methods of acquisition, should be preferred over and above any value-compromised imported versions in classroom education in Africa.

Aesthetic aspirations, attitudes and practices in the musical arts of Africa imbue dignified social conduct, while the artistic constructs edified living.

Practical and discursive engagement with the structural conformation deriving from the knowledge frameworks discussed here, apart from the intellectual enlightenment implicit in them, will socialise the modern classroom learner in ways that compel respect and sharing in relationships.

Indigenous approaches to creativity, basic to experimental disposition, have consistently advanced the creative horizon and resourceful spirit in indigenous Africa. Keen observation and analytical listening spur creative experimentation and stimulate the intellect, thereby engendering scientific disposition as well as exciting creative originality and spontaneity. These knowledge-empowering, and thereby personality-building, virtues should be inculcated in early life education, to help African learners cope with the vicissitudes of living in a changing and increasingly de-communalised human society.

The advantage of how differentiated components are perceived and synthesised into a unity, as exemplified by the unifying of creative-artistic disciplines in indigenous musical arts, has implications for inculcating broad-minded perception and appreciation of issues in the classroom as much as in life

and relationships generally. In the first instance, a broad-minded disposition accrues intellectual and emotional enrichment, and liberates the psyche. It also makes the point that unifying the differences of a common idea or nature builds greater strength and value out of the varied components or features. The experience of managing differences or diversity that marks African indigenous musical arts theory and practice enables accepting being open-minded to the potentialities and possibilities of unifying the peculiar features of diverse humanity, also cultural streams of the same knowledge base, nature and the universe, in a multi-cultural society or classroom. As such, multi-cultural education, relationships and understanding can be inculcated through studying, discussing and practising the example of the creative unity achieved in indigenous musical arts thoughts and practices in Africa. Furthermore, integrating the multifaceted features that mark African indigenous creative philosophy and practice will recognise as well as harness the peculiar capabilities and capacities of learners in a production endeavour, artistic or otherwise. To apply the principles of the science and arts dimensions of African indigenous musical arts means crediting every learner's deserved sense of human personality and capability, particularly at the impressionable age of attitude and personality formation.

Integrating traditional music into the Irish educational system

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All traditional music involves a process which is often hidden from view. We learn it at the same time as we learn the songs and tunes which themselves came out of and are informed by that process. We come here to this gathering as music educators asking such questions as 'How are we to teach such a process within a contemporary educational system?'

In order to fully understand how best to begin a process on integrating traditional music within the educational system, we must firstly begin with the tradition itself. How is the music passed on in its own natural context? Is it just 'picked up' as part of a socialising process, or are there specific situations that are set aside for the transmission of the culture? It is only by studying the natural received process of transmission that we can come to any real understanding on how best to approach this music in a school setting.

I want to share with you this afternoon some information on the current music education situation in Ireland, especially with regard to the integration of traditional music within the school system – especially within higher education.

Forty years ago only two of the music departments of the five universities in Ireland included any traditional music on the university curriculum. Today there seven universities and all include traditional music to a greater or lesser extent within their remit. Two of these universities pay particular attention to this issue – the Music Department at University College Cork, and my own Irish World Music Centre at the University of Limerick.[1]

The essential revolution achieved in these two institutions has come about not from simply increasing the amount of traditional music in the curriculum. Instead it has come about through changing the entrance procedures in such a manner as to facilitate traditional musicians gaining access to the degree programmes. Sometimes this means taking a different view of, for example, music notation. It can also mean taking traditional music and musicians on their own terms alongside Western classical music. Thus aligned pathways must be created to

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[1] Editorial note: The reader is referred to the website of the Irish World Music Centre at the University of Limerick <www.ul.ie> for further information.

allow each musician regardless of tradition to move through the curriculum and its examination process, while holding on to the form of music they have inherited.

In the Music Department at University College Cork, both traditional musicians and classical musicians can gain entry to share a common curriculum across four years leading to a BMus degree. Special scholarships are offered to attract traditional musicians to the University campus and to get the message out that traditional musicians are welcome to participate. Redressing the balance between traditional and classical music has become central to the vision at Cork. The programme there is the largest and most popular in Ireland. It has also taken a leadership role in Europe in its own particular blend of traditional and classical music worlds within a shared degree.

At Limerick the University offers the first BA in Irish Traditional Music and Dance ever offered. This is a performance degree for musicians and dancers in Irish traditional style, where the students spend four years perfecting their style and exploring other styles as well as studying the historical and social contexts of their tradition. Musicians learn some dance and dancers learn some music, but each specialises in whatever their strong point is. The degree programme is just completing its first four-year cycle next year, when the first graduates will appear. Already the programme has attracted large numbers of high-quality students. It has also started a process of integrating itself into the operating world of Irish traditional music and dance. Its street credibility is essential alongside its academic credibility, if it is to survive and make its unique contribution to the tradition.

Thirty years ago the first student society dedicated to Irish traditional music was established at University College Cork. Today every university in the state has an Irish Traditional Music Society on its campus as well as many of the Institutes of Technology, which are also Third-Level colleges. Indeed this year the Irish Traditional Music Society at the University of Limerick won Best Student Society in Ireland over all student societies in all subject areas – an indication of the high morale surrounding the performance of this music form on university campuses in the country.

Our experience in Ireland is that it is possible to integrate traditional music and musicians within the higher education system without compromising the music. On the contrary, the music thrives in this new environment when treated with awareness and due respect. Furthermore, the presence of an active oral-tradition music on a campus adds deep riches to the musical life and educational environment. Set alongside classical music studies, the presence of traditional music and traditional musicians in an educational environment brings a welcome completion to the educational experience for performers from both streams.

Technology and the musical arts in Africa

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Introduction

This chapter looks at technology and the musical arts, and is especially geared to technology in the service of music education. I've grounded this chapter in the Technology sessions of the July 2003 Pasmae conference in Kisumu, Kenya, but look beyond this to more recent developments, especially in African Information and Communication projects (ICTs). If it seems to have turned out as a praise poem to the late Robert Kwami, that's probably as it should be.

The *South African Concise Oxford Dictionary* (2005) defines technology as

> 1. the application of scientific knowledge for practical purposes'; 2. 'machinery and other equipment based on such knowledge'; and 3. 'the branch of knowledge concerned with applied sciences.'

As Pasmae's Director, Music Technology, Robert Mawueme Kwami conceptualised and conducted the technology theme of the 2003 Pasmae conference in a perceptive, dedicated fashion. At the conference we shared a hotel room overlooking Lake Victoria, and so I was privy to his ideas and the ways he dealt with the challenging, not always technological, problems that arose. Rob Kwami's death is a great loss, interrupting his impeccable work, which is appreciated by colleagues and users in several continents. He had set up technology-related webpages for Pasmae and had concrete plans to develop these into a site where African music teachers, musicians and researchers would construct a serious African music knowledge bank, and go to seek answers for problems. It is left to us to take this work forward.

Towards the end of the technology workshops Kwami proposed a working definition of music technology as 'everything we do in the act/process of musical arts practice, teaching and learning (transmission).' Music technology

> includes audiovisual aids and tools such as books, systems of musical transmission – aural-oral, mental and other mnemonic aids, indigenous African, even stories, language and literature – and other aspects of science, the arts and culture. (Pasmae 2003)

This broad conception informed the technology sessions, which Kwami sought to develop based on a questionnaire he circulated via email prior to the conference

to potential participants. His report on this e-consultation is given elsewhere in this book. Based on the report he designed the sessions to meet people's needs and interests. In the event, the Pasmae technology sessions were comprised of practical work as well as theoretical discussions. To give some idea of how people relate to technology, I've taken the liberty to supplement his report with comments from participants in the e-consultation that didn't make it into his report (see Appendix A).

To kick off the Technology sessions Odyke Nzewi of the Ama Dialog foundation in Nigeria presented an audiovisual approach to musical art education, a multi-disciplinary perspective. He demonstrated how to get the job done on a shoestring. He explained how, with limited resources, he attempted to capture certain aspects of his culture on video by producing a video of the melodrama of the Ajana Ukwu festival of Omor. Editing the video in a local studio using two video cameras cost about 1000 Naira – less than ten dollars. The participants felt it was a successful documentary, even though the quality was not broadcast quality and the director did not succeed in inserting subtitles, as he had hoped.

Human Technology

By including 'mnemonic aids' (cf. Kwami 1998), stories and language in his definition of music technology, Kwami was pointing to the human source of all technology. We humans – body and mind and spirit – embody the first, main and finest technology. We are part of a bigger world and a heritage. Know and protect yourself. Ears, for example: I always carry earplugs to concerts and clubs to protect my ears if the music is too loud – frequently the case – and still enjoy the performance. Hearing damage is not immediately apparent. Dancers and musicians need the best professional health care when injuries occur. If you don't know who to go to, find out which medical professionals the top soccer or other sports teams use.

The Kisumu conference discussions reflected the conditions African musicians, music teachers and researchers face. In the participants' experience most schools are not connected to the electricity grid or experience frequent power outages. With the cancellation of the debt for many African countries announced recently, there is a promise of increased social spending, especially on education and infrastructure. In the meanwhile, Africans will continue to create and implement ways to work with the given, and participants came up with some of the ways they work.

Electricity

Where a school, community or individual is not connected to the electricity grid, or where electricity supply is intermittent, there are ways to work around this. In many parts of Africa people use solar power and rechargeable batteries. Solar

panels can be used to power equipment. Music recording and playback equipment can certainly be powered by batteries, and so can video cameras. Rechargeable batteries come in all sizes and different formats (alkaline, nickel cadmium and others). They are relatively cheap, and certainly are much cheaper than buying disposable batteries. There are solar-powered rechargers. Many makes of recharger can be run off car batteries, some plugging into the car's lighter socket. Get a recharger with a 12-Volt car adapter. These recharge just as mobile phone batteries do.

Wind-up radios are now available from several makers, including Philips. There are water-powered digital clocks, and other wonderful devices. Mitchell Strumpf spoke of a sunlight-powered projector.

Networking and partnerships

The Technology sessions encouraged Pasmae to look into the problems of teaching in tough conditions ('the very, very rural primary school in Africa' as one participant said). Pasmae could probably apply for research funding to deal with this sort of problem.

Without waiting for Pasmae to act, however, networking, organising and building partnerships with local, regional and/or international non-government organisations and/or community-based organisations can further the aims of your school, university, organisation or work as an individual. The benefits that flow from working with such organisations often surpass the expectations with which people enter such a collaboration. Partnerships can help facilitate access to the kinds of technologies you need to realise your plans.

You may find ready, legitimate interest in your work of recording, preserving, and transmitting local culture. Or you may be able to trade skills and products. By volunteering your time and specialist knowledge as a musical arts practitioner, teacher or researcher, you can advise and help with producing performances or recordings that further the work of a development project. In return, they could help you document local cultural practices.

Visionary NGOs will often nurture and propagate knowledge of the culture and problems of communities. A voluntary organisation working in the backward districts of Orissa, India among the historically disadvantaged and the poor produced a three-CD-R package. This package called *Tribology* consists of a music CD with excellent notes, video clips and a third disc of photos. The 'object of this release [was] awareness and not profit,' to spread information about the communities they work with, understanding and appreciation of their cultures, and highlight the problems that they face' (IRDWSI [n.d.]). People were encouraged to ABCD, i.e. acknowledge, buy, copy and distribute copies of these CDs in order to reach a broad range of people.

If there is no organisation or only limited opportunities in your town or village, move up a level to the next biggest town or regional capitol, and so on until you identify a range of organisations working in your area, or country or even region of Africa. Conversely, work down from the international organisations such as Unesco, AMARC (for radio), and others listed below in the recommended websites, to locate organisations and projects working in your geographical area or field of interest and concern.

Access to the Internet is a powerful tool for information and communication. It's possible that there are more Internet users in a metropolis such as Tokyo or London than in all Africa. But that doesn't mean people don't have access, sometimes by hook or by crook. Internet cafes have mushroomed in Africa's cities, and even illiterate people use the Internet, as there is always someone who can assist them (Cornu 2002). I know of people in different parts of Africa whose friends, family, or colleagues track information and relay it to them, using the post or telephone or other means. There are many ways to connect with the necessary information.

Youth on a mission to Earth

Youth are frequently closely attuned to the new technology. A friend of mine is sure that her daughter was sent to earth to help her deal with the new technology! There are excellent websites for the youth, connecting them to the big – as well as fun – issues affecting their lives at local and global levels. In planning for your technology needs, do your utmost to ensure that there is provision for students to get their hands on the technology. They will quite likely learn and teach you as much – if not more – than you can teach them. A good place for youth in Africa to start is BaobabConnections (see recommended websites below).

Teaching materials

Music teachers are constantly on the lookout for ready-made course materials. The conference participants lamented the paucity of materials for Africa's musics. But, noted one participant, there is a good deal of published research – often at an advanced level – and it's necessary for teachers to draw on this and work with it to construct their own course material. This can be a time-consuming business, but the time spent helps ensure that the teacher has made the material his or her own.

Getting the hardware and software

Keep your eyes open for opportunities for free or reasonable equipment. Businesses regularly write off equipment, some of it very useful. I am writing this chapter on a hand-me-down PC and monitor that I bought three years ago for the

equivalent of US$45. A friend used it at work, where it had become a problem, since it was too slow and outdated for the sophisticated tasks she needed to handle. I urged her to let me have it when she got a replacement. My request paid off, and I got a stable PC quite capable of performing my day-to-day, mostly word-processing tasks. More complex work I undertake at the university, where I access computers with greater capacity.

The pricing prevents many people from accessing the necessary hardware and software. People felt that something needs to be done, and that Pasmae could perhaps lobby for affordable pricing for Africa. Site licensing, where multiple users can access software, and special educational pricing helps reduce the cost of some programmes.

It is worth shopping around on the Internet for cheaper prices. Used or new software frequently sells at much reduced rates.

One Zimbabwean participant explained how his university music programme accessed a copy of Finale, as the department was participating in an HIV-prevention project, and the project was happy to provide the software to further their work. A case of a mutually sustaining partnership.

Software

Free and Open Source software

Software encompasses more than computer programmes. Searching the Internet for the phrase 'advantages of OSS' yields a number of useful documents putting the case for Open Source Software (OSS), especially in Africa. For the beginner OSS user, two advantages are likely to be decisive: the software is free and it is stable. CreativeCommons is a good site to begin (see recommended websites below). They have developed a concept of licensing music and movies in a flexible way and are willing to share it. This developed as an alternative to copyright. Here you will even find lesson plans, course packets, and textbooks. The Go Open Source campaign website is also worth a visit (see recommended websites below), and also has useful downloads. I have not found that much OSS related to music, but have indicated some free programmes among recommendations below.

Commercial software

At Kisumu, Kwami demonstrated a number of software packages and participants accessed a nearby school's computer lab to try them out. A problem arose as there was no MIDI cable available in Kisumu, Kenya's second biggest town. So he couldn't connect the keyboards to the PC. This was a sobering reminder of how African conditions frequently slow up the work.

The software programmes demonstrated included Cubasis,[1] Band-in-a-Box, Auralia, WavePad, and Cakewalk. Those discussed were Sibelius and Cubase.

Most people with PCs will run some version of Windows. It is possible to record and edit sound and video on a PC hard drive using the basic software that comes as part of the Windows package. The extensive Microsoft support sites have plenty of information about using this software. Have a look at Microsoft's music and movies/video support guides, detailed below.

Hardware

In reporting on the e-consultation, Kwami said that the most widely used piece of equipment was the portable CD player. Video, too was widely used. He was surprised at the amount of interest in the computer. People are either using them in their work, or hoping to, and most people wanted demonstrations of computer programmes.

Musical instruments

The Technology sessions saw an opportunity in the need to collect information about African musical instruments. People were encouraged to collect information and research about musical instruments they encountered. The information, including photographs, drawings, and/or sound recordings could be posted on the Technology website.

One participant explained that, due to lack of funds, he needed to make instruments for his teaching. This is an area of expertise that could develop into a career as a musical instrument manufacturer. People need access to reliable information on how to construct African musical instruments. This can be learnt from makers and/or by studying the construction of the instruments themselves. See Dournon's handbook listed below for information on issues involved in collecting instruments. It raises useful questions. Museums and other institutions holding collections of African instruments could help by publishing detailed technical information on their collections, including technical drawings. Some instrument makers publish clear, practical books. I have listed two below (Waring 2003, Hopkin 1996).

Charles Nyakiti Orawo presented a brief 'Perspective of performance styles of selected contemporary genres'. In this he showed how traditional music genres and instruments migrated to 'new' instruments, including guitar and accordion. He also spoke of feedback from American music, which originated in Africa and how it influenced local forms. Television and the computer are also interacting with contemporary music. Among the comments were those questioning whether this was 'development or distortion', and another seeing this as 'globalisation, the

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[1] Cubasis, an introductory version of Cubase, seems to have been superseded by Studio Case.

place where global culture and local culture meet. It is not just the imposition of Western culture' (Pasmae 2003). Yet another participant said that 'The artist is also interacting with another culture around him. And so he is trying to "own" the musical environment around him. […] He interacts with the technology around him, and so he is creating a "new" music, but based on the old ideas, but also in his present cultural environment and that is good.' Another concluded that 'this incorporation is not harmful, it allows us to have something in common and to share, and makes us communities of the world.'

An earlier presentation by Benon Kigozi of Uganda led to a heated discussion in which two positions were hotly debated. One could be captured by Marjut Haussila's statement, 'Authenticity has been crucified.' Kezia Nakirya (Uganda) said, 'Culture is actually changing. And we have to ride with it. We have been talking about meeting the people that we teach "head on" and seeing what they like. This is what they like! Let's open up and go with what they say they like and try to work with these guys!' Meki Nzewi felt otherwise, 'Much has been said about teaching the children what they want to learn, not about the so-called "pure" traditional music. I feel that as educators/parents we should teach the children what they need to learn, not what they want to learn. As adults, we feed our children according to their nutritional needs, and not what they want to eat (artificially sweetened and artificially coloured foods). We keep talking about how we use music for this and that, but we are forgetting that music is actually using us 90% of the time. If music is doing something to your head and keeping you politically and spiritually unstable, you will not be able to live. That is where the traditionally-made instruments come in.'

Electronic instruments

MIDI-compatible keyboards, and other electronic instruments were discussed briefly. The process of how they generate signals and connect via MIDI cables to the computer was explained. It is necessary to have a sound card in the computer to be able to generate sounds, and a video card to generate video. The basics of recording digital and analogue sound can be found on the Internet and in numerous publications.

Recording equipment

Technology moves fast. Going through the Kisumu 2003 transcripts I was struck when there was no reference to DVDs or DVD players and writers. DVDs were available in 2003, but hadn't yet entered participants' daily experience to the extent that they now have. DVD players are versatile as they can play a range of data, including video, and music and graphic images, like those in JPEG format.

Some people are in the race to keep up with the latest technology. Those boys – and girls – with their toys! Racing to keep up with the latest and often most

expensive products on the market requires deep pockets. It's worth keeping in touch with these people, as they are going to experience the teething problems as well as the advantages of the new products. Just don't believe everything they tell you when deciding how to spend your hard-to-come-by funds. You can read about their experiences in Internet lists or chat sites and by looking at specialist magazines, etc.

Racing to keep up with the latest technology is different from the very important need to avoid technical obsolescence. For example, tape recorders are still manufactured, but are no longer a standard part of ghetto-blasters; a combination radio, CD player and speakers is the standard now, whereas the standard for a long time was two cassette players – one with record capability and a built-in microphone. This deprives the average consumer of the ability to record live, off the radio, from other audiocassettes, or to edit. This is a serious loss. Many thousands of people learnt to record and edit music and interviews using ghetto-blasters.[2] Reel-to-reel tape recorders, too, have become rarities. These facts should alert us that tapes (audio and even audio-visual) are on their way out. Audio-cassettes in particular, have been the Third World's preferred sound carriers since the 1970s.

Recording to hard disks or memory sticks is the current trend. Investing in a tape recorder today may not be a good idea, as tapes – especially better quality tapes – become increasingly expensive and hard to find. Recording to disks (minidisks, CD-Rs and CD-RWs, for example) is problematic, because the writing mechanism is very sensitive. Nonetheless, minidisk recorders are currently popular as they produce digital sound, are fairly reasonably priced, and have some editing functions. They are not recommended, as they use very high compression, affecting the quality of music recordings. However, note that they record speech well.

Another minidisk problem is that it is a very poor archival medium, and recordings need to be backed up in another medium as soon as possible.

So, this is a transitional moment in audio-recording technology, and so, before investing in a new audio or audiovisual recording device, we need to research the options carefully. In the short to medium term the way forward appears to be recording to flash drives/memory sticks.

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[2]   In Cape Town, South Africa the Cassette Education Trust (CASET) trained people in the 1980s to develop and distribute alternative information on audio-cassettes in a time of political struggle. At the time South Africans experienced systematic, selective suppression of information. Through CASET people learnt to record, design, edit, and distribute information, poetry and music on audio-cassette tapes. Later, CASET developed into Bush Radio, an initiative that worked to get community radio onto the table at the discussions around the constitution of a new South Africa, and prepare people all over the country for community radio broadcasting. Bush Radio's training started with the ghetto-blaster edit. Bush Radio – calling itself the 'mother of community radio in Africa' – today broadcasts as a Cape Town community radio station, and also continues with broadcast training.

While it is possible to buy DAT recorders as distributors have unsold stock, they are not a good investment today, as support and spares will not be available.

There was no mention at all of archiving in the conference discussions. Think about this carefully when investing and always document what you have recorded. Note the contents, date and place of recording, etc. on the recording. Refer to Myers (1993) and the Society for Ethnomusicology (1994).

Go for the best recording quality you can afford. This means good equipment and (preferably) an external microphone. Sometimes the microphone(s) may cost as much as, or more than, the recording device. Also look into the possibility of hiring equipment. Filmmakers, e.g., usually hire their gear. This applies to the editing process as well.

Learning the ropes: from technology to art

Working in the musical arts we need to get to the stage where working with technology is an art, not a lot of science or technical procedure. The boffins who develop the software and hardware take good care of the science. But the process of learning it may start off apparently technically as the musician or music educator needs to learn how to operate the hardware or software, including his or her body, voice or instrument(s), and music theory. As time passes, he or she is challenged to produce effective, clear, elegant, even soulful work with the technology.

As with all the arts, musical and otherwise, take time to experience fine examples of the art form. Look at beautiful, effective works of art and craft, and attend and participate in performances, especially the best. Why is that one instrument's tone is more pleasing than another? You may know the basics; now try to figure out why one production makes a greater impact than another does, or why one performer outshines another.

Those involved in the musical arts should look out for whatever ways to access and learn the new technology. It's not always possible to access personal training in using the equipment or software. Have the confidence to train yourself, using the available resources. The first and most valuable resource is the manual accompanying the product. For field equipment, photocopy the manual to take with you on field trips and leave the original in the safe place where you store the equipment.

If the manual is on a CD or the Internet, buy a ream of paper, print it all out, bind it (sometimes it comes to several volumes) and read it from cover to cover as soon as possible. Most people never get beyond the 'Getting Started' section of the manual, and use only the basic capabilities of a programme or piece of equipment. Keep a pocket-sized notebook handy as you read and operate the equipment, and in it write down the commands and procedures that you use most

often, and those for complex or advanced operations. This tiny customised manual is what you'll find yourself referring to constantly.

If there are opportunities for training, go for them, and don't be shy to ask questions. You will have limited time with the instructors, and want to ensure that you get out of the training what you need for your conditions.

Writing and design

Writing and/or design are fundamental to producing good media for teaching. Design your presentation, sound or video edit, etc. with care. Know the story you want to tell your audience and budget time to conceptualise, write, draw, and/or storyboard your production before you set to work, even if it's a humble primary school lesson.

Website

In Kisumu, the conference participants identified the need to develop:

» A web page on the technology website for information on African musical instruments;
» Forum where people could discuss problems; and
» A space for telling success stories and discussing these.

Kwami was going to take up this task. It is now up to Pasmae to develop this.

Conclusion

This chapter has examined some of the pressing issues facing African musical arts practitioners. It has stressed the importance of networking and organising, and identified key areas where Pasmae could/should play a role. Access to appropriate technology is often problematic, and then the training once it is available is not always easily available.

A recurring theme was the need to come up with creative solutions to African problems – not necessarily from scratch, but working with what is at hand. As I intimated in the beginning, it is the human being who is the greatest technology. Our human software, the ideas we generate, are our greatest asset. Apparent at the Kisumu conference and in the e-consultation report is that African musical arts practitioners do not have much access to music technology. Consequently there is not a great deal of knowledge and experience in this area. But people's aspirations are high. And the challenges are tremendous. This situation is likely to spur us to action and I will be watching this space with great interest. All good ideas and positive action more than welcome.

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Software

Auralia. This is part of the Sibelius suite of programmes. There is a free, limited demonstration version of this programme. <http://www.sibelius.com/products/auralia/> accessed 12 June 2005.

Band-in-a-Box. 'Band-in-a-Box is an intelligent automatic accompaniment program for your multimedia computer. Band-in-a-Box is a powerful and creative music composition tool for exploring and developing musical ideas with near-instantaneous feedback. Band-in-a-Box for Windows® can also record an acoustic instrument or voice to add to the composition, with processing through DirectX audio effects.'<http://www.pgmusic.com/bandbox.htm> accessed 12 June 2005.

Microsoft music support guide. <http://www.microsoft.com/athome/support/music.mspx> accessed 12 June 2005.

Microsoft movies and video support guide. <http://www.microsoft.com/athome/support/video.mspx> accessed 12 June 2005.

Sibelius. This comes in various, differently priced configurations: Professional, Music Education and Home. The education package contains components that (allowing for sales talk) offer: 'The complete guide to orchestral and band instruments; Guiding students through composition; Complete music theory training and testing; Elementary & primary music made easy; Resource pack for teaching music with Sibelius; Complete ear training for all musicians; Complete music theory training and testing; Elementary & primary music made easy.' <http://www.sibelius.com/> accessed 12 June 2005.

Studio Case. 'Studio Case is Steinberg's complete music producer's software collection. It includes Cubase SE, HALion SE, Virtual Guitarist Electric Edition SE, Groove Agent SE, The Grand SE, and D'cota SE. Cubase SE, a powerful music workstation software application that's based on the successful Cubase SX, offers all of the essential features found in Cubase SX and SL.' <http://www.steinberg.de/ProductPage_sb91eb.html?Product_ID=2036&Langue_ID=4> accessed 12 June 2005.

WavePad. There is a free beginner's version of this software that is very useful for recording and more than basic editing. 'WavePad is a sound editor program for Windows. This audio editing software lets you make and edit voice and other audio recordings. You can cut, copy and paste parts of recording and, if required, add effects like echo, amplification and noise reduction.' <http://www.nch.com.au/wavepad/> accessed 12 June 2005.

Recommended websites

The Association for Progressive Communications. 'Internet and ICTs for Social Justice and Development.' APC site carries papers and news on technology and women's issues. <http://www.apc.org> accessed 12 June 2005.

BaobabConnections. This site 'encourage[s] young people from across the world to get in touch on our website and exchange ideas about globalisation and sustainable development.' <http://www.baobabconnections.org> accessed 12 June 2005.

Bridges.org. This site contains much research. 'Information and communications technology (ICT) can be used as a tool to strengthen communities, democratic institutions, development efforts, and local economies. Providing access to ICT in the developing world is critical, but ICT will only have Real Impact in developing countries when people have Real Access to it.' <http://www.bridges.org> accessed 12 June 2005.

Creative Commons is 'a nonprofit organisation that offers a flexible copyright for creative work […] Creative Commons defines the spectrum of possibilities between full copyright – all rights reserved – and the public domain – no rights reserved. Our licenses help you keep your copyright while inviting certain uses of your work – a "some rights reserved" copyright.' <http://www.creativecommons.org> accessed 12 June 2005.

Creative Commons South Africa (ccSA) launched in May 2005 is a 'web portal dedicated to showcasing the work of local creators, educators and administrators who use Creative Commons licences to distribute their ideas and creative expressions.' <http://za.creativecommons.org/> accessed 12 June 2005.

Community Communications Online (c2o). This Australian site is very into digital culture. 'Community Communications Online (c2o) is a not-for-profit web hosting and online publishing systems provider. It was founded in 1997 to continue support for progressive networking activities in the Australasia region after the closure of Pegasus Networks.' <http://www.c2o.org> accessed 12 June 2005.

The Dimitra Conference held in 2004 dealt with rural women's' empowerment, Information and Communication (ICT) projects and interrogated which are relevant. It 'brought together women's organisations, government officials, and gender and development practitioners and researchers, involved in gender and Information and Communication (ICT) projects and initiatives' to look at 'ICTs in the Service of Good Governance, Democratic Practice and Development for Rural Women in Africa.' <http://www.womensnet.org.za/dimitra_conference/> accessed 12 June 2005.

Go Open Source. 'Go Open Source Portal, the online presence of the Go Open Source Campaign. You should be able to find news about the go open source campaign and its sibling campaigns (go_open television, and the Geek Freedom League), as well as general information and resources for Open Source software.'<http://www.go-opensource.org/> accessed 12 June 2005.

International Development Research Centre. This Canadian site is very interested in connectivity in Africa, among other concerns. It is good on wireless and cellular technology. 'IDRC is a Canadian public corporation that works in close collaboration with researchers from the developing world in their search for the means to build healthier, more equitable, and more prosperous societies.' <http://www.idrc.ca> accessed 12 June 2005.

SchoolNet SA 'was established in November 1997 as a non-profit educational organisation. The vision was to create learning communities of educators and learners who use information and communication technologies (ICTs) to enhance education in South Africa. The organisation arose from the work of provincial schools networks, non-profit collaborative entities formed by networks of schools to assist each other in gaining access to and using the Internet and computers.' <http://www.schoolnet.org.za> accessed 12 June 2005.

Soul Beat Africa. 'Communication for Change'. This is a project of Soul City and The Communication Initiative. It focuses on Edutainment and Community Radio. <http://www.comminit.com/africa/> accessed 12 June 2005.

United Nations Educational Scientific and Cultural Organisation.
A great many resources and opportunities are available through UNESCO, which is very active in the preservation and protection of heritage. Intangible heritage (among which the musical arts feature prominently) is a current topic of major concern. UNESCO has an active Communication and Information Sector (CI) . This 'was established in its present form in 1990. Its programmes are rooted in UNESCO's Constitution, which requires the Organization to promote the "free flow of ideas by word and image." Besides its staff at UNESCO Headquarters in Paris, the CI Sector is represented in 27 UNESCO field offices. […] The Sector also provides the secretariats for two intergovernmental programmes: the International Programme for the Development of Communication (IPDC) and the Information for All Programme (IFAP). The three principal strategic objectives of the Sector's programmes are: Promoting the free flow of ideas and universal access to information; Promoting the expression of pluralism and cultural diversity in the media and world information networks; Promoting access for all to ICTs.' <http://www.unesco.org> accessed 12 June 2005.

Appendix A

Responses verbatim

This sample of responses is drawn from the first draft of the report on the Pasmae Technology Questionnaire that Robert Kwami distributed by e-mail. This unpublished draft report was presented to the Technology session attendees. As the responses are not included in the final report, I am giving them here, since they represent the voices of a selection of Africa's musical arts practitioners. The responses are presented unedited. The first two are general and the rest are responses to the issue of limitations.

> 'The schools in Tanzania do not have any electricity available, which makes the teaching process extremely difficult. I myself travel to school and back with a portable radio/cassette/CD player which I use in my Music Education class. There is no overhead projector, or any other … technology present in the school.' (R1)[3]

> 'Sound equipment such as a radio, an overhead projector, computers and/or electronic instruments. We also need resources such as CD's and tape recordings of music.' (R1)

> 'Limited funding to buy the necessary equipment needed to teach music effectively with and electricity to enable the equipment to work.' (R1)

> 'I'd really like to be able to access and use Internet multimedia content for teaching.' (R2)

> 'I'd also like to set up a site for students to post their creative work and research.' (R2)

> 'I'd like to package my lectures differently with access to decent multimedia facilities. I have worked with these before, and am fairly handy with several software packages. Specifically, I'd develop CD-Rs of course material for students in addition to audio and audio-visual tapes.' (R2)

> 'I'd also work with students to edit their field recordings for their own purposes and to send copies back to their consultants.' (R2)

> 'A lot of my teaching involves the making of instruments from found materials as many of the schools have no resources at all. I would like to know how to make some really effective instruments that don't cost the earth!' (R3)

> 'I think the practical demonstration on computer assisted teaching would be the most useful to me during the forth coming conference in Kisumu.' (R4)

> 'My personal mission or need for assistance is to come up with intervention programmes on how to address the severe shortage of untrained and unskilled Arts and Culture teachers, we really need in SA to go beyond just singing and dancing. This is a good starting point but how do we develop it? And quickly!' (R6)

> 'It is relevant to the African situation of today.' (R13)

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[3] R = respondent.

'In my educational setting, an effective method (particularly for self-directed learning and/or undertaking research) that I have recently developed is the use of a web site as a resource; for example, my African Music in Schools and Teacher Education Site; See http://education.deakin.edu.au/music_ed/african_music/ '(R16).

'I think it's about time to encourage the African administrators to provide computers for their institutions, computer training for music teachers, exchange programs, share ideas etc.' (R17)

'a) I look forward to gaining insight into computer utilization, use of music software to score my composition, b) Learning new skills on construction of traditional musical instruments for use in schools, c) I am also positive that cross fertilization of ideas with scholars especially senior colleagues in the field would assist me to develop more resilient coping mechanism in the face of discouragement in my field of specialization.' (R18)

'I hope to be exposed and practice local musics.' (R21)

'I hope sharing experiences and learning from each other will be quite rewarding. Thanks.' (R22)

'My focus in Music also centres on poetry and society in the social, economic & political realisations.' (R23)

'Thank you.' (R27)

'I just wanted to make it clear that I am teaching at a university in the USA and therefore my answers may not be typical and should not perhaps be included as an indication of what is most needed in the African context. Thank you.' (R30)

'This is a very good questionnaire, but how will its deliberation improve the teaching of music in outlying areas of Africa?' (R32)

'Which technological skills are on offer at the conference?' (R34)

'There is very severe lack of teaching material in Nigerian Institutions.' (R35)

'In my voice teaching, I do not rely on lots of technological equipment. How ever, when it comes to practical listening, music history etc, we use.' (R36)

'As in Multi Purpose Center teachers must be equipped with relevant skills. If there is any training in a certain institution, one can improve the skill in order to train teachers.' (R37)

'Problems of access to some of these technological gear.' (R40)

'I teach at a multiracial school – whenever I teach the History of Western Music, learners tell me they are tired of Classical [especially Coloured and African learners], they say they want to learn about R & B, Jazz, Kwaito, African music, etc. I tell them what is happening in the present curriculum and they don't seem to understand... Learning about "Classical music" only seems to be a "problem". I wish we could discuss things like these at the conference.' (R41)

Dodo performance: an avenue for education in and through music

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Abstract

Dodo is a dance performed by married women of reproductive age in the Luo community in Kenya. Several connected short songs may accompany a performance. The songs that accompany the dance have provided, and still provide, an avenue for women to voice some issues that they could not/cannot verbalise in ordinary language discourse, but that are useful in educating young girls and the general public. The texts of five songs that accompany the *dodo* dance are analysed according to subject themes, and social, religious and political connotations. This article further takes into consideration the transformations that both the dance and its accompanying songs underwent because of contemporary and other influences. This Luo dance has been incorporated into other Kenyan ethnic communities and is nowadays taught in many girls secondary schools for performance at music festivals.

Background

Dodo is a modification of the Salo dance in Kenya. Salo was a dance performed by women who had reached the stage of menopause. It was a graceful, slow dance characterised by slow steps (*nyono*). Women stood in a circle as they performed Salo. It was accompanied by a drum, which would be played by the women themselves. The war veterans of World War II brought back to Kenya with them the idea that they should be entertained by their wives, much as they saw it done among Western peoples. Since the married women still of reproductive age did not have a song of their own as did the post-menopausal and the unmarried ones, they decided to modify the Salo dance to form a dance of their own, which they could use for the entertainment of their husbands. They incorporated waist, shoulder and head movements into the Salo dance and called it '*dodo*' instead of '*Salo*'.

Five *dodo* songs that accompany *dodo* dance are presented in this article; they were collected from *dodo* dance trainer, Maurice Ochieng who taught at the St Barnabas Primary and Secondary schools during February 2003. Of the ten songs that were recorded, five are purposively selected and textually analysed to provide an in-depth interpretation of moral values and the suitability of the songs in transmitting societal values and norms.

The dance

Dodo is slow and graceful. Currently, it is also called *miend peke* (the dance of bottle tops). Bottle tops (*peke*) have replaced *ajawa* (gourd rattle) as the main instrument to accompany *dodo*. A drum also accompanies the dance. The dancers play the two instruments themselves. Performers wear dance skirts made of sisal (*owalo*) around their waist. Since *dodo* is a modification of the Salo dance, the leg movements remain slow and graceful as they were in the Salo dance. Fast rhythmic dances are for the young unmarried women. The waist movement goes together with the slow leg movements, making the skirts' movement (*owalo*) also slow and graceful. The slow movements signify dignity and a sense of pride by the performers, reflecting the original meaning of *dodo* songs, which praised an in-law, hero or leader for some accomplishment. Women could also praise their in-laws for contributing positively to their lives or marriage. Women of post-menopausal age can only join out of interest. Most of the songs that accompany the dance are short and repeated, and have similar tunes with a variation here and there. The texts vary to suit the particular occasion. The songs that accompany the dance were originally praise songs and remain so, but some are satirical and are used to educate through the messages they convey. One performance may have a number of songs joined together.

The performance

A *dodo* performance begins with a short chant called *Sigiya*. This is presented by two performers responding to one another. *Sigiya* was meant for an in-law. *Sigalagala* (ululation) follows *Sigiya*. Then follows the dance accompanied with songs. The soloist gracefully moves the whisk (*orengo*) in her hand as she dances majestically and in a dignified manner. Traditionally, men use the whisk. But women of menopausal age in the Luo community also use the whisk while performing songs and dances.

An example of Sigaya

Call	*Ojik'atho kadhi ngweto to kodonweto e dira nyar Omolo, Ojik'atho kadhi ngweto.*
	Ojiko, I am dying when I go to pick vegetables with a basket on my side; Ojiko, I am dying.
Response	*To kat'Onyango mayuora to bend'ogoyo chonge piny gi ngaga, to kat'Onyango mayuora to bend'ogoyo chonge piny.*
	Even Onyango, my in-law, is kneeling down with ear ornament; even Onyango, my in-law, is kneeling down.

The *dodo* dance is performed for entertainment, for example, at various social gatherings. *Dodo* dancers decorate their faces using *pala* (a kind of soil that can be found in different colours) in triangular and circular patterns. These patterns are symbols of a house (*ot*), signifying that the performers are married women –

they have a house. Today, body decorations are done using commercially made watercolours. Body parts decorated include legs and arms as a means of creating beauty, especially the legs, as they gracefully move during the dance.

Text analysis of five songs

Sili

Call	*Sili kelo to uneno*	Sili brings as you see
Response	*Ara nee*	Just see
Call	*Silia kelo to uneno*	Sili brings as you see
	Sili nyakisumu kelo girube thurwaka	Sili daughter of Kisumu brings groups in our land
Response	*Ara nee kakokelo*	Just see how she brings
Call	*Sili koro konyo mine*	Sili is now helping mothers
Response	*Ara nee*	Just see
Call:	*Silia koro konyo mine*	Silia helps mother
	Sili nyakisumu konyo mine ji oneno	Silia daughter of Kisumu helps mothers people see
Response	*Ara nee kakokonyo*	Just see how she helps
Call	*Kendo*	Again
Response	*Ara nee ara nee kakokonyo*	Just see just see how she helps
Call	*Chini chini chini*	Down down down
	Ara nee ara nee ka'kokonyo	Just see just see how she helps

Sili is the short form for Silia. This is a song in praise of a female named Silia for the good work she is doing by bringing development-oriented people to their community to help mothers. A word like *girube* is taken from the English word 'groups'; one group would then be called '*girup*'. The Luo word '*nya*' is generally used to mean 'daughter of', which could either refer to the biological father or the geographic place that a person comes from. Where the word 'nya' follows a word which begins with 'O', for example, Otieno, Onyango, Oyugis, etc., then 'a' is silent, for example, Nyotieno, Nyonyango, Nyoyugis. Nyonyango would mean the daughter of Onyango, while Nyakisumo means she comes from the Kisumu region.

In this particular *dodo* the Kiswahili word '*chini*' (down) is used to replace the Luo word '*piny*'. *Chini* is easier to sing than *piny*.

Paul

Call	*E jowa dinabed gi pesa datemo godo golo Pauli e jela*	O my people if I had money I could have tried to remove Paul from jail
Response	*A eee nyosumo olokore*	A eee the daughter of Kisumu has changed
Call	*Ani polise man asego olokore mangenge dwar twyonwa Pauli jakop ala gi sude*	That Police at Asego has turned wild [and] wants to jail Paul of Kopala in his suit.

Response	*A e ee nyosumo olokore*	A e ee the daughter of Kisumu has changed
Call	*E tera adhi an ee maro koro meil*	Take me to see mother-in-law [she] is dancing
Response	*Meil oketho nyawano/a*	Dancing has spoiled mother-in-law
Call	*E tera adhi an ee maro koromeil*	Take me to see mother-in-law [she] is dancing
Response	*Meil oketho nyawano.*	Dancing has spoiled mother-in-law.
	Meil oketho nyawano amaro odhiyo kachuor nyare amaro oyudo Kimeilo dodo; amaro okwer in meilo dodo	Mother-in-law has gone to son-in-law, has found people dancing *dodo*; mother-in-law refuses to dance *dodo*; *dodo* has spoiled mother-in-law

These are two songs joined to form one. Both the songs address bad behaviour, one of the police and the other of a mother-in-law. The first song is about the bad behaviour of the policemen of Asego who have turned out to behave like wild dogs, taking Paul to jail in his suit. If they had money, they would pay to have Paul released from prison. The second part talks about another instance of 'bad behaviour' (behaviour which is alien to tradition) of a mother-in-law who, when she visited the son-in-law, joined in to dance *dodo* against traditional customs.

Wangni tiloko omena

Call	*Wang'ni tiloko omena ma nyarasembo*	This time you have sold *omena* (small fish) the daughter of Asembo
Response	*Wangni*	This time
Call	*Jaber ma tomari*	The beautiful one this is yours
Response	*Wangni tiloko omena*	This time you have sold *omena*
Call	*Mon ma kawuono jogi bayo to kwutho jogi kethonwa lemo*	Women of today walk at random while gossiping spoiling worship
Response	*Wangni*	This time
Call	*Tilokomena*	You have sold *omena*
Response	*Wangni tilokonwa*	This time you have sold *omena*

This is a song in praise of a lady who hails from Asembo (Nyasembo). She is being praised for the hard work of selling *omena* (a kind of small fish) instead of walking about gossiping as others do. The song therefore teaches engagement in work that earns one a living, while discouraging busybodies who walk around gossiping instead of engaging in useful work.

Osuka matatu

Call	*Kachuo ngiri ywakne jamuri Jalego*	Married men cry for him *jamuri** from Alego (geographical place)
Response	*Osuka matatu*	Osuka *matatu*
Call	*Kachuo ngiri ywakne jamuri jalego*	Married men cry for him *jamuri* from Alego
Response	*Osuka matatu chuo nyiri ywakne*	Osuka matatu married men cry to him

Call	*Mawoud oraro*	The son of Oraro
Response	*Osuka matatu*	Osuka *matatu*
Call	*Osuka komolo majalego*	Osuka, the son of a *molo* who comes from Alego
Response	*Osuka matatu chuo nyiri yuakne*	Osuka *matatu* married men cry to him
Call	*Chini chini chini*	Down down down
Response	*Osuka matatu Osuka matatu chuo nyiri yuakne*	*Osuka matatu Osuka matatu* married men cry to him

*   *Jamuri:* a person of loose moral character who seduces other men's wives.

Nearly all the words in this song are metaphorical. They are used to describe the immoral behaviour of a man who seduces every woman that he comes across; that is to say, a man who has no boundaries and is not selective at all. The word 'Osuka' could be the real name of the man or could have been derived from the Kiswahili word '*shuka*' which means to alight from a vehicle. In this context, 'Osuka' would mean 'alighted'. '*Matatu*' is a type of public transport vehicle that can be boarded by any person; the driver does not select his clients and is a metaphor for a man who tries to seduce every woman who crosses his path. It would be hard for women to go telling off this kind of man or men publicly, but they find it easy to point out the behaviour in a song.

Sigalagala

Call	*Sigalagala bar wiya sigand mama nyakelo*	Ululation gives me headache ululation of mother daughter of Akelo
Response	*Sigalagal*	Ululation
Call	*Oo-yooo*	Oo-yooo
Response	*Sigalagal obaro wiya*	Ululation gives me headache
Call	*Nind piny del ochwadi Mariko dhi yalo bura*	Sleep down cane beat you Mariko is going to judge
Response	*Nind piny*	Sleep down
Call	*Del ariyo*	Two canes
Response	*Nind piny del ochwadi*	Sleep down cane beat you.

This song describes a judge called Mariko. He is so strict and unmerciful that people expect beatings or canings when he is the one judging. As much as the song makes people beware of his character, the song is equally informing him not to be harsh with people when judging them.

Discussion

dodo songs are characterised by an overlap between solo and chorus. That is to say the chorus line begins while the soloist is still singing. In most cases the chorus repeats, continues or amplifies the thought expressed by the soloist. Sometimes songs are joined together; when this is done, the themes of the joined songs are usually similar, for example, the song about Paul, where both the

songs discourage bad behaviour disapproved of by society. The text of such joined songs would sometimes be dealing with similar themes. As a whole, the themes of the songs are varied but centred on events and matters of common interest and concern to the members of a community and society they deal with.

Some *dodo* songs are satirical, like *Osuka matatu*. While on many occasions the songs are intended to entertain, they also inform and educate in societal values and norms. *Osuka matatu* deals with interpersonal relationships and is meant to rebuke the bad manners of the male members of society. The texts therefore contribute to the correction of that behaviour to which they call attention, either in individuals or the community. If some of the *dodo* songs like these were integrated into the curriculum, they could be easily used to teach lessons on immorality and its aftermath, such as HIV/AIDS.

Similarly, some societal traditions are important for maintaining social order. Disharmony is created when these orders are disobeyed. That is why the mother-in-law must not dance *dodo* with a son-in-law. Younger women seeing this will be liable to disobey tradition, citing the example of the one who broke the law. The women in *dodo* must disapprove of this behaviour. Such songs aim to teach adherence to the societal practice of performing in the right forum and in the appropriate place. Such songs therefore rebuke deviation from laid down practices. Virtues like hard work and engagement in economic activities are taught and encouraged through the songs, while they discourage laziness, which results in cheap gossip.

The songs may be addressed to an individual who is alive or to groups of people, for example, the policemen of Asego, who have behaved like wild dogs, putting people in jail. Individuals addressed may be praised, criticised or ridiculed. An example is the judge Mariko, who is told indirectly to be fair in his judgements. Those who are praised are mentioned by name and the praises related to their personal achievements, occupation and experience.

The use of poetic devices is also a common feature of the song texts that accompany the *dodo* dance. They may include repetition and metaphor (as in most of the song texts given above). Repetition is a good way of memorising tunes and texts.

In general, *dodo* songs are an avenue for verbal communication, a medium for creative verbal expressions, which can reflect both personal and societal experiences. The texts in most of the songs allow the expression of deep-seated feelings not permissibly verbalised in a normal context, thus providing psychological release for participants or those who are affected.

Influences

Dodo is nowadays performed in the relevant competitive sections during the Kenya Music Festival (KMF). It is also performed during political gatherings and during Agricultural Shows (ASK). Performance at the KMF means that several

short songs are chosen so as to allow as many dance formations as possible upon which adjudication can be made. This calls for specialised training of every movement to achieve performance competence.

Some *dodo* performers have incorporated Bodi (dance for the unmarried girls) songs and movements, others have incorporated Ngagure songs. Ngagure is a traditional Luo mixed dance for girls and boys and was performed at a faster tempo. Now some of these faster rhythms are found in *dodo*. *Dodo* has not remained resistant to musics from other cultures, both nationally and internationally. *Dodo* has incorporated dance movements from the Isikuti dance of the neighbouring Abaluya people. When *dodo* is performed for the KMF competitions, it is performed by girls of school-going age who are exposed to the popular music from other parts of the world; hence some *dodo* groups have incorporated Ndobolo dance movements. Ndobolo is a Congolese dance popular in Kenya.

The traditional instruments that have always accompanied *dodo* are a drum and *ajawa.* Nowadays, the dance is accompanied by *peke* and/or scraped Fanta bottle. Other instruments that have more recently been incorporated in *dodo* dance are Ngangile and Sanduk.

At its climax, dancers bend down. The Luo term for this is *piny*. However, the word is not that easy to pronounce, so it has been replaced by the Kiswahili word *chini* which is easy to repeat.

The *dodo* dance was originally performed for entertainment without any expectation of payment. It is performed nowadays as a means of earning a living. There are established groups of *dodo* performers who are called to perform for particular occasions, for payment, either monetary or in kind. Most of the songs that accompany the dance are both topical and traditional.

Conclusion

While the dance and songs have undergone certain changes, the performance still remains an avenue for educating people in societal norms and values. The fact that the performers are free to address any issue when using the songs and also that the tunes for the songs are similar make them even more relevant in schools. Various concepts would be taught using the songs.

To 'sing the Lord's song in a strange land': music in the education of the Kenyan child

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Abstract

As part of the adjustments made in the education sector in Kenya at the end of the twentieth century, a number of subjects, all vocational in nature, were dropped from both the primary and secondary school curricula. With no apparent reference to policy, music has been grouped with other subjects into a humanities-cum-arts non-examinable composite subject at the primary school level. With such sporadic curricular upheavals, what remains certain is the uncertainty of the future of music as a curricular subject. The changes at the primary school level ring a death knell for music education, i.e. the development of translational and interpretive skills, and the acquisition of knowledge and attitudes that support dealing with music. This scenario represents the school as a 'land without music', no longer the place where children's musical heritage can be introduced or nurtured. In this strange land, can music survive? Can childhood still serve as the foundation years of music education for Kenyans?

This article seeks to find ways of using indigenous musical expressions, the child's music mother tongue, to teach musical concepts and skills to young Kenyans. It examines what constitutes music education, analyses the appropriate content for such an endeavour based on societal world-view, finally presenting a way forward as to what must be considered if music is to form part of our children's education package, enabling us to create a generation of musically aware and skilled individuals who identify with their cultural heritage.

Introduction

Rainbow (1966) calls England of the 19th century a 'Land without Music' in reference to the music education scenario at that time. Music education was then characterised by haphazard attempts, mostly from the clergy, at training children's voices in a bid to improve congregational singing.

A positive element of such a situation is that children are taught songs or trained musically, so that the church can have music. The training of individuals focused on the child. This same principle is behind a number of music teaching methods where the teaching concentrates heavily on the young, as in the Kodály, Orff and Suzuki methods.

The '8-4-4' era of education in Kenya, where music education was guaranteed in the primary school, offered a framework and opportunity for exposing children to music. At that time it was possible to start music education at an early age, though the practice fell short of the ideal, due primarily to the inadequacy of human, material and time resources. This is no longer the case. The current

curriculum has music as part of an arts subject, but it is not really on the time-table in most schools, on account of its not being examined. The Kenyan primary school is hence also a 'Land without Music'. In terms of the music curriculum, it is 'a strange land'.

The primary school continues to provide limited avenues for experience of music to a minority of its clients in terms of co-curricular development. The music festivals cater for singing games and choral activities. In a school of 400 to 1,600 pupils, fewer than 100 pupils may be actively taking part in these activities. There are also performances for Speech Day, where pupils may take part at class level. However, not all classes will perform songs at such a given event. Nonetheless, everybody has the opportunity to sing the National Anthem at least twice a week during assembly. But are these avenues sufficient in terms of music education? Can we say that these activities provide pupils with adequate experiences that will facilitate learning in music? How then do we ensure that children develop musical skills, knowledge and attitudes when they spend childhood in school, a strange land where music is not known or honoured?

What is music education

Frega (1998:1) talks of a music education heritage, characterised by an

> [o]ld pedagogical approach prevalent in the schools where today's lecturers were educated […] which emphasises the theoretical nature of musical language to the detriment of a complete experience. [This] would have been guaranteed in the development of a natural sensitivity or 'musicality'.

From age-old philosophies we are aware that teaching is giving of what one has. But what one has is oneself, hence teaching is giving of oneself. Music education is therefore the art of giving to another the music that one has, the music that makes one a musician. We also know that music is a medium of expression. It is peculiar, because of the symbols used that convey an emotive and not verbal message. It is 'a natural medium of human communication' (Frega 1998:2).

Formal music education takes place within the context of the school. The role of the primary school is to build the individual. The school, especially at this primary level, assists in the improvement of the individual, as a member of the community of humankind. Music is a fundamental component of this process of human development. Being an agent of socialisation, it is a useful tool as it provides an opportunity for the child to interact communally. Culturally, music activities also enable pupils to connect with their past, hence enriching their experiences of life through contact with their cultural heritage.

Music education, seen as the process of equipping learners with skills, knowledge and attitudes to facilitate musical behaviour, takes place both formally and informally (Akuno 1997). In either case, within the context of the school its goal is to be attained through the development of auditory, manipulative,

expressive and creative ability. Learning objectives are then developed to cover concepts (knowledge), skills and attitudes.

The content, its sequence, materials and assessment strategies need to be culture-relevant. There is both an active, oral culture, which the pupil absorbs, unconsciously, from the environment, and the cultural heritage, the mores and norms of the child's community deemed essential for his/her identity and socialisation. With music learnt formally and informally, educators must consider the place of music in general education, as well as the music training given in schools to students.

Music and other cultural arts in education

> In a lot of African societies, culture and education have always occupied a very central place in the formation of the individual, his or her socialization and the overall progress of the collective group […] Learning and culturalisation were considered continuing processes that took place from birth until death with the family unit, extended family, the village and the entire community participating (Mugo 1999:213).

A basic purpose of education is the survival of society, the creation of continuity. Today education is often seen to mean the process of instruction and training that goes on in an institution of learning. It normally includes the formal instruction conducted in the school and the informal training by churches or industries. If we are to follow Bruner's (1966) emphasis that education serves to train well-balanced citizens in society, then society must give us its parameters of 'balance'.

What is it that the society considers necessary for one to fully operate as a member and to contribute positively to it? Here is the place of culture. Without a cultural identity, there is no definition of a people. Music (and other arts), as a reflection and expression of culture, must be incorporated into the curriculum not only to create the balance between mental, aesthetic and physical activities in the process of education, but also to be the avenue through which societal norms and mores are assimilated by learners.

Another role of formal education is to provide society with problem-solving, independent and useful individuals. Music education and education in the arts in general have traditionally been geared towards the supply of useful people – those who will take part actively in societal activities. Education in the arts produces skilled and knowledgeable practitioners. As society becomes complex, education in the arts and, more so, in music must far exceed the general provision for singing of songs, chants and performance of singing games that is so often relegated to the informal setting.

If we follow Leonhard and House (1959), then we must provide music education at higher levels, because (they say) the primary purpose of music education is the development of that innate aesthetic potential to its highest level. But why such a move? Kodály expressed a desire to have all Hungarians be

more than just singers; to have their musicianship so developed that they would derive meaning from musical experiences. He started by providing musical literacy for primary scholars, thereby enabling the Hungarian child to grow up with music. Indigenous African societies provide similar music learning avenues for children, through the lullabies, cradle songs, activity songs and singing games that the child encounters right from birth. This is general music education in which all participate and is useful as it shapes their musicality, paving the way for music making as youths and adults, and also for those who venture into professional music activities.

Education in the arts will lead to independence, with musicians being self-reliant. The process of creating and projecting a work of art requires independence of thought, a high sense of aesthetic judgement and harnessing of attitudes, knowledge and skills of a broad spectrum.

As humans, our lives are full of feeling and emotions. Music, which reflects the situation around us, including stress, conflict, expectations and relaxation, can be used as a means of reacting to such situations in life. Education in music will hence equip the individual with knowledge and skills that will enable him or her to handle the feelings and emotions that characterise human existence. It is an education for living. Where the aim of education is seen as an attempt to improve life, music automatically qualifies to be in the curriculum.

The content of music education

In our cultures good music is that which is appropriate for the occasion; socially acceptable for the event. Aesthetic functionalism (Akuno 1997) holds that it is music that enables one to relate with self, with others and with the environment. It facilitates cohesion as it facilitates, creates and maintains relationships.

Society prescribes relationships for and across strata within its make-up. The intra-strata relationships, the peer activities and contacts have far more influential potential than the cross-strata ones. Music, our cultural expression and reflection, provides material for these relationships via the musical components of the socio-cultural events in our communities.

The primary school-going members of our communities have a variety of musical expressions that fulfil their socio-cultural needs. These expressions contain information that is useful even for formal music education and can be useful in the determination of the content for a music instruction programme.

The content of music education is here viewed from six angles:

The sound of music

The elemental theory of music (Akuno 1997) defines music as a body of sounds that has tonal and temporal elements. This definition, in agreement with the findings of music psychologists (Hargreaves 1986; Deutsch 1982), recognises

that involvement with music is involvement with sound, whose primary defining features are pitch and rhythm, because sound has frequency and duration. These sounds are measured and regulated, and hence have a pulse. The idea of the rhythm of life comes to mind here, where life itself has flows, as well as ups and downs that characterise existence. The other defining attributes of music are the qualitative and expressive elements. All these contribute to the information that creates the music.

The sounds of music are organised by adherence to rules and guidelines created or chosen by the composer, or generated by the society, hence individual styles as well as societal/community idioms of music. Particular sounds, and the order in which they are arranged, seem to characterise the music of particular communities. The choice of sounds results in musical patterns which are regulated by the language of the music-producing community. Words have a natural rhythm and intonation, more pronounced in tonal languages, but present in all dialects. These affect the rhythm and tune of songs composed in the particular language and spill over into instrumental music. The environment also plays a role in shaping this musical sound, as the material of music, in terms of themes and sound sources, must come from the composers' world. The day-to-day activities that characterise the composer's existence form the subject of expression in the composed music. Music is, hence, not only an expression of life or culture, but also a reflection of them. It has information of cultural significance, as well as material for physical and psychological development. The use and organisation of the musical sounds distinguish the music of one cultural community from that of another.

The structure of music

One of the basic characteristics of music is the presence of a discernible form or structure. Each composer is an architect whose material is sound. The design or form of music is also affected by the period, and the regional and cultural styles that the composer subscribes to. Regarding the music of Africa, Ntuli (1999) states that the predominant form or structure in any kind of performance, whether dance or music, is call and response. There are a variety of strains of this form, ranging from those that give the soloist (call) minimal responsibility, to those where the soloist is the main singer, and the chorus (response) only responds with a syllable or two, or even where the choral response is an ostinato drone. Whatever the category, it is still call and response.

This formal design found in music is a reflection of African principles of governance, which reiterate communal means of solving problems. There may be a leader, whose true function may be great or minimal, depending on the societal norms, but everybody participates in the events that affect the community.

The use of indigenous music-making activities, where collective responsibility is enhanced, will hence develop 'collective problem-solving skills' in education. This will ensure joint participation in activities as well as encouraging responsibility. A generation so cultured will not pass the buck, but take responsibility for actions and decisions that affect the community. The benefits surpass the boundaries of education and go a long way towards creating harmonious existence in the community.

The text of music

Songs have a text that indicates the purpose of the music, hence an indicator of when it is to be performed. The song-texts normally contain and convey messages that touch on ideas and issues of communal concern. Considering that in Africa there is music for each stage of life, the songs sung by every age group have appropriate lessons for the performers.

From an analysis of 118 Kenyan children's songs (Akuno 1997), it was evident that the song-texts served two significant purposes: entertainment (socialisation) and education. Kenyan children's songs, defined as songs sung for or to children and those sung by children, readily fall into six categories:

» Lullabies – songs sung by an older person to soothe the child;

» Cradle songs – songs sung by an older person in praise of the child and to encourage him/her. These songs serve an important socialising and psychological function, in that the text reaffirms the child's position on earth, indicating that he/she is not an accident, but with every feat that he/she accomplishes, he/she becomes more and more valuable;

» Activity songs – where the text mentions some action, usually not juvenile, although it could be a chore, that the singers imitate in the course of their singing;

» Singing games – where the text symbolises some childhood activity or game that children perform as they sing;

» Technical songs – also called songs for learning things, where children learn numeracy, pronunciation, colours, geography, civics and history, among other things;

» Mockery songs – which appear rather heartless, but ridicule the vile offenders while praising the well-behaved, often blacklisting vice and promoting virtue.

Close scrutiny of the text of older people's songs also indicates lessons that spell out the singing community's beliefs and practices (Akuno 2000). The text in the songs addresses the central issues that the community is concerned with, but at the level of the performers, using a language that the performers will understand, since it is expressed by the same people for their consumption and that of their age-mates. The issues of societal concern arise out of the society's worldview

and the daily attempts at survival. The songs express and reflect their expectations and aspirations, as well as reaffirming their unique place in the universe.

Performance of music

> African music is participatory, where joint performance is enhanced. This leads to the sharing of responsibilities and the notion of each person carrying his burden primarily, doing their part to create the cohesive whole. This comes from a philosophy of life where "African people and people of African descent generally are participatory" (Ntuli 1999).

Music-making involves everybody to some degree or other. Unlike in the West, where music-making of the classical category classifies people as composer, performer or audience, indigenous Africa does not distinguish between these three components of music making. In a typical performance the solo instrumentalist will more or less be the solo singer, but instead of a chorus to respond, the 'audience' will form this chorus. Whereas the choral response may start with a few people who know the music, the repetitive nature of the 'response' part of the song lends itself to quick learning, and so the listeners quickly join in, thereby becoming performers as well. As they continue singing, they may add their own lines or text, or assist in the lead singer's insertion of new thematic ideas into the basic skeleton of the song. In either case, the audience suddenly turns composer. This participatory nature of performance is reflected in the acclaimed Kenyan slogan of *Harrambee,* 'Let's pull together'. Its value in education encompasses the creation of a people with a common goal and desire for communal activities, where ideas and responsibilities are shared irrespective of one's formal status in the society.

Learning music

Music learning in Africa has traditionally been through apprenticeship, where knowledge and skills are acquired and developed through watching and listening to a master, then imitating. This learning takes place through experience. This has a significant role of passing on the society's treasury of values. The young learn from the experiences of the older person and together they contribute to the society's definition of what is valuable.

In music learning the young musician must create music for a given occasion. He/she must use skills and knowledge acquired by imitating the master, to meet the challenge at hand, to solve the problem posed in the form of producing music for a specific function. In order to produce students with problem-solving skills, we must allow the students who come to us already endowed with knowledge, skills and experience, together with analytical abilities, to use these capacities in the learning situation. We, instead, tend to confine them to lectures, often giving them

information that they can read in books. Indeed, a lot of times, teaching is not more than mere transfer of information from books to pupils' notepads. Knowledge is not a dead collection of facts or information, but alive and dynamic and must be applicable to life's perplexities. For individuals to apply knowledge in the solving of life's problems, they must develop the skills necessary for conversion of facts into answers or solutions to dilemmas or obstacles encountered.

Music education allows for such conversion. Musical knowledge, in terms of facts about music and the sounds of music, as well as the skills developed in previous learning, are used by learners in different situations that call for application of the same skills. Music learning is cumulative and this helps students who are able to retain previously mastered skills and assimilated concepts. With past experience, students find the solving of new challenges less demanding, as they are already equipped with the skills required.

Association of music

Music has associative powers. The human mind tends to associate musical sounds with the circumstances under which they were initially heard. Music-making becomes associated with other events of socio-cultural significance, thus linking the musical sound to social life, production and practical life.

When one considers that pre-colonial education in Africa was based on a system of linkages (Ntuli 1999), it is easy to appreciate the place of music within that institution. Education was linked to cultural games, sports, music, dance and the arts, just as much as it was linked to ethical values. The song texts quoted above attest to the use of music for instruction and correction. Contemporary education can also benefit from the use of music to bring about efficiency in learning. Music, when related to other areas of learning, facilitates comprehension and retention thanks to its associative powers.

The way forward

The role of art as a means to express, explore and think about the world and our place in it, for us to discover our own growing qualities and potentialities as human beings, cannot be over-emphasised. Art specialises in skills with materials, including the language of words, the building or carving of craft and art objects with various shapes, organisation of sounds in musical patterns of pitch in rhythm, the creation of images through drawing, colouring and modelling, and the organised movements of the human body in dance (Ntuli 1999:194–195).

The use of folk music from one's own culture is advocated by early childhood educators, who refer to it as a child's musical mother-tongue (Forrai 1988; Vandespar 1988; Choksy 1974; Vadja 1974). This argument can be made for older children as well, so that familiarity with music from one's culture is a

gateway to knowledge of cultural matters, producing a cultural identity. 'Students should develop clear, positive, and reflective self-identification at three levels: ethnic, national and global' (Fung 1995:36).

This self-identification not only helps the students to relate to themselves, but to people of 'foreign' cultures. It then leads to development of respect for other people's cultures and negates the need to discriminate against others because of cultural differences. The ability of the music to create cultural awareness in students is a social rationale for having it in the curriculum.

Indigenous songs embody musical and cultural values (information) that distinguish them as useful tools for musical and social education. They contain information of cultural significance that, when attended to, should lead learners to develop greater insight into the lives of people around them, and should develop in them positive attitudes. Music, it should be remembered, is both a reflection and an expression of culture.

With the desire for a culture-sensitive education that recognises the value of musical processes in the development of the individual, it is imperative that a system be put in place to spearhead education through music from the lowest level of schooling. Such a system will only stand if a solid philosophy and pedagogy are made explicit.

Philosophy

At a theoretical level one will need to state what constitutes music in the eyes of the community concerned. The societal perception or worldview then leads to the statement of what it deems relevant for its members. It is this that will spell out the what, why, how and when of education, the equipping of the young with what it takes to operate in the community and to benefit it and from it fully.

Pedagogy

Music is active: a lived and not narrated phenomenon. Our music is participatory, hence inclusive. To this end, music education is not to be elitist, but to involve all. The nature of music also dictates that the experience leads to the analysis or description of an event. But education is only successful if the knowledge, skills and attitudes gained are used, thereby eliciting a change in behaviour. The latter is to be assessed through the creation of music, be it in composition or performance. Music education is hence to be considered as an analytical-creative process (Akuno 1997). The concepts experienced in a musical activity are to be analysed and recognised for their worth in the creation of a particular music. Once absorbed by learners, they are then used in circumstances other than those where they were first encountered.

With a clear statement of what we want to achieve through education, the place of music will be assured in the curriculum. The content of the subject should

then lead to the attainment of other educational goals, especially those related to the enhancement and propagation of culture. Music is a 'must' in the curriculum, if our young ones are to develop an identity with and sense of pride in our cultural heritage.

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Relative theories: an African perspective

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Abstract

Why should there be a need to create a theory of African music? Is music only of educational value if it can be written down, read, studied and examined? The discipline of the study of music results in an emphasis on knowing *about* music in the Western schooling system. While practical musicianship is highly prized, for the average learner the time spent learning *about* music can, to a certain extent, lead to a de-emphasis on being able to *perform* music.

For the purposes of this essay, 'theory' is considered as the knowledge about how music is organised. Theory is implicit in any musical system and 'creating' or 'identifying' a theory is making formal, by verbalising or by writing in some form, what is embedded in the sounded phenomenon. Music is primarily an aural art: sound that takes place in time. For music theory to be developed, an abstraction of the material is required, taking it out of the immediacy of performance in order that it might be studied objectively. This process demands something more concrete than sound, or for that matter, individual subjective responses to the sound; in the West theory can be encapsulated in writing to provide the starting point for a more 'scientific' epistemology. Whatever the musical tradition, therefore, a corresponding theory can be developed out of the practice of the music itself. This contribution deals with the musics of Africa. Certainly, in many areas, much ground has already been covered in terms of identifying theory. It is not our role as conference participants to make decisions of continental proportions, but in this essay I shall consider some of the issues which are pertinent in the context of African musical theory in 2003.

Introduction

Since the earliest days of colonisation, Western music education has played a hegemonic role in music education in Africa. The premise that Western music was the only music worth studying came from the imperial notion that Western culture held a superior position in the world. Smith (1999:56) elaborates:

> Research "through imperial eyes" describes an approach, which assumes that Western ideas about the most fundamental things are the only ideas possible to hold, certainly the only rational ideas, and the only ideas, which can make sense of the world, of reality, of social life and of human beings. It is an approach to indigenous peoples, which still conveys an innate superiority and an overabundance of desire to bring progress into the lives of indigenous peoples – spiritually, intellectually, socially and economically.

The complete dominance in colonial education of Western culture meant that indigenous knowledge systems were completely bypassed. Despite the intensely musical cultures which surrounded the colonists in Africa, they did not have the 'ears to hear' the musical wealth that surrounded them – local musics were not

considered an option in schooling, nor in the mission churches that were at the forefront of colonial education. Learners throughout Africa were taught music that was culturally unfamiliar, within an epistemological and didactic framework that bore little relation to their familiar ways of knowing. In many African countries the privileged position of Western music in music curricula of schools and universities was only challenged well after countries gained their political independence (Flolu 1993). Perhaps this was because the professionals – or those who were 'educated' in music and therefore in a position to formulate curricula – were all educated in Western music and had a Western conception of what it means to be a musician.

In the process of decolonisation and the consequent empowering of indigenous musics, the continuing legacy of colonisation has remained insidious. Despite post-modern attitudes, Western paradigms of knowledge are so established in African education (especially tertiary education, where decisions are made as to syllabi and curricula in schools) that African music is still at risk of being misrepresented. It is all too easy to take Western theory with its inherent patterns of logic and its priorities as a framework on which to structure theories of various African musics. It is tempting to reduce musics of all kinds to music's basic constituents, because the elements, as they are known in Western music education – rhythm, pitch, timbre, harmony, etc. – are common to many diverse musics. If this approach is taken (and after consideration, it may prove to be a valid approach), it must be with the awareness that this analytical starting point is borrowed from the Western scientific tradition, the cultural biases and terminology of which may compromise the representation of the music. Western music theory has developed according to Western conceptual priorities, for example, understanding the rules of harmony (if not theoretically, then at least aurally), knowing what makes a good melody, identifying parts and motifs, and recognising form. The *lingua franca* of all of these is not a sounded code, but a written one: staff notation and the literacy needed to be able to recognise all of these aspects when they are written down on essay. Small (1977) argues that Western music education has been developed with the Western worldview that is based on the scientific tradition of abstract thought and observation. Because, within this tradition, it is difficult to study something as subjective and temporal as music performance, the emphasis is shifted onto the published *work*. Qureshi (1999:313) eloquently states the problems of Western musicology when applied to other musics:

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

Thus, music education in contemporary Africa finds itself with a discipline of study that developed according to Western priorities. Further, all of the vocabulary and thought patterns used to describe the music are Western. The priorities of Western music, theory, literacy and history, have been left as a legacy of colonialism, and the terms that are so familiar to music educators, rhythm, melody, harmony, pitch, etc., all come with a set of cultural meanings that do not necessarily correspond with African[1] practices.

One of the problems of Western music education that has been challenged for at least the last century is the overemphasis on formal knowledge and literacy, which is in many ways at odds with the development of practical musicianship. Both Dalcroze and Orff sought methods that would develop musicality in their students who had both technique and formal understanding but who were undeveloped as musicians. More recently, David Elliot has promoted a praxial approach to music education, which aims at the development of musicianship, and emphasises 'knowledge-in-action.' Elliot's praxial approach is primarily non-verbal and skill-based because, as he puts it, formal knowledge is inert and unmusical (1995:61).

The identification of verbal knowledge as the stumbling block of musicianship is a thorny issue. Can knowledge be articulated accurately without language? The hegemonic tendencies of colonial languages are now acknowledged, but how can new terms that are more representative of the various cultures whose music-making is being described be identified or developed? For practical musicians, their musicianship requires no words (unless they are singers…) and while in most learning and performing situations, the verbalisation of concepts or information occurs, it is perfectly conceivable, for the sake of argument, for musical learning to take place with no language at all. Musical knowledge is a conglomerate of various ways of knowing that are difficult to quantify; for that reason, these ways of knowing have been mistrusted in the Western scientific tradition and subsequently in Western music education. In many African styles musical knowledge is aural and kinetic. Aural knowledge includes hearing and accurately remembering musical material, kinetic knowledge describes the complex construct of body knowing, muscle memory, movement and rhythm. Research into brain function suggests that perhaps the most musical way to learn music is the holistic way, where music comes as a 'whole package' rather than being de-constructed into various elements before it is put back together again. Music is processed primarily on the right side of the brain, but linguistic

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[1] The term 'African' is used with the knowledge that no one can claim to make statements that are relevant for the whole continent. While the adjective is used in a general way, in reality it covers a multitude of individual cultures that can only be defined specifically by individual culture bearers. [While in Paris as a student, I was asked where I was from. Being a proud Zimbabwean and happy to belong to the African continent, I replied, '*Je suis Africaine*', The reply was immediate –'*Une Africaine décolorisée*!'].

classifications and analysis draw on left-brain activity. Thus focussing on theoretical issues compromises the direct musical response of the learner and, if consistently adhered to, sets up pathways of learning that prioritise knowledge *about* music over the skills of practical musicianship. Theory has always been developed out of practical music-making and, while it is a significant part of Western musical knowledge, in the development of appropriate theories, cultures need to draw on the ways of knowing that are central to and representative of their particular music practice.

Fiagbedzi (1989:56) distinguishes between grammatical theory, which includes the rules of musical organisation, and speculative theory, which concerns ethnographic details, musical meaning and aesthetics. These classifications are helpful in the context of African musics because the extra-musical, or non-sounded, aspects of the musics are acknowledged as playing an essential role. If a grammatical theory is developed for any music, it must describe the structures within the music, as the culture bearers themselves, in terminology of their choice, understand them. Feld (Keil & Feld 1994) has used such an indigenous concept in his study of Kaluli aesthetics with the term 'Lift up-over sounding'. Terminology that is specific to one cultural group may never be fully translatable into another language and may need careful explanation to cultural outsiders. But the starting point of such formulations of knowledge must be indigenous in conception in order for the values of the culture to be represented. Blacking (1973:55) asserts that the roots of a musical system are found in the cultural and social processes of the specific community. Although such processes would be evident in the surface structures, or sounded aspects of the music, they are also identified in the music-making context and in the values that surround the music. All of these contextual aspects, the values, activities and materials of music performance, are included in speculative theory. Within African contexts the community is often aware of the significance of these non-sounded aspects of music and their significance is not to be underestimated as, according to Xulu (1992:74), 'the traits that are central to Zulu music are conceptual rather than sounded.' The importance of the *event* in music-making points to the fact that musics in Africa are largely participatory, and that the activities and values surrounding the music can be more important than the sound itself. In older styles the music was not separated from its social and cultural contexts (Chernoff 1979:33); although this is no longer exclusively the case, with a growing African music recording industry, much music is essentially for 'joining in with', not merely for listening. The Kenyan researcher Akuno (2000:4) recognises a 'three-mode view of music' made up of concept, object and event. Music as object is concerned with aesthetics; music as event, like speculative theory, pays attention to social and contextual factors. Music as concept corresponds with Fiagbedzi's grammatical theory. Akuno has tried to identify a model for music education in Africa that has cultural flexibility.

The differentiation between types of theory, as suggested above, may serve the purposes of formal education, but very often, within African ways of knowing, there is no division of the music into different conceptual parts. Mans (1998) has used the term *ngoma* to suggest an appropriate approach to arts education in Africa because it embodies a particularly African worldview which is essentially holistic. In various Bantu languages *ngoma* can mean music, dance, diviner, or drum. Janzen (1992, 2000) describes the therapeutic institution, which occurs widely through Bantu-speaking areas, where *ngoma* refers to divining, singing and also to the diviner. Translated by Janzen as 'drums of affliction,' *ngoma* is, in this context, a healing ritual which includes music, dance and communication with spirits (Janzen 1992:71, 81). In Janzen's words, diverse elements in the ritual become 'more than the sum of their parts' (Janzen 2000:64) and *ngoma* binds those different concepts into a conceptual whole. Thus a term might not merely refer to a physical object, but may go beyond to what it symbolises. Mans (1997:21) states that *ngoma* is not the doing together of different things, but the case of one becoming another in a transformation process.

The concept of *ngoma* is helpful as it reveals an African way of viewing the world. In a holistic conceptualisation, there is no separation of grammatical or speculative theory, but the musical performance practice is viewed as one event which may be for entertainment or may have spiritual, healing or social significance. Music as worship, music as healing and music as a vehicle to perpetuate social norms can all be a part of performance art. A major aspect, present in many music-making contexts, is dance or some degree of body movement. This may or may not be integral to the music but, where it is present, it does add a kinetic aspect and possibly a percussive element to the performance. These aspects, which are embedded in the music, can be studied as separate aspects of the music, but they are not necessarily conceived as being separate. Choices have to be made by cultural stakeholders as to didactic possibilities that correspond with the values of the music and cultural thought patterns.

In the development of grammatical theory it is likely that some form of notation will be required. Audio recordings and videos are methods of gathering data, but essay and pencil modes have a role that cannot be denied. There are various options that can be selected and notation systems that serve well the purposes of the music in question may already be in use. Western systems that have widespread use in Africa are staff and tonic sol-fa notation. They are useful up to a point and may serve quite adequately the needs of certain musics. But because they were developed according to Western aesthetic priorities, African musics can literally 'lose something in the translation' if they are transcribed with an unmodified Western notation system. Western staff notation has the advantage that it is a widely used system and, like a colonial language, can be understood

by a wide variety of people. Locally developed notations can serve the needs of discrete communities, if there is a need for notation.

If Western notations are used, the first obvious area of conflict is rhythm; the periodicity of Western music is fairly regular, and is simple in comparison with many African styles. In the case of complex rhythm, the notation becomes difficult to read. Indeed, the same problem occurs with tonic sol-fa notation, as noted by composer J S M Khumalo, who felt restricted in what he composed because 'choirs complain if the music is more traditional, as the notated score becomes too complicated for them to sing' (Xulu 1992:327). This suggests that Western notations have limited African composition because of the inherent restrictions contained in the notation itself, or because at a certain point the music can no longer be read fluently. If irregular beats and accents are not adequately catered for by staff notation, polyrhythm presents yet another challenge. The existence of beat patterns 'two against three,' or 'three against four' are clumsily notated with two time signatures.

Furthermore, time signatures suggest a way to *count* the music, whereas feeling such cross-rhythm kinetically is far simpler and far more accurate than trying to count out the complexities of the relationships of the two beat patterns. Whatever notation is used (and tablature and pulse notation are two alternatives that have been used because they cope well with complex rhythm and the cyclic form of many styles), the notation should be used as a tool to record the music, and not to facilitate its performance. A problem for any form of notation presents itself in musics in which there are inherent melodies which may not be present in the played notes, but which are discerned aurally as they arise out of the played notes. Who is to determine what melodies should be written down if different listeners hear different melodies?

In contemporary music education in Africa, indigenous styles should be a part of the core curriculum, but the move from what is often an informal learning context to the formal context of schools and universities presents a challenge. If communities chose to develop music theory for their own musical practices, the question that must first be addressed is: does a Western approach to theory represent different African musics accurately? Western music has dominated colonial education, leading to the concept that any worthwhile music education is unthinkable without being grounded in a Western epistemological paradigm. Indigenous musical styles and ways of knowing were seriously undermined by colonialism and European education to the extent that they require a great deal of support and affirmation to become re-established. Smith (1999:39) has written in detail on the subject of indigenous peoples, affirming their ownership of their own history and knowledge:

> Part of the exercise is about recovering our own stories of the past. This is inextricably bound to a recovery of our language and epistemological foundations. It is also about reconciling and reprioritising what is really important about the past with what is important about the present …

> Decolonisation, however, does not mean and has not meant a total rejection of all theory or research or Western knowledge. Rather, it is about centring our concerns and worldviews and then coming to know and understand theory and research from our own perspectives and for our own purposes.

Such a formulation of theory from specific cultural perspectives will have implications for terminology, organisation of content and notation systems.

Many Western music educators are looking toward Africa in the hope of finding not just material, but philosophy and didactic methods as a means to breathe some fresh life into their programmes. African musics have been exported for centuries and have influenced the musics of the Americas and Europe and beyond, with their rhythms, forms and inclusive philosophy. Christopher Small asserts that 'the Afro-American culture is the major music of the West in the 20th Century, of far greater human significance than those remnants of the great European classical tradition'. The music of Africa has a major role to play in the world and it has never waited for academics and music educators to catch up as it spreads around the globe. However, as music educators, we are in the business of education and the quality of learning and knowledge. A truly indigenous response to the identification of African theories of music will affirm and promote various ways of knowing and most certainly enhance knowledge, enriching the experience of music learners both locally and abroad. Because the *ngoma* of African musics is not limited to music or knowledge about music, but is inclusive of all aspects of human experience, multi-dimensional music theories that encompass the vitality of and sophistication of African musics and their human centre must be developed by culture-bearers mindful of the values of their specific community.

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Investigating musical lives in Botswana: students at the intersection of local, African and Western musics

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Abstract

This article is intended to be a musical profile of a group of six pre-service music teachers in Botswana. At the time of writing, they were all in their final year of a three-year programme at a teachers training college in south-eastern Botswana, where they opted to study music as a minor subject. One thing that I hope will become clear, even from the words of only six students, is that it is not possible to represent the ideas of 'a people' as if they were uniform. Yes, there are overlapping ideas and common threads amongst their experiences, but each person is also distinct from the others regarding how she or he experiences and views musical aspects of the culture, or constructs his or her own versions. It is not my intention, nor my place, to render their voices as homogeneous.

Introduction

The issues explored in this article[1] exist in, and are a result of, a complex web of multi-directional forces and influences. The words of my former students form the basis for most of what I want to say, but initially I would like to situate their responses and musical lives, as well as my position and perspective, within a wider landscape.

Given the site of this investigation, my students' lives as well as my own origins and education, the use of the term postcolonial is to be expected. However, with the quantity of literature surrounding and concerning the notion and definition of the postcolonial, using the term can be somewhat daunting. Perhaps the most contentious aspect of the term is 'post', implying coming after/at the end of the colonial, whereas, as Shohat points out, 'formal independence for colonized countries has rarely meant the end of First World hegemony' (Mongia 1997:326).

In Botswana's case, independence was gained in 1966. But independence from what or whom? The country ceased to exist as a British protectorate,

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conducted its own elections, elected its first president and settled down to the affairs of running the country without interference. However, strands of colonial power continued to be entangled in the most fundamental aspects of the country's political and economic operations. This is evident in the education programmes that still derive so much of their methodology and content from the British system. As Shohat says, 'the term "postcolonial" carries with it the implication that colonialism is now a matter of the past, undermining colonialism's economic, political, and cultural deformative-traces in the present' (Mongia 1997:326–7).

Also appropriate is Bhabha's definition of postcolonial as 'social criticism that bears witness to those unequal and uneven processes of representation by which the historical experience of the once colonised Third World comes to be framed in the West' (Mongia 1997:1). The postcolonial is about questioning the ways in which knowledge has been created and structured, and how these formations have ensured successful Western domination over much of the globe. The ideas of representation, identity, agency, discourse and history that have been taken for granted are being critiqued and examined in the postcolonial, a concept that 'offers no stable notions of culture, tradition and identity' (Dimitriadis & McCarthy 2001:6). Likewise Giroux (2002) calls for a new political and educational alliance that will foreground agency in the political sphere.

Postcolonial theory is not limited to writings about these questions and situations. It can also manifest itself in the very cultural products and practices themselves. This contribution explores some of the contradictions between the postcolonial musical genres found in popular culture that hold the students' attention, while in their music classes they are being taught concepts almost entirely derived from the Western classical tradition and by methods established before independence. There is the added dimension of the students' representations of their construction of these currents. Their use of words, in a second or even third language, cannot mirror the 'reality' of their experiences, but will be tainted by the colonial education system.

I do not consider this project to be ethnographic in nature, but I find some ideas in the opening chapter of Clifford (1988) that parallel my experiences, and define the position that I have taken up. Clifford defines ethnography in general terms as 'diverse ways of thinking and writing about culture from a standpoint of participant observation' (1988:9). Where I did not participate as such, I lived alongside the culture, taught members of it and worked with people from it. In this project I try to bring together the voices of my former students with mine to give a part of the picture, although in a situation which must always be 'politically' charged (Clifford 1988:10), given my relationship to them as one of authority so that, for the most part, the power balance will always be asymmetrical.

Clifford allows for two reactions to a situation such as the one in Botswana: either join the rush for technological development and celebrate the advances being made as a result, or mourn the loss of local, 'authentic' pasts. Local people

can be seen as resistant to change, as giving in to change but never as producers of that change (Clifford 1988:5). I would have to confess to a partial sympathy with the latter position and the sense that 'all the beautiful, primitive places are ruined' (Clifford 1988:4). Instead, a more hopeful and practical stance is to look forward to the new products that can and will come out of such cultural intersections, the creative space they favour and the new strengths which can be forged through the meeting of what is local with what is global.

Clifford quotes Williams's 'new form dealt with as reality itself' in order to illustrate the fluid nature of cultural change and its acceptance. I would also agree with Clifford's statement that people, such as the Batswana, need to be seen as 'less determined' (1988:7) and as having possible futures that do not have to be in accordance with Western ideas of what constitutes contemporary or developed but may in fact challenge these notions.

One thing that I hope will become clear, even from the words of only six students, is that it is not possible to represent the ideas of 'a people' as if they were uniform. Yes, there are overlapping ideas and common threads amongst their experiences, but each person is also distinct from the others regarding how she or he experiences and views musical aspects of the culture, or constructs his or her own versions. It is not my intention, nor my place, to render their voices as homogeneous, because that would not be to represent them fairly, but rather strive to view 'collective identity as hybrid, often discontinuous inventive process' (Clifford 1988:10). It is not my aim to reduce the complexities of the Batswana in order to present them at the extreme end of a line opposing self to 'other'. However, at the same time I recognise that I am seeing the situation from my Western and highly privileged point of view. Ethnography is not

> a practice of interpreting distinct, whole ways of life but instead as a series of specific dialogues, impositions, and inventions. 'Cultural' difference is no longer a stable, exotic otherness; self-other relations are matters of power and rhetoric rather than of essence […] ethnography begins from the inescapable fact that Westerners are not the only ones going places in the modern world (Clifford 1988:14–17).

There can be no doubt about the expansion of the world beyond previously assumed boundaries through the ever increasing, ever accelerating forces of globalisation. Courtesy of the electronic media, ideas, images, words, musics, and communications of all kinds travel the globe in quantities and at speeds unimaginable to previous generations, and in some parts of the world, still unimaginable to this generation. Botswana is in the top twenty fastest developing countries in the world, the third wealthiest nation on the African continent, and a place where these developments and their effects can be seen and felt.

As Appadurai (1996:27) points out, 'cultural transactions' now take place that were previously impossible but for certain circumstances, such as colonisation. Now information technology and transportation make possible a 'permanent traffic

in ideas' which allows for the appropriation of aspects from seemingly unrelated cultures into specific local circumstances. In this way, he argues, the 'media creates communities with no sense of place' where people are living out ideas that come from another time and place.

One of the principal effects of this technology and cultural exchange is the stimulation of the imagination of people who make these contacts with products that may contradict their personal cultural experience, but also give them new directions and aspirations. As Appadurai (1996:53) sees it, the imagination has become a place where negotiation takes place between individuals and the possibilities presented to them by global networks. Described by Dimitriadis and McCarthy (2001), 'new [...] self-imaginings are driven forward by an ever-expanding sense of possibility.'

Globalisation and communication call into question many aspects of society, previously assumed as given or continuous or stable. Appadurai's inventory includes: knowledge, group pasts, even culture, which becomes 'an arena for conscious choice [...] heritage v opportunity' (1996:43–4). Giroux's view of these events is less sanguine because he emphasises face-to-face dialogue, storytelling, etc. as important to democratic agency. In music the same space, it might be argued, needs to be made available for teachers and students to hear, perform, celebrate and archive their traditional music as well as working in the new forms coming to them through the media.

Musics are being created and combined faster than they can be described or pigeonholed by either the recording companies, radio stations or academics (Dimitriadis & McCarthy 2001:97–8). While it is suggested that these developments in popular music have 'opened up new avenues for identity and identification,' I would argue that this is at the level of the performers/creators of this music and much less so at the level of the listeners, such as my students, who are some steps removed from the process of appropriation, fusion and creation and the strength of identity it affords to the musicians. The students may be actively listening to music that gives them some sense of possibilities beyond what they experience, but this is in no way matched by their own practical skills and abilities. It is clear from my students' writings on the subject that they are experiencing alienation from their music education because it refuses to include these important musical experiences, from both popular and traditional cultures, that they choose to be involved in. As Dimitriadis and McCarthy find in the USA, 'notions of community ... exceed the authoritarian ones often privileged in schools today' (2001:99). The community debates that Giroux says are disappearing over much of the globe are still active in Botswana at the local level, in the so-called *kgotla*.

Readings in African music education uncover the same recurring themes. Writers such as Flolu, Mans and Primos are most concerned with the teaching of traditional music in ways that are not following the Western methods that have

been embedded in music education so long, owing to colonialism. Educationists are not getting excited about new hybrid musical forms, but rather about how to carry on their cultural legacies against the force of Western music and associated pedagogy still enveloping their schools and colleges. For them the danger is still one from the past, not from the future. They are not denying the changes taking place in popular music – 'African music has become modified and adapted within the remarkable development of African popular genres. Popular music is, of course, a global phenomenon, but Africans have stamped their own experiences on this music' (Primos in Hargreaves & North 2001:5) – and they want to make traditional music the main priority.

The last important aspect of the terrain is education. One of the principal reasons for the lack of agreement between what is happening in the popular and traditional music arenas and the individual experiences of my students is the overwhelmingly colonial nature of their education. The huge discrepancies that exist between the cultural environments of the students and the music education environment is perhaps the most crucial to be addressed, not just in Botswana but also throughout Africa. Popular and traditional cultural practices are rich with music, exhibiting the exciting new hybrids of the postcolonial as well as the more unchanged songs and dances that have been passed on for centuries. These practices, all these styles as well as others should find a place in the music education curricula, both at the tertiary level and in the secondary schools.

I want to end this theoretical backdrop with a quotation from Michael Apple (1996:21):

> Cultural politics in education is not only about the complex issues of what and whose cultural capital becomes official knowledge. Nor is it only about whose visions of the family, the government, identity, and the economy are to be realized in our institutions and in our daily life ... cultural politics is also, and profoundly, about the resources we employ to challenge existing relations, to defend those counterhegemonic forms that now exist, or to bring new forms into existence, positive refusal to accept dominant meanings.

The students

This article is intended to be a musical profile of a group of six pre-service music teachers in Botswana. At the time of writing they were all in their final year of a three-year programme at a teachers training college in south-eastern Botswana, where they opted to study music as a minor subject. For the majority of students this is their first exposure to formal music education. The music programme is designed to provide students with both musical skills and knowledge and professional studies education on the methods of music teaching, including teaching practice experience. The students are all in their early twenties, and they come from rural and semi-rural villages and one city suburb, spread around Botswana. They agreed to take part in a lengthy questionnaire to which they gave

written answers in two sessions lasting approximately three hours each. Their names have been changed here for reasons of anonymity.

The students have openly discussed many aspects of their musical lives, and I have chosen to focus particularly on their informal musical experiences outside of college, both in traditional music and popular culture, how they make and enjoy music in their time away from formal music study and their musical aspirations.

Kuela

Kuela was a serious student who participated willingly in class practical activities, remaining fairly quiet unless he felt strongly about an issue. He threw himself into musical life and activities at the college with gusto, showing an already professional level of dedication and willingness to invest time and practice. In fact throughout his life he seems to have taken a positive attitude to music and has not been afraid to explore avenues or take the initiative if it meant he could be involved. He is musical, as well as being interested in music, and enjoyed being part of the traditional dance troupe at college and indeed through most of his school life. He formed a youth traditional dancing group when he had completed his Form 5 (at the age of 12). These experiences may have helped shape his strong views on the importance of traditional music, something he sees as vital to the school curriculum.

Kuela comes from a small town in the west of Botswana and belongs to the Bakalahari tribe. Coming from this region of Botswana is important to his views on education and traditional music. His origins become clear when he discusses meanings of songs and the lack of teachers from that area. When at home, he works with a youth group in the town who practise traditional music and dancing and while at college he plays with a reggae band in Molepolole. He plays drums in the college (rock) band and formed his own band in addition to playing in the marimba group. He describes himself as someone who is 'still learning how to compose [and] perform with guitars.' I remember Kuela as someone who always wanted to learn new instruments and someone who would seek out help with his musical projects fairly regularly, whether it be notating a composition for keyboard or figuring out a chord progression on guitar. He was determined to learn as much as he could in the time he had available, and often came in to practise either alone or with friends on the weekends.

For Kuela the importance of music began at an early age (7), when he was recognised as having talent for dancing as well as getting into trouble fairly regularly at school for drumming, 'making noise, beating tables with pens or pencils while the teacher was ... teaching'. He also kept parts of musical instruments such as 'guitar strings though I did not have a guitar' and bought himself drumsticks when he was a boy scout at Primary School. Music has been

an important part of his life and his passion for playing comes through in his own words:

> I have wanted to be a musician since I was a little boy ... I used to collect cardboard boxes and pieces of metal to improvise and make my own drum kit ... the reason why I chose to learn music was simply because I love to play music more than listening to it. I feel that I will continue with music even if it happens that I resign from the teaching field.

His drive has continued to this day. When given the chance to add any questions onto the already lengthy questionnaire he asked where he would go to study music at degree level, given the opportunity. His response shows the level of commitment he has to pursuing the subject:

> I would like to study in the UK where I could learn [a] variety of music instruments as well as meeting people who have studied instrumental music, especially rock and roll guitarists, like Bryan Adams. I really don't want to go there for fun, but to study music at its best because when I was young I didn't have the chance to study instrumental music.

Mpho

Mpho was an outgoing, warm student who made friends easily. One way she stood out to me was because of her accent, which seemed to experiment with an American twang every now and again, and her well-spoken English. This was due in part to her South African education when she was young. She is from a small village near Gaborone, the capital, on the main road to the border with South Africa.

Unlike most of the other students, Mpho studied music at school as a compulsory subject. She mentions activities such as singing the modulator ('such a bore'), but she enjoyed the chance to gain praise from the teacher. In fact she describes at great length an opportunity to sing for the wedding of her teacher's daughter, an occasion that obviously made an impact on her, because she still remembers it so clearly and because she is still singing to this day. She goes so far as to credit music with helping her to learn English:

> I learnt a lot since then the words people sang on television and radio and asked my mother meaning of words I did not know. That was another important area. Just like a novel, music helped [me] learn so many English words I did not know of, as my second language.

She sang in the choir in primary school where she used yet more languages such as Zulu and Afrikaans, as well as playing in the marimba band. She was even a competitor in the 'Stairway to the Stars' competition for children. She continued to sing through Junior and Senior school as well as play in the marimba band. Mpho shared some of those creative talents displayed by Kuela in finding anything that would make a musical sound: 'The sounds [that] were created out of nowhere to

form up a melody were amusing. We created tunes out of found objects like coke bottles, teaspoons, 5 litre paint tins and ... sweet wrappers'.

At the time of the questionnaire she was in the college choir. She also expressed an interest in singing solo with a jazz ensemble, had there been one. I certainly remember her as a strong singer, and someone who was captivated by and enthusiastic about many kinds of music. She says of herself 'I am so into music that even when I am asleep, I keep my foot tapping.' Her ambitions lead her in the direction of a singing career 'I have always dreamt of being a singer one day', and like so many of her cohort who come to a teacher training institution to study music 'I did not really want to be a teacher. I actually wanted to be a stage performer or at least an actress ... I'd honestly rather do music on my own than teach it because sometimes it is not as [much] fun as you'd expect the students you teach to feel.'

Tirelo

It took me longer to get to know Tirelo than some of the other students. He was quite withdrawn at the beginning and perhaps was not sure if the course was for him. Tirelo came from a large village close to Gaborone, almost a suburb, and thus had access to more musical performance opportunities than some of the students from more remote or rural areas. He particularly enjoyed concerts given annually by the BDF (Botswana Defence Force) Brass Band to the point where he felt he 'was hooked up that I wanted to join them.' He had attended these concerts for almost a decade before joining the college.

Tirelo was in his choir at Primary school, although in most schools this is not uncommon as students are pressed into joining the choir to swell the numbers for competition participation. However, it made some impact as he can still remember gaining a second place out of 26 schools in his region.

In college Tirelo played in the marimba group and said he enjoyed that kind of music very much. He was also keen for a band to start and wanted to see greater variety of performance opportunities at the college. He, too, aspires to a musical career although the college programme only enables him to attend 5 hours of music classes a week as a minor subject:

> I considered myself as an aspiring musician because I had no chance of learning music, but I was still interested in learning music. I only listened and watched live music and I've always wanted to see myself performing as one of the musicians … performing in my own rock band.

However, he is positive about teaching in other ways that do not rule this out as a future career. 'I have always been inspired by teachers since Primary level and my mum also contributed much as she is also a teacher.'

Boitumelo

Boitumelo, like Mpho, is from a small village further away from Gaborone. She is a soft-spoken young woman, serious and hard working. In her village she was a soprano in the church choir and also played both shakers and traditional drums at church. She attributes this participation to using music for what she calls spiritual reasons: recalling good and bad things that have happened to her, but also comforting and healing bad memories: 'when I have a really bad day music could soothe all the stress from me.'

She also remembers less serious involvement with music when she was much younger: dressing in traditional bead skirts to go round the village singing and dancing for money. At primary and secondary school she was in choir, mostly for competitions and ceremonies, and enjoyed travelling with her friends to new areas. At college Boitumelo was prevented from getting really involved in the choir, because she lived far away from college and the rehearsals were in the evenings. She is, however, a member of the ballroom dance group.

Obusitswe

Obusitswe was a prominent student from the beginning. He stood out physically due to his height and slender form and was vocal, with a good sense of humour, always wanting to be the class clown and the centre of attention. A born performer, he was not only part of the musical activities but was a serious ballroom dancer, who often informed me of his progress through various local and national dance competitions.

His home village was Molepolole, which could in part explain his confidence. He was at home already and probably knew of the college from an early age, attending concerts and community events in the college's main auditorium. He was active in his church's musical activities and through these had become a confident keyboard player before ever attending college. He also sang and sometimes 'led some of the songs and took solo parts.'

Like many of the others he realised the importance of music in his life when he was at junior school, 'dancing and singing in traditional dance groups and some drama groups.' He stood out as someone who could hold a solo part and relished the chance both to be in the spotlight and to affect people emotionally through music:

> The first time I was asked to lead and take a solo part in one of the songs at church. The song was very passionate and slow so the people could get the message clearly and some were even emotional to the song. Since that time I realised that I was very capable.

He continued these activities through to senior school where he also joined ballroom dancing. He has grown used to performing through this involvement and even won prizes.

At college he was part of the band for two years, but grew disillusioned with the group because of poor sound engineering and lack of teacher assistance. However, he was a strong member of the college choir, although seems disappointed that they have never won the competition. In fact competition seems to be an important motivating factor for Obusitswe in many of the groups in which he participates, with frequent mentions of trophies and competitions he has been in. This would certainly follow the pattern I saw in class of someone who could never get enough attention.

Obusitswe wished that he could have had music as his major subject rather than a minor. He considered himself as a musician before he even came to MCE, 'I am good in singing and dancing' but also looked to MCE to develop those talents further, 'I have interest in learning how to play musical instruments and be assisted in my vocal talent and dancing.' In spite of his confidence, he is also keen to go as far as he can and is quite self-critical when given the opening: 'At the moment I have learnt the keyboard but not to my satisfaction.'

Moremi

Moremi distinguished himself as someone possessing quiet confidence and intelligence. My sense was that he had come from somewhere where he was considered to be one of the best students in the school. He was both articulate and literate, writing well and in great detail. He was quiet and serious in class and outspoken at the slightest hint that something was unjust or not as he felt it should be. He was always very concerned with grades and his academic standing.

Moremi comes from a village in the north east of the country, near the Kalahari. He was an active member of his community and its musical life including the choir, which plays an important role in many events from sporting matches to weddings. He takes this role as seriously as other aspects of his life: 'As a matter of loyalty to my tribe I am a member of this village/tribe choir ... singing is the kind of help I offer to the community.' In addition, he is in the church choir and works with the youth club. Not surprisingly in both places he has been given positions of responsibility to lead the choirs since beginning his music training at MCE.

Music came early for Moremi and he 'just grew up to find [himself] having that love for music.' This seemed due in no small part to the influence of his mother who took him to concerts, sang around the house, and herself was a member of several choirs. So he 'grew up with that bond of music.' Music was also part of his church life when he could not remember a day passing 'without us performing a song or two to praise the Lord' and this led him to believe that 'music was the mother of all occasions.' He also remembers participating in choir competitions in

Year One of school and winning the regional finals. This involvement with choir continued through his school years and on into college. He is also involved with a church choir in Molepolole while attending college.

Moremi is modest about the origins of his musical strengths and credits others as much as himself, saying that 'Mingling with other people who are musically sound helps a lot because you share ideas that one can use to improve [your own] musical skills.' This view was often displayed in his attitude to the class, thinking and behaving as one who was in charge of the welfare of all who were in the group, almost a self-nominated class-president or representative.

Even his motivation for becoming a teacher is community spirited, showing his desire to contribute and as he says 'plant back my knowledge [...] to the community.' In addition to teaching, however, like many of the others, he has the desire to become a performing musician and recognises his existing vocal strength and his potential for instrumental skills also.

The importance of music

All the students I taught in Botswana could sing and had experienced singing at one time as part of their growing up and musical development. They shared amongst them a vast repertoire of songs from all over the country from various tribes, in various languages and for a multitude of occasions and settings. They sang without any encouragement or persuasion from me; all that was needed was a starting note or an opening call to which a response always came and others would join in one by one. If we ever took students on a bus trip somewhere, it was not uncommon for them to sing for the entire journey, even when it was of several hours' duration. It was part of their musical upbringing and the most 'natural' activity in the world after eating, sleeping and breathing. They could not only sing but they could harmonise any melody line, singing in four parts. They did not need music or chords to be played as an accompaniment or written out in notation; they just did it and the harmony was always completely in keeping with the solo line.

Music in community life

The Batswana see music as essential to community life. Music is a central aspect of child rearing and babies are enculturated in musical traditions from infancy. It is used in celebration, mourning, rites of passage and countless aspects of religion. It is seen as a vital part of any ceremony where entertainment is required. When asked if music is important in their communities, the students' answer was invariably 'Yes'.

The students place great store in the emotional and social aspects of music: 'even when times are bad, at funerals for example, there will always be music to console those who have lost their loved ones', music 'brings villagers together during ... holidays', 'any traditional occasion would be such boredom without

songs'. For Obusitswe music is about entertainment and relieving stress: 'I like very slow and romantic kind[s] of music because it makes my mind work. And other songs that release me from stress. There is also music that I use to dance which also refresh[es] my mind.' Also mentioned were fund-raising, official gatherings, spiritual healing, sending messages and the capacity for music to create unity.

Students referred to situations where traditional music would be prominent such as community and religious events as well as night club and hotel entertainment which would feature popular music styles: 'jazz music is very common as it is played live', 'because of the development (modern) people always visit pubs to relax and enjoy themselves with music and drinks.'

Community musical activities and informal music learning

There were a variety of community activities undertaken by the students. These involved both traditional and more modern styles of music. Singing was the most common form of participation but one or two were also instrumentalists. Four students are active in their church musical activities, and Moremi mentions his village choir. Only Mpho indicated that she was not involved in the activities of her community because she is away from her home village most of the time. This is the case for many students at the college who travel vast distances from home. Many would return only for long holidays and would effectively sever ties with their communities when they leave to attend college.

However, all of the students in the study have had exposure to music and have learnt traditional songs and dances through participation. Kuela says he 'loved watching musicians play music and taking part in every music activity that took place before I came to college.' For Boitumelo, too, musical involvement happened from early on: 'when I was young we used to wear the traditional skirts made from beads and go round the village singing and dancing.' More generally, the students recognise the importance of learning music from others through informal practices 'mingling with other people who are musically sound helps a lot because you share ideas that one can use to improve his/her musical skills ... helps evoke curiosity to try something different calling on the part of creativity to be in place.' Furthermore, students were motivated by their informal music experiences to carry on with music in their later lives. Mpho was inspired by famous musical figures she heard on the radio or TV: 'I fell for music and was motivated by different artists up to today.'

Some sought recognition in the community, 'I had the talent to dance, the motive behind was to be known by the community', and others by success in competition '[I] sang in school junior choir, we participated in regional competition and we came first. This also added that needed motivation in music.' Lucy Green's hypothesis, in her book on popular musicians (2001), is that musicians who learnt music through informal music practices would be more likely to

continue with musical involvement throughout their lives. Kuela says just this: 'I feel that I will continue with music even if it happens that I resign from the teaching field.'

The students also saw musical activities and talents as part of how they built their identity. They were aware of their capabilities and strengths and saw themselves as musical or as musicians. Boitumelo describes herself as a 'talented drummer and shakers player at church.' Many told stories of winning musical competitions with choirs or as solo singers and being recognised by their schools or communities as musically gifted. As Kuela says, 'understanding and practising how to play [drums] helped me to recognise myself ... I then concluded that I have the potential to play any musical instrument.'

Importance and preservation of culture

Local traditional music is an important part of most of these students' lives, or has certainly been in the past. The notion of involvement for them seems almost analogous to preservation: 'traditional dancing is very well known among our nation and many different tribes use it as a way of preserving their culture, among other things.' Seeing dancing as a strong, ongoing practice is seeing it as part of musical and traditional life that is being preserved. And again 'music is considered a very important way of conserving culture ... there is a style of traditional dance and music known as *mmino wa selete* which can literally be translated as Selete (i.e. the tribe) Dance.'

It would seem that a certain level of musical skill is almost assumed, certainly when it comes to singing. Mpho talks about students in secondary schools already knowing how to sing, as if that was not something they would ever have to be taught. This naturalisation of musical training seems to lead to students underemphasising its significance.

Most students had been involved in their primary school choirs, which would have involved some exposure to traditional music, and several were also in the traditional dance troupes, which combine singing and dancing. Mpho was involved in a marimba group right through school, which would have again kept her regularly involved with traditional-style music. When they came to college, all but one of the students took the opportunity to become involved with music groups that perform traditional music, mostly the choir, traditional dance and marimba ensemble.

There are two local radio stations broadcasting from the capital. They both play a range of local music, traditional as well as popular. Most students involved in the survey listen to these stations on a regular basis and two in particular do so because of the traditional music content. Kuela says he wants to keep up what local musicians are doing and 'have an understanding of how music in Botswana is growing.'

It seems rare for students to attend concerts at all and when they do they are not likely to pay money to see what they could experience in their villages for free. In addition, formal concerts are not really suitable venues for this genre of music and the opportunities are likely to be fewer or geared to tourists with money to spend. Local popular musicians are a more likely concert outing and several students mention having been to that kind of concert: 'during some festivals if one of the common artists performs, the school hall is always full.'

Two students mentioned traditional songs as examples of their favourite kinds of music and one student said he identified most closely with this kind of music. One student suggested that traditional music might not be highly regarded in Batswana society. He attributed this to the performers who take part and their often-lower social and economic status.

Musical tastes

As it is not possible to look in detail at all the listening preferences of the six students here, I have chosen three to profile in detail.

Kuela

Although his recorded collection favours both American rock and local music from Botswana, Kuela's taste in music is fairly eclectic, ranging from Bob Marley (reggae) to Dolly Parton (country) to African music from Senegal by Ishmael Lo. Even the local music he owns belongs not only to traditional vocal and dance styles, but also to rock and reggae. Kuela himself has categorised his collection according to these musical styles, labelling each recording in brackets.

Kuela's preferences for radio listening are equally varied. The stations he selects play rock and roll, jazz (mixed with classical) and local artists, each music having a different connection to aspects of his musical life. He chooses these stations for reasons other than the pleasure of listening to those particular styles, in fact pleasure is not mentioned anywhere in what he writes. He listens for intellectual stimulation: 'Jazz is also a challenging kind of music, artists use a variety of chords and scales'; he listens to keep up with what is happening in the local music scene: 'with local talent I just want to have an understanding of how music in Botswana is growing'; he listens to gather information for his own future music career: 'to know who can help me if I want to sell my own compositions.'

One of the most important connections is to rock music because of his aspiration to be a guitarist: 'I have long wanted to play guitar and rock and roll is well known as a guitar music.' Likewise Kuela's 'wish list' of CDs is focused on guitar-based rock from America and Europe: Queen, Bon Jovi, Metallica, The Police and his favourite artist, Bryan Adams of Canada. These artists also write some of his favourite songs but he maintains his loyalty to and passion for music of Botswana. His interest in local songs in particular seems to stem from the

meaning of the words to the exclusion of any other feature. In describing favourite rock songs, however, he mentions dancing (on a video), vocal quality, guitar solo-style with a particular interest in how to replicate it: 'I just wonder how he did that and I wish I had [the] chance to watch him play,' and rhythm – all in addition to the content of the words.

Kuela's writing about music indicates two very clear preferences, one for local traditional music and one for rock and roll. He says he identifies most strongly with traditional music because he grew up with the language and understands it. Traditional music is part of his background, which means he knows a 'variety of purposes' for playing and singing certain songs. However his favourite kind of music to listen to is still rock, as it holds for him the dream and promise of a future in music.

Mpho

Mpho, like Kuela, does not restrict herself to one radio station and finds music to her taste in programmes featuring jazz, soul, and 'the rest of the days I change the stations until I settle with one of my choice.' She eventually comes down in favour of jazz although she says she can 'tolerate other slow jams or even the blues.' Mpho, too, is interested not only in the music itself but also in the background information about the artists, although for her the interest lies in jazz rather than local performers. She also mentions listening to music like 'Kiss and Say Goodbye' by the Temptations.

Mpho's collection of recordings is not long, but covers a range of styles, genres and eras. She owns popular music from the US such as Lionel Ritchie, Kenny G, Alanis Morisette, and Bon Jovi, but also jazz by Hugh Masekela and one Western classical recording of Vivaldi music. Her list of potential recordings is centred on popular music from the US including female soloists such as Janet Jackson and Whitney Houston, bands like Dire Straits and the more soulful Luther Vandross. African jazz artists such as Abdullah Ibrahim are also prominent, but she names Hugh Masekela as her favourite artist.

All Mpho's favourite songs come from these artists. All her reasons, descriptions and explanations for why these songs are memorable and important involve meaning of the words only. There is no talk of anything other than the power of the lyrics and the emotions they evoke. She has no traditional music in her collection. In fact, to justify why she does not listen to traditional music she says 'I am not very much into traditional music probably because [the songs] do not have much of a message.' Her preference for jazz is stated equally strongly 'it's my favourite' and she extends this to composing tunes on the keyboard in jazz style and 'singing jazzy piece[s] because my voice allows deep pitches.'

Later she also says she identifies most strongly with jazz: 'I am able to listen to different instruments sometimes without the interference of the singer or the

voice.' This statement is not so much a contradiction of what she said earlier as she never says she likes to listen to anyone else singing jazz; it is more a vehicle for her own singing fantasies, perhaps made easier by the fact that no one else is singing. She goes on to talk about identifying instruments and sounds and her ability to name those instruments. I wonder if this is a skill she has gained or come to value from her music classes? Yet she does not mention instruments in talking about her favourite music, all of which are songs. Perhaps these are two distinct genres in her mind, one with singing and one without, or perhaps she focuses on the singing when there is singing almost in spite of herself and that singing is interfering, as she says above, with her listening to anything else. She refers to the soothing qualities of jazz and its 'smooth rhythm and kind of complicated melodies.'

Moremi

Moremi has eclectic taste in radio listening and is the only student to mention the BBC and Voice of America among his list of favourites. He lists many different programmes as regular listening but says that what they all have in common is that they are music programmes and that they are all favourites: jazz, jazz fusion, Entertainment Time in Africa, Classical, Top Ten hits from the UK and local choral traditional music. He is also an avid follower of current affairs through the Voice of America and the BBC but notes in a typically self-aware fashion: 'I noticed recently that I tune to the[se] stations for music unlike before when I preferred current affairs.'

Like his tastes, Moremi's recordings are not restricted to one or even two styles but come under the headings of jazz, African jazz, romantic guitar music, popular, easy listening (Kenny G), classical, soul, reggae, African popular and African traditional. Recordings he would like to purchase cover a similar range of artists and styles with the additional mention of classical artists such as Pavarotti and musical theatre. His favourites amongst these are the 'native music of Africa and Jazz' but by his own admission there are so many that it becomes very difficult to choose and the list is not fixed; 'the ... list can change anytime. Truly speaking I have many favourite artists.'

The songs or pieces of music which have had the greatest impact on him are: 'Candle in the Wind' which he connects with the death of Princess Diana and, although elsewhere he is very scathing of the Botswana education system and having to learn music and languages of the West instead of local African languages and content, he still says with such emotion and connection 'Rest in Peace the mother of the future king' with as much feeling as if he were from Britain; 'Africa' by Salif Keita which is a song asking for unity among the African states; Louis Armstrong's 'Wonderful World' again for the message; 'My heart will go on' by Celine Dion because of its romantic overtones and associations 'this

song will always be my best'; 'African Society' by Hugh Masekela which leads to Moremi's impassioned plea: 'Our values and customs as Africans have found their way out as we replace them with foreign European ones. Where are we heading as Africans? is the question you can ask yourself after listening to this song (only if you're an African)'.

His other choices are from similar styles and again only ever refer to the words being sung and the messages conveyed. He also prefers music that he can play or sing: 'I like playing gospel on keyboard and Jazz with my recorder ... when it comes to sing[ing] I like theatre music, choral and love songs.' His overall choice is clear: 'Yah! I think rather feel that I can be most associated with Jazz and the blues. These are kinds of music, which drives more often in someone's heart, very simple and requires creativity. Very religious and always has something to drive home.'

Analysis

There are several important ideas to emerge from the students' writing about their musical preferences. The first is simply that they all have varied tastes as to what they enjoy listening to on the radio and in their private collections. This variety is stylistic and geographical. They all enjoyed jazz and popular music from the African continent as well as American/European popular music. Most, although not all, students enjoyed traditional music of Botswana. Although they all name one style of music with which they feel they have a particular affinity and they all name a favourite piece of music at the time of writing, they all make their listening choices from a broad spectrum extending from local to American styles. This is not such a surprising finding given that the students are all interested enough in music to study it at college. They have perhaps had more involvement with music and certainly more interest in music than an average group of students might have. Through this interest they have had exposure to music and have pursued interests in many styles. In addition they are older and have had a chance to move beyond the sometimes more limited preferences often exhibited by young children and teenagers.

Of course these lists of favourite recordings and genres are not fixed, the choices can and will change with time. Like culture itself, the lists evolve and develop and are never static except at the point in time they are names. In the words of Moremi: 'the ... list can change anytime. Truly speaking I have many favourite artists.'

The students have found several powerful ways of articulating who they are and how they see themselves through, among other products, music. As Nadine Dolby (2001: 63) says, in her discussion of the development of racial identities in South African teenagers, the students locate their 'identity within the commodity culture nurtured through global popular culture'. Their choices are not exclusively from one domain but several, as they piece together items from many genres and

global positions. The students seem to enjoy a variety of music that they access primarily through the radio and through music television stations such as Channel O. They also own their own cassettes and all of them own their own radio or can use one regularly. Music recordings they aspire to own seem to fall into five principal categories: jazz, both African and Western, rhythm and blues, soft rock/ballad singers including 'boy bands', African popular music, and rock and roll. The majority of their choices are either African or African-American artists.

When asked what musical style they choose to listen to most often, three said jazz or jazz and blues, although one of those also added classical as a second favourite, two mentioned gospel, one said rock and roll, one said reggae and one said rhythm and blues. With the exception of classical and rock and roll (although not in a historical sense), all these styles are associated with African and African-American musicians and styles.

These answers, to a large extent, reflect Dolby's findings on taste in a Durban high school where 'Africans listen to rhythm and blues, 'slow' music such as Whitney Houston, some rap, and what is known as 'local' music.' Dolby also mentions jazz, but it could be that it is more prevalent in this study because the students are older and have acquired a taste for jazz that perhaps younger teenagers have not.

As a means of reinforcing these answers, students also named the musical style they identify with most strongly, that they felt they understood better than any other. This gave some slightly different answers. Again jazz/blues was the most popular genre, which correlates with their interest in listening to this particular style. Traditional music was mentioned for the first time: 'it originates in Botswana and I grew up with it. I understand almost every word in Setswana.' African jazz was mentioned as a vehicle for combining aspects of jazz and traditional style.

The students in this study have lives that move to the rhythms of popular music, both African and African-American. They feel affinity with icons from global popular genres, and they use their participation in these styles to produce their musical identities. Again patterns that were identified by Dolby in Durban teenagers recur here, such as the associations between fashion and music and identity: 'People always identify myself with either rock or country because of how I sometimes dress (a big Tommy Hilfiger hat and jeans).'

Some answers were a surprise, such as this one which names classical music as being the genre most closely identified with: 'I understand classical music better than other music because I mostly watch it on TV and it's my area of interest.' I would welcome the opportunity to seek further clarification on this answer. This is the same student who enjoys 'boy bands' and lists all his favourite songs as coming from popular music singers and who says he prefers 'R & B & love jams and South African gospel and Kwaito' for listening.

The students do show affinity with a wide range of styles across listening and performing involvement, with some styles recurring more than others. They support the perspective of Dolby (2001:63) on African students whom she describes as:

> poised at a three-way juncture: an ever changing traditional culture that exists for many only in the imagination; the urbanization of modernity; and the globalization thrust of postmodernity. Identity is patched together from sources that bubble up all over the globe; new spaces open as youth and youth cultures become what Doreen Massey (1998) refers to as a 'product of interaction.

In this way they are all confounding 'the notion of an African identity rooted in the isolated dynamics of the local' (Dolby 2001:64).

In her list of all-time favourite important songs Boitumelo contemplates the meanings of the words but appreciates other aspects such as the style: 'Miriam [Makeba] has found a very unique way of transforming a traditional tune into something jazzy. Hybridity, combining of traditions, moving forward, she is making traditional music appeal to new generations'.

Another point in common for these students was their preoccupation with the words and meaning of words when listening to music. The message behind the words of songs was a theme returned to by most of the students. The importance placed on the words of the songs could be in part because the tradition they come from is an aural one. They are accustomed to communication through speech, drama, poetry and music. In fact the boundaries between these idioms, or boundaries that are more strongly enforced in Western cultures, can become blurred as highlighted by Kuela in his description of one of his favourite 'songs':

> Bagammangwato. This is a traditional song by Speech Madimabe [local Motswana artist]. It is like a poem because the artist is saying out a lot of messages in that particular song though it is hard for people to interpret it.

Perhaps because of this emphasis, the music has come to be seen as more of a support for the words, a medium through which the words can be delivered, or perhaps words and music are not seen as distinct but as one medium. Perhaps the music, that is to say elements such as the rhythm, melody, harmony, texture, is taken for granted or is only one part of the overall picture.

Could their focus, in these descriptions, on the words and meaning also stem from the students being less confident in their ability to describe other aspects of the music or their lack of 'technical' musical vocabulary, the language and terms to describe the music itself? Or in fact do the students hear and experience the music differently from someone from my particular background and my style of education? Perhaps I have different expectations of how they would describe music they enjoy because I would do it differently myself.

This seems to be one of the most important points to arise from the students' writing in terms of educational implications. The college bases its syllabus on, among other aspects, elements such as melody, harmony, rhythm, texture, etc., but it would seem that, even from these limited descriptions of their favourite music, the students are demonstrating very different tendencies in the ways they listen to music and that these could stem from how they hear and use music in their cultures. This is not to say that education about music should only focus on the meaning of the words. But entry points to the study of music could and perhaps should stem, not from how music is taught in the West which can often be very elemental and fragmented, but from how students are used to listening to music and the aspects of music they see as important.

Another important association is the function of different kinds of music, and this emerges in what the students write. One clear association is with dance, and as a dancer Obusitswe seems drawn to music because of its possibilities to support dancing. Boitumelo, too, makes several of her favourite song choices based on their ability to connect to dance: 'Phataphata is a song sung by Miriam Makeba, it is a danceable tune more especially when dancing cha-cha-cha.'

The other side to this association is that because Obusitswe enjoys dancing and pursues it actively as a hobby, it is part of his identity. He uses music as a way of identifying himself to others as, in this case, a dancer. He also connects to music because of the ease with which he can sing some of this music: 'I like to play Gospel as it is easy and [easy to] sing it.' This last comment has echoes of Kuela's statements about guitar music: he listens to it because he can see/hear himself in the music, and aspires to playing the same styles. Mpho listens to jazz because she sees her voice as possible for jazz and mentions elsewhere about wanting the college to have a jazz band with herself as the lead singer. Moremi prefers music he can make his own through playing or singing. The knowledge makes up who he is and plays an important role in his identity. These styles and particular songs are part of the students and their way of seeing themselves and portraying themselves to others. It is also a way of involving themselves in musical activity.

This, too, could be an aspect that is currently missing from their music education, the chance for active involvement in styles that mean something to them. They desire skills and knowledge that will allow them to be part of these particular musical practices. Without the support of education this is unlikely to happen. Their music education could be a means to attain and develop these important aspects of their identities and make the fantasies they hold about playing rock guitar, composing jazz songs and singing and dancing a reality.

This point relates to the distinction in several students' writing between music that is vocal and music that is instrumental. Apart from Kuela, whose interest in playing the guitar drives his choice of listening music and his attention to instrumental details, none of the students mentioned instruments in any way.

Again could this be because the music they grew up with was purely vocal in nature and, if it featured instruments, they were for pulse-keeping or did not play a significant musical role?

Instrumental performance

Listening is the primary means for students to be involved with music from multiple sources. It is not passive, but does not involve much more than turning on the radio or finding a cassette to play. However, the students in this study are also actively involved in the live performance of music and this also makes a vital contribution to who they are musically and how they involve themselves in musical life.

Much musical experience in Botswana is vocal, either solo or choral. Instruments play a role in traditional music, and there are several that are indigenous, but those among the students who were instrumentalists played keyboard, guitar, marimba or percussion. Instruments seem to have a strong association with pre-recorded music or music heard on the radio, that is music that is from elsewhere in Africa or from the West. The students aspire to performance skills on one, or several instruments, and this seems to come from their experience of music as facilitated by the forces of globalisation and technology rather than through music they have grown up with in their communities.

Tirelo learned marimba when he started at the college and plays in the marimba group, which performs a mixture of traditional and local popular music as well as some other styles, gleaned through listening and music classes. However, he would also like to have the opportunity to learn a brass instrument and play in a brass band. When asked what music he would like to learn that he has not yet had the chance to he responded, 'I would prefer to learn any jazz song [students use the word song to refer to a piece of music, not necessarily one with a vocal part] which could include such instruments as guitar, saxophone, trumpet, drums and keyboard.'

Again when asked why he chose to study music, instrumental learning comes up: 'I thought I would be able to have access to different kinds of musical instruments so that I could learn and start to compose and play music for business.' His musical goal is very much performance oriented: 'I only listened and watched live music and I've always wanted to see myself performing as one of the musicians ... performing in my own rock band.'

Obusitswe had some instrumental experience prior to joining the music department and was in the college band for two years. However, his experiences were not as he expected: 'the club has not been successful due to poor sound engineering ... there was less coaching given to students ... for instrumental playing ... I was very disappointed performing at the *kgotla* because of the instruments that we were using, they were not set properly, so the sound wasn't

that good.' His expectations could have come from hearing bands live or on the radio, such as his favourites Westlife and All 4 One, with their often overproduced, refined and technically 'perfect' sounds. These models present a very professional sound and college equipment and expertise did not live up to the standards they set or Obusitswe's expectations.

Obusitswe also expresses an interest in learning how to play classical music on the piano.

Kuela was a self-starter and learned drums at an early age which gave him an important sense of identity: 'understanding and practising how to play drums helped me to recognise myself ... then I concluded that I have the potential to play any musical instrument. I then learnt how to play keyboards.' He even collected parts of instruments and made his own drum kit from found objects:

> I so loved music instruments that I kept parts of them at home: guitar strings though I did not have a guitar, I bought myself drumsticks when I was a boy scout. At the age of 12 I had an idea of how drums are played and at school I was always punished for making noise, beating tables with pens or pencils while the teacher was busy teaching.

He also expresses his long harboured wish to play the guitar and perform rock and roll, gained partly through idolising rock bands such as Bon Jovi and AC/DC:

> I want to push through to get every equipment that will help me succeed. I have long wanted to and I still want to be a rock and roll star from Botswana. That's why I like listening to AC/DC's song 'It's a long way to the top if you wanna be a rock and roll star'. I want to compose, write rock and roll music and perform it in any way ... Every time when I walk alone I hear distorted rock and roll rhythms and melodies and I just imagine myself performing on stage communicating to a large crowd about my music.

He wanted to be involved and not just a listener: 'I love to play music more than listening to it.' This answer highlights the use of imagination as theorised by Appadurai as a way of negotiating global influences, in this case music by AC/DC and Kuela's resultant aspirations to become a rock star which exist in a cultural and social milieu far removed from the point where this band was created and continues to exist. His imagination allows him the freedom to put these two ideas together, one from his direct lived experience of music, Botswana traditional music, and one from the USA, rock music by AC/DC which he has heard on the radio and CD.

Moremi also has ambitions to become an instrumental performer: 'I think I have got the potential to learn musical instruments it is only that I don't have the means of owning my favourite instrument – saxophone, otherwise I will be shining like a star. But my time will come, my dream will be realised'.

The music students in this study are active participants in a variety of musical groups. The musical activities are out of college or on the periphery of the music department but they are not officially connected to the music education

programme. Students in music education are not obligated to be part of a group or to play an instrument; this participation is voluntary. Choir competitions are perhaps the exception when pressure is exerted on students to join the choir and boost the numbers, but even then participation is considered difficult to monitor and therefore remains essentially voluntary.

The college has a set of marimbas. The group plays mostly traditional music but occasionally they play arrangements of songs such as 'Oh When the Saints'. Obusitswe mentioned the song 'Se re ijoo', which he describes as 'both popular and traditional', implying that genres do get combined and that the instruments are a way of playing any music, not playing only one type of music because the instrumental combination prescribes that. I noticed at times that a piece the music class was learning would end up in the marimba group rehearsals. There is flexibility as to where and how the music is played, and perhaps because of a shortage of instruments, these kinds of combinations are more likely to occur.

Students were asked whether there was a musical group they would like to have at college and what kind of music it would perform. Two of the students indicated that they would like a brass band, using brass instruments 'to play both traditional and popular songs', 'world class music', jazz and 'anything from traditional music to popular music'. As with the marimba, there do not seem to be any strongly preconceived associations with a certain grouping of instruments, such as the militaristic and the very colonial brass band, and the type of music those instruments would play. Just those two students suggested a variety of musical styles as possible repertoire for a brass band.

Likewise were those students who suggested an orchestra. Boitumelo qualified this choice with the following:

> I would like to have a musical group which will be given access to various musical instruments, where the members will not be restricted to any boundaries like singing only the composed songs, but may by giving them chance to come up with their own compositions.

This was an interesting statement because, as with the earlier brass band suggestion, there were no limits put on what the group could perform because of its grouping. This is another example of students' reproduction of certain aspects from more distant, often Western ideas and challenging those positions in order to make spaces for new musical identities to emerge.

The idea of composition will be discussed again because it seems to recur frequently. As a teacher I introduced these students to composition in a formal way and had them do several composition assignments in groups and alone, so they know that I consider it an important skill. However, I do not feel that this is why they have included the idea in their responses. They seem to see it as a kind of freedom, a way to extend the boundaries, to explore new musical possibilities and also a way of taking control and making creative decisions for themselves and influencing the outcomes.

The other music group possibilities mentioned were a small jazz band to perform 'contemporary and African jazz', a 'group of guys like All 4 One, Westlife, Backstreet Boys' with 'very romantic and classical kind of music' and a South African gospel singing group. No one style was prevalent: there seemed to be a wide range of ideas, genres and styles and with some interesting crossover ideas. However, African music, whether jazz or gospel, was strongly represented.

Kuela has gone so far as to form his own group already. He answered by saying:

> Because I already have a group that I formed, I feel comfortable with it ... therefore I still don't need another group instead I just want to see the group developing and more new members coming in and learning how to play guitars. I just want to practise more rock and roll songs so as to help myself compose songs in a different style, which I will then call Tswana Rock, because I will be combining the indigenous rock and roll with the traditional rhythms of Botswana.

Here is an example, not just of an imaginary group or possible future venture, but a band created and played in by the student to suit his current musical needs, preferences and directions. He is the only one to mention rock and roll, and not just in this answer but in many other answers. However, even for him the lines between rock and roll and more African rock music, as presented by local bands, are blurred and as such provide a fruitful terrain for new styles to emerge. He wants to innovate and compose 'songs in a different style', to bring together Western and local practices. Here is an example of the 'contemporary popular music and performance practices' described by Dimitriadis and McCarthy (2001:97), 'the product of multiple, overlapping, and complex cultural trajectories'.

Of the musical groups available at college, most students indicated that they were involved with the choir. However, the repertoire performed by this group is rather limited. They rehearse intensively for a few months of the year only, for the annual national choir competitions. This involves learning two pieces from memory: one 'English' piece, which is Western classical style and always in English (if not necessarily by an English composer) and a vernacular piece which is in an African language, often South African and unfamiliar. They rehearse these, but only these. When the competitions are over, the rehearsals are disbanded and the choir does not resume practices until the next round of competition songs are announced the following year. Occasionally choir members will get together for an impromptu event such as the visit to the college of a government official, or for a student funeral and for these they rehearse well-known music, usually traditional, that can be learnt quickly and performed well. The only other style of music they sing is gospel, but again the performance opportunities for this kind of music are limited.

The students also seemed to associate instrumental music with staff notation, whereas singing is connected with tonic sol-fa. For Mpho this link was almost taken for granted:

> I would like to change the idea of being given more staff notation than tonic solfa because out there at secondary schools students already know how to sing than play instruments. If the provision of instruments were more in schools it would be better to relate staff notation to tonic solfa.

It seems she sees singing as using one form of notation because that is how she has done it in the past. But again she could be suggesting that school students would know sol-fa and this knowledge could serve as a point of departure for learning staff notation.

When I asked her if she considered herself to be a musician before she started the course she replied: 'No. I have always been good at singing and dreamt of being a singer one day but did not ever have hope that I will do music in my life.' This is an interesting answer. Here she seems to be making the distinction between singing and being a musician. She does not say so outright, but is this the difference between playing instruments and learning 'information' about music as compared with something that is viewed as 'natural' and part of everyday life for her? Her earlier answers also suggest this distinction. The fact that she is a singer is not necessarily connected with formal musical study.

Boitumelo also indicates these associations, if only as an aside when talking about her favourite genre jazz as the music she is most able to identify with.

Composition

At various points in their answers students mentioned the desire to compose their own music or stated that they already did compose. Composing can be a way for students to appropriate musical styles for themselves, making the music part of their own body of knowledge, using it as a way of taking part in the musical practice of styles they enjoy, consolidating their formally learnt skills, such as keyboard playing, through music they experience informally. For example Mpho, a jazz lover says, 'I even sometimes invent jazz tunes on the keyboard.' Composition can be a means for the students of expressing themselves, of creating something unique to them, a way of combining styles, genres and influences, of forging an identity: 'I want to learn music to be able to create my own music e.g. a composer'.

From what the students say, it seems that composition is seen as a fluid means of negotiating the plethora of musical styles to which they are exposed. Kuela is very much involved in the processes of both performance and composition as one of the founding members of the college rock band. His answers indicate a slightly different musical taste from the others, as he is a keen rock and roll fan, not a style mentioned much by any other student. In elaborating

on which radio programmes he listens to, he has this to say about composition and rock and roll:

> I have long wanted to play guitar and rock and roll music is well known as a guitar music and most of rock and roll is played by people who can as well write music so most of the songs are musically written (staff notation).

I wonder if the idea of notation and composed songs gives this music more value for him as a performer and a listener? Rock and roll songs are not typically written down, although they are composed and exist as repeatable artefacts. It is not clear where the idea of written songs has come from; perhaps it is an association between the act of composing and notation in some way, perhaps from formal education practices, where students are often asked to make scores for their compositions or form the previously mentioned connection between instrumental music and notation.

Kuela goes on to talk about his compositions in another answer in some detail, mentioning at least six that he has written, 'which have ... rock and roll rhythms as well as waltz [here he means in 3 beats in a bar as opposed to 4].' He is active in song writing and composes one every two weeks. He, too, points to the lack of this kind of activity within the college music programme: 'we do not have enough time to do music practicals, e.g. composing. It is one thing that I normally do on my own.' He goes one step further to suggest the following: 'Every music teacher should at least produce one record of his own to help motivate students by making them understand the importance of music'. I think Green (2001) would agree with this statement as she suggests that music teachers try informal music learning practices in order to be able to encourage their own students in the classroom.

Kuela also makes this point about learning traditional music in the classroom: 'They [traditional songs that have been notated] can also motivate students if we teach them how to write such kind of songs because they are songs they already know.' So traditional music can act as a stimulus for the composition of other songs. He states finally that students need to 'understand the importance of traditional music and learn to modify some of those songs so that they sound more interesting.' This last point seems to follow the same direction as the group above which combined styles to produce something new. Here again is the mention of having a secure grasp on the one hand of local music and songs, but also starting to make them 'sound more interesting'. No more detail was given in the answer but it seems to be suggesting altering and changing or varying local music. Whether 'interesting' means bringing it more in line with popular or modern music practices is hard to say, but it is certainly not advocating keeping traditional songs as static museum objects.

The way forward

The students who participated in this study gave me a wealth of information on their musical practices. I found myself torn, as to which set of questions to focus on and have had to leave out much of what was described, often in great detail.

One important aspect, which I want to work on in the future, is the role of music education in the lives of these students and the lives of their pupils. How well does the college programme serve their interests and skills? Does it develop them in the areas they consider important as well as the theoretical and teaching knowledge? Possible answers to these questions were often both implicit and explicit in the students' responses and will serve as an excellent basis for action research, exploring possible changes to the programme to render it more effective and relevant to the complex musical situations in which the students find themselves.

One way to strengthen the connection to and pride in local music and heritage, while also embracing global products, is through music education. A firm grounding in and recognition of the students' knowledge and skills will surely give a better foundation for exploration of music from further a field:

> Such practical musical involvement, when related to music into which pupils are already encultured, with which they identify and which they like, gives them a musically informed ground from which they are more rather than less able to defend themselves from delusion by the machinations of the mass media, from uncritically embracing mechanical commercialism, from being so partisan that they cannot listen to any music but their 'own', or from lacking discrimination in taste (Green 2001:201).

Students in this study are not only consumers of recorded music, but performers and creators. While globalisation and cultural fusion have created new possibilities for identity, the students are not yet participating fully in this process because of their lack of skill in some areas. This is where I hope education can bridge the gap and bring them closer to their aspirations of musical involvement, allowing them to create new styles by appropriating and fusing aspects from the music with which they are so familiar aurally.

It is clear from their writing that these students are experiencing alienation from their music education, because it refuses to include their musical experiences from both popular and traditional cultures. I hope that in the future all these aspects of their musical lives will find a place in the music education curricula, both in college and in the secondary schools.

It may be highly unfashionable, even perceived as colonial, to be somewhat saddened by the potential loss of traditional music, because it was and is not valued by the colonial education system, as so much of colonial discourse depended on unchanging, often stereotypical views of culture in order to set up the notion of 'other'. I want my students to strive to be the best musicians they can, to realise their potential and, yes, their dreams for something outside what

they live now, but not at the expense of their rich and rapidly disappearing heritage. It is not for me to say that they should not have access to the skills and knowledge they so crave and that they see as a way forward to their musical goals, but can that not be in combination with their traditions and their heritage, what they have gained from being in their culture? Is it not about making informed choices? The curriculum as it stands now gives them no choice. How can they know that they are being effectively brainwashed, how can they know what else is there, how can they learn to question if they are never given the options or the chance to make that possible?

My questions are: how can students/teachers identify the opportunities and develop the skills to question what lies behind the music they are taught and how they are taught it? How can they be educated about the power relations represented in the curricula and to reassess, challenge and critique their musical education? As Dimitriades and McCarthy (2001:7) suggest:

> educators today would do well to focus on the complex analyses of center-periphery relations, the "here" versus the "there," as they are produced and reproduced, theorized and critiqued, in postcolonial music, art, and literature. Postcolonial art ... is the site of production of knowledge, one that has a critical pedagogical dimension.

This site can be expanded to include other music that highlights the issues as effectively.

Most Botswana students are not yet able to produce their own musical knowledge. They need much stronger programmes in composition and performance development so that they can have the freedom to pursue the ideas above, not only from an intellectually passive standpoint but a practically creative one. They need to be given the skills and understanding to produce their own music, of all styles, in order to put them in a position of power, creating new identities and possibilities through music. In order to enter the world, be recognised and have 'freedom of movement,' I think there is a long way to go in helping people realise their strengths and the validity of what they produce in order to make this reality as much theirs as anyone else's. My goal is to enable those who for so long have been represented by others, to learn to speak for themselves.

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The significance of minimal units and intercultural music education

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Abstract

This contribution discusses the following 'universals' of music education in the first part of the article: ethnic diversity, cultural dominance, linguistic and musical mother tongue, pedagogic balance between media and tradition, psychological processes and music signification. The second part of the article proposes a theory on the intercultural signification of minimal units.

Commonalities between cultures

Since I am not familiar with the organisation of music education in Kenya, this contribution is based on some assumptions that, I guess, are common to several situations in the world. These are discussed under the headings of ethnic diversity, cultural dominance, linguistic and musical mother tongue, pedagogic balance between media and tradition, psychological processes and music signification.

Ethnic diversity

Nowadays many intercultural aspects are present in the average school class: in Europe, as in the other parts of the world, children from different cultures sit together in front of teachers who might share only one or two principles with their students. But the ethnic differences and specificities are generally smoothed over by a common culture spread by the media, through which an image of globalisation has emerged.

Cultural dominance

Anthropological and socio-cultural studies together with research in ethno-education have recently pointed out that the principal task to be addressed in the cultural field is the imbalance between the dominant and the dominated culture (Sepulveda 1995).

Linguistic and musical mother tongue

Many of the cultural-specific characteristics of a student are incorporated in his/her mother tongue and musical heritage[1] Although a global repertoire of songs is consumed daily by children from infancy onwards, there is a sphere of knowledge strictly bound to first impressions of mother-tongue language and music. This is a gift – and not a fault – which teachers should take advantage of.

Pedagogic balance between media and tradition

It is generally accepted that the teacher must balance the media repertoire and the traditional experience of the students (where it is present), taking care to adopt, in the best way possible, the media repertoire without overwhelming what children had already acquired as their own (Baroni & Nanni 1989).

Psychological processes

Since certain characteristics of the mind are common to several, if not all ethnic groups, a teaching programme based on these should transcend ethnic inequalities and even profit by them. This hypothesis is particularly important in music education, because it is through basic psychological categories that a particular experience of life is connected to a piece of music, a rhythm or a sequence of sounds. In other words, it is through psychological processes that people give a signification to music.

Music signification

Musicological research on music signification (just to cite the classic studies, Grabocs 1986, Hatten 1987)[2], in various ways supported by the theories of linguistics and semantics, identifies in musical works those *iconic* traits which, because of signification processes, represent a musical work as if made up by iconic traits only, or as if reduced to them. My hypothesis is that different forms of signification exist at different levels of the musical work, and that the signification of complex structures is produced by particular combinations of elementary components.

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[1] The concept of music heritage is used here on a large scale, incorporating stories, plays and dance.

[2] Editorial note: the reader is also referred to the works by, for example, Jean-Jacques Nattiez (1990), *Music and discourse toward a semiology of music*. Translated by Carolyn Abbate. Princeton: Princeton University Press; Kofi Agawu (1991), *Playing with signs: a semiotic interpretation of classic music*. Princeton: Princeton University Press; Martinéz (various sources) and Eero Tarasti (1994), *A theory of musical semiotics.* Indiana University Press.

Intercultural significance

On the basis of these assumptions and alongside this last hypothesis, a theory of the intercultural signification[3] of minimal units is proposed. The aim is not to discover 'universals' in music, but simply to evaluate music's intercultural nature by relating 'minimal units' (the individual note and the interval) to particular cognitive categories.

The individual note already possesses a degree of complex information deriving from its structural parameters (pitch, duration, intensity and timbre). Moreover, the individual note forms part of a musical piece within which it is assigned a particular metrical position, a tonal value and harmonic quality. Needless to say, this applies only to tonal music, but the argument can be extended, with slight modifications, to various repertoires. It is well known that each of these parameters is structured in a system, in a hierarchically ordered form. In musical analysis the dismantling of complex structures into their comprising parameters is an established procedure, one considered as necessary.

In the study of the processes of signification, on the contrary, the methodology is far less common. The sign functions in music are always 'motivated' and based on relationships of an *iconic* and/or *isomorphic* kind, which seems to be related to the work as a whole, not as a sum of its components.[4] Nevertheless some scholars have proved that processes of 'sedimentation' of an interpretive practice in a given culture can fix the sense of a minimal unit such as a melodic interval (Stefani *et al.* 1990).

Thus I propose to describe the phenomenology of the perception of the 'note' and the 'interval', relating it to concepts belonging to a most probably shared experience of the world. To do this, I will try to highlight within the minimal units of the musical *signifier* the corresponding units of the *signified*, and to position these in the cognitive categories which are closest to the sphere of the signified of each parameter of the signifier. The theoretical presupposition underlying this is that the 'musical parameters' active in the mind of the listener are not only emotive impressions which are very difficult to verbalise, but also aspects of extra-musical experience associated with particular cognitive categories such as 'time', 'space', 'dynamics', or with sensory experiences, 'brightness', 'roughness', 'sweetness',

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3   Editorial note: The term 'signification' is used in semiotics to refer to the process of creating meaning for signs by attaching 'signifieds' to 'signifiers'; the term 'intercultural' used in this context most likely refers to the way in which this process occurs between cultures. Also see Roland Barthes (2000 [1957]), *Mythologies*, selected and translated by Annete Lavers. London: Vintage. Daniel Chandler (2001) in his publication *Semiotics: the basics* (London: Routledge), provides a succinct introduction to the field of semiotics. An earlier on-line version of this publication entitled, *Semiotics for beginners* can be found on the internet:
    <http://www.aber.ac.uk/media/Documents/S4B/the_book.html>

4   The various kinds of isomorphism which carry musical signification have been studied in relation to pop music (Tagg 1992), but the same scheme could be applied to other repertoires.

etc. These general categories can then be *subjectively* applied to innumerable images of the real world of things, or to the interior world of symbolic experience, without invalidating the *objective* correctness of the pattern summarised in Table 1.

Table 1

Musical structure	Musical parameters	Minimal units of music signification		Cognitive categories
note	pitch	high/low	clear/dark	brightness space
			light/heavy	dynamics
	duration	long/short slow/fast		time/space time/dynamics
	metric position		stable/unstable strong/weak	dynamics dynamics
	tonal position		stable/unstable	dynamics
	chordal quality		stable/unstable smooth/rough	dynamics tactile category
	intensity	close/distant	strong/weak	space dynamics
	timbre		clear/dark bright/opaque clean/dirty	brightness
			sweet/harsh mellow/dry	gustatory category
			soft/hard sharp/round smooth/rough	tactile category
interval	pitch difference between the two notes	broad/narrow large/small		space space
	reciprocal position of the two notes	conjunct/disjunct ascending/descending		dynamics dynamics

104

In the first column on the left, 'musical structure', I list the 'note' and the 'interval', which are understood not merely as physical phenomena, but as *simple* elements of a musically structured set. For this reason, in the second column, not only are the parameters of sound (pitch and duration) listed, but also the characteristics associated with performance (intensity, timbre) and the properties which derive from the note and the interval. These are situated in a precisely organised scale-oriented, chordal and metric system. 'Metric position' concerns the quality given to the note by its being situated in a strong or weak position of the measure. 'Tonal position' refers to the different role a note plays when belonging to one or another key, i.e. according to its function as a degree of the scale. The character given to a note by the harmonic organisation is defined as 'chordal quality'; in the same key the role of a note is different if it is the root of a chord or, for instance, the fifth.

The table has been constructed bearing in mind the Western repertoire, but only a few modifications would be necessary to make the table applicable to other musical traditions.

The theoretical presupposition is – as has already been mentioned – that every parameter of the signifier note and interval creates in the mind of the listener vague images, which are partly of an extra-musical nature, which the listener can define only in approximate terms, using adjectives which are distributed on an axis which goes from the *most* to the *least* and *vice versa*. A pitch, for example, may evoke imprecise images of something that is situated in a certain point in space – very high, not very low, etc. The exact nature of the 'something' is not clear (or cannot be put into words), but its spatial quality is perceived by all in a non-ambiguous fashion. Thus in the third column, the 'minimal units of musical signification' are indicated in the form of opposing adjectives. It is no coincidence that the terms are adjectives and not nouns. Sounds do not evoke objects, but qualities without objects; they do not define concepts but provoke impressions that have certain attributes. Therefore I disagree with Roland Barthes, who attributes the use of adjectives in discourses on music to 'weakness' or 'fascination' endowed with 'an economic function'.[5]

Many of the qualities evoked by musical signifiers (simple or complex) are associated with the experience of the movement and the energy required producing the sound, that is with the corporal experience of the listener (Lidov

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[5]   'If one looks at the normal practice of music criticism (or, which is often the same thing, of conversations "on" music), it can readily be seen that a work (or its performance) is only ever translated into the poorest of linguistic categories: the adjective. Music, by natural bent, is that which at once receives an adjective. The adjective is inevitable: this music is this, this execution is that. No doubt the moment we turn an art into a subject (for an article, for a conversation) there is nothing left but to give it predicates; in the case of music, however, such predication unfailingly takes the most facile and trivial form, that of the epithet. Naturally, this epithet, to which we are constantly led by weakness or fascination (little parlour game: talk about a piece of music without using a single adjective), has an economic function: the predicate is always the bulwark with which the subject's imagery protects itself from the loss which threatens it' (Barthes 1977:179).

1987). In the mechanism of any production of sound, be it vocal or instrumental, the human body is called directly into play; it is not possible to separate the sound produced by a person from the effort – deliberate, codified, studied, and with a practical aim – that is taken to produce it. One could say that every sound is perceived in reference to the corporeal behaviour which would be capable of producing – partially or allusively – its equivalent. This kinetic foundation of the sound experience is not only reflected in the perception of simple units (an interval is perceived as 'conjunct or disjunct', 'ascending or descending'), but also – without excessive metaphorical amplifications – it is said that polyphonic voices move in parallel, contrary or oblique movement, that the movement of a piece is fast or slow, that the parts of a piece converge towards, or move away from, a centre (rhythmic, tonal, dynamic, etc.).

Timbre, in recent research, has been defined as the qualitative perception of the specific harmonic spectrum of a sound. The spectrum is the result of acoustic components endowed with their own temporal duration and their own parabola of intensity, which nowadays are possible to analyse and synthesise. However, as Schaeffer warned many years ago (Schaeffer 1966), the normal timbre of an instrument embraces elements which go beyond the curve of the harmonic spectrum; it encompasses all the characteristics of the sound produced. Thus, while it may be metaphorical to define in abstract terms the timbre of a flute as 'clear' or 'light', these same adjectives (and maybe also others) are all the more appropriate if they refer to the particular sound produced in a performance, to the kind of attack, to the particular 'grain' of the instrument, to the presence of certain vibrato, etc.

What allows us to recognise from which instrument a certain sound has been produced is the 'auditory image' which has been formed in the memory through all previous hearings, images which we recognise, thanks to the qualities we have attributed to them on the basis of analogy with other sensorial experiences. Because of these synaesthetic exchanges, even in scientific texts, timbre is not described in physical-mathematical terms in reference to its harmonic spectrum, but with adjectives derived from experience that may be visual (light/dark, clean/dirty, bright/opaque, etc.), tactile (soft/hard) or gustatory (sweet/bitter).

Because they are related more to performance than to the structure of the piece, the parameters of timbre and intensity belong to systems which are less formalised than those such as, for example, duration and pitch. However, even when formalisation is more strict, it is possible to have complex signification processes. For example, an interval that is felt to be 'broad' – that is, one that embraces a wide space, can evoke an image of movement ('this interval goes from here to there') or an image in which the interval covers a distance from a start to a finish, two points that are felt to be in succession, and thus it is said: 'This wide interval takes a certain period of time to get from here to there'. In these cases, the same musical signifier evokes different cognitive and sensorial

categories which contribute to the global signified, making its expression in words even more difficult.

This observation leads us to a discussion of the 'cognitive categories,' as indicated in the column on the right. In the first place it is necessary to state that these are merely convenient labels which indicate, in an abbreviated fashion, various experiences related to space, time, dynamics, etc. Moreover, what can be grasped through these labels is merely the nameable aspect of more complex experiences. I do not intend to suggest, for example, that the signified of the pitch of a note is 'space', but that this concept appears to be the most suitable to describe an important aspect of the experience evoked in the listener by the parameter of pitch. I am quite aware that the 'labels' on the column on the right are not capable of gathering together the full complexity of meaning, but I am using them because they at least indicate through homomorphism the conceptual aspects of experiences which otherwise would remain ineffable.

Even though I have not experimented with the value of the table in concrete musical education, I am quite sure that the componential analysis of the signifiers 'note' and 'interval' supplied by it can suggest a lot of useful applications. The same principles of isomorphism, the same synaesthetic characters which succeeded in stating the relationships given in the table, will lead the teacher to connect simple sound sequences to several common activities connected with developing language, improving drawing ability and enriching expression in various fields.

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An ethnic approach to music making as a strategy for teaching African music: the need for systematic research

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Abstract

With an increasing interest in world musics in education there is a dire need for practical approaches to the teaching of African music. Systematic scholarship and research related to teaching systems in Africa generated from within the continent are lacking. The 'ethnic' approach is used in this essay to describe the manner in which a people, bound together by a common culture, involve themselves in the practice of musical art.

Introduction

With an increasing interest in world musics in education the need for practical approaches to the teaching of African music cannot be over-emphasised. Yet there are few publications that represent a systematic body of scholarship and research related to teaching systems in Africa generated from within the continent. In 1989 Ghanaian Robert Kwami approached the learning of Ghanaian music with a Western attitude, but found this to be unsuccessful. He concluded that the village musicians were the best teachers of African music and that 'the traditional context is the best environment for a student of African music' (Kwami 1989:24). Ward (1934) had come to a similar conclusion when he attempted, but failed, to situate indigenous Ghanaian music in the Western classical tradition.

What makes village musicians more competent teachers of African music than the scholars?

Every kind of music is a social fact, a social reality. It is individuals or groups of people who live within a society who make music. Both sociologists and anthropologists point out that music does not have any aesthetic worth if it is not socially true. Every kind of music is, therefore, a cultural possession of a particular society. It can thus be argued that any particular music can only be understood in terms of the criteria of the group or society that makes and appreciates it. The ISME Policy on Music of the World's Cultures states that:

> Music can best be comprehended in social and cultural context and as part of its culture. Properly understanding a culture requires some understanding of its music, and appreciating a

music requires some knowledge of its associated culture and society (ISME 1994, Lundquist & Szego 1988:17).

Every cultural system has a set of ways of imparting knowledge to the younger generation. Learning African music requires, therefore, an understanding of the cultural system, the creative principles of the music and the methods by which that music is transferred from one person to another. Western art music is widely understood and appreciated because of a universal understanding and appreciation of Western culture in general and, in particular, the systems of imparting knowledge. Although music educators now advocate the teaching of all musics of the world, it will be educationally futile to subject all musics to a particular system of learning. Elsewhere, I have pointed out how continuous reliance on the Western approach is making even the teaching of African music in Ghanaian schools extremely difficult. Imagine the practice whereby indigenous Ghanaian 'music is presented to children in class as an imported material' (Flolu 1998:187).

The 'ethnic' approach is used here to describe the manner in which people, bound together by a common culture, involve themselves in the practice of musical art. In Ghana, for example, music is lived and experienced without the undue interference of rules, regulations and conventions; where these exist, they become part of the music-making process. In community music making, observable behaviour like joining in the singing, dancing, clapping of hands, shouting and yelling abounds. In the West this would be interpreted as rude interference.

When we watch an ethnic group in a musical activity, it is clear that everybody participates in the music in one way or another. The composer, the performer and the audience as well as the critics become partners in the creative process. Everybody's level of appreciation, understanding and motivation are combined in the overall production and effect of the music. Even children at play make music along the lines of the ethnic approach. It is argued that an understanding of this will be helpful in both the teaching and appreciation of African music and that there is need for further investigation. Three dimensions can be identified in Ghana: musical initiative and musical memory, improvisation and composition in performance, and music in a cultural ceremony.

Musical initiative and musical memory

An important aspect of traditional African education is the use of memory. African education is practical, aural-oral and informal. Despite the introduction of the writing culture of the West, listening and observation interwoven by memory remain the key elements of acquiring the basic skills of social adjustment. Ethnic and family history, taboos, rites and even complex constitutional matters of modern day politics continue to be transmitted orally. This practical orality of

African civilization is still vigorous and remains a key medium of adjusting to modern technology.

Throughout Africa, musical memory plays a vital role in the transmission of knowledge and practice. Indeed traditional music itself has survived Western cultural influence not because of the development of the latter's written notation, but in spite of it. Listening, observation and participation constitute the reciprocal dimensions in the development of musicianship, and these begin even before birth. Musical memory and aural skills are not tested separately; they are demonstrated in the learner's attitude to music. Musical analysis is an integral feature of music composition. The teaching of the rudiments of music is, therefore, the making of music, and that is the ethnic essence. This aural-oral ability enables Ghanaians to learn with ease the art music of other cultures without reference to written notation.

There is a long tradition of singing Western sacred anthems in the orthodox churches, a practice associated with the level of Western formal education. However, the Musama Disco Christo Church (MDCC), a relatively new Christian sect, has a membership dominated by 'illiterates' and 'uneducated' persons. Nevertheless, looked at objectively, music in the MDCC demonstrates a truly Ghanaian attitude to art music.

It is worth pointing out that people with little or no formal music education have such a strong taste for music generally considered to be technically challenging. The absence of a keyboard, or of orchestral instruments, does not inhibit the pursuit of this ambition. Excerpts from Handel's *Messiah* and Haydn's *Creation* have been presented *a capella*. Some critics have rightly considered the practice as an incomplete presentation of these scores. However, any observer would be amazed at how, for example, a conductor could dramatise the long and instrumental links with hand gestures, or by humming with singers, making their entries so accurately and without panic, a practice students under formal music training would never attempt.

Improvisation and composition in performance

In Ghana music is a practical activity. Improvisation and composition occur as a matter of course. In dance music, for example, without the dance the music is incomplete. The dancer's contribution thus becomes that of a co-composer. The dance arena serves as a platform for interplay of musical creativity; each performer endeavours to add a new variation to the dance, drum rhythm or song (Flolu 1998:33).

In the presentation of short compositions, whether Ghanaian or Western, it is fashionable for choirs to repeat them or find a suitable place for repetition even though the composer may not indicate it. In some cases, a solo, duet or quartet may sing the whole piece or portion to be repeated before others join in again. This is an adaptation of the call-and-response style. It is usual for some

conductors to ignore the composer's repetition marks and repeat the music from where, to them, it is more artistically exciting. Furthermore some more elaborate pieces may be accompanied with Western instruments, usually a keyboard where available, or more frequently, with traditional percussion instruments. In other words, except in competitions, in which case some limitations may be imposed as a general rule, many singers and conductors have the tendency to add something of their own to the music to suit their interest and purpose of the occasion: it is re-composition in performance. Although by definition this is not ethnic music, the presentation may be conveniently described as an ethnic approach to art music.

Another dimension of the ethnic approach to improvisation can be discerned in the activities of Kofi Ghanaba (Guy Warren), the virtuoso Ghanaian drummer. When he first performed Handel's Hallelujah Chorus on a set of *fontomfrom* drums at the Arts Centre in Accra, the immediate reaction from some music scholars was that he was making a mockery of classical music. Yet that performance attracted – as his performances usually do – more than four times the number of audience who would attend a concert presented by the National Symphony Orchestra, even if it was playing the same music. Ghanaba later toured Europe with his version of Handel's Hallelujah chorus as the principal item on his concert programme list. Perhaps he attracted a great number of people for two reasons: familiarity with the drums, and the excitement of hearing and watching the drums in new and different context from what they had been used to. There can be no doubt that something novel and original arises from Ghanaba's desire to give his own meaning to the music of the 'masters'.

Music in a cultural ceremony

Various forms of ethnic rituals are performed and appreciated as music, dance or drama pieces and perceived artistically. In fact many of these are nowadays performed in theatres built in Western fashion.

It is perhaps easiest to see this artistic dimension of music in a specific cultural ceremony. For example, in watching a funeral, we can identify a number of participating groups. First are the elders who are seated to receive donations on behalf of the bereaved family. This group is culturally obliged to be present. The second are sympathisers and well-wishers, who must also fulfil social and moral requirements. The third are bystanders, whose presence is largely to appreciate the whole proceedings, from which both cultural values are learned and aesthetic pleasures are derived. A funeral therefore is a kind of 'chromatic' performance, but based upon cultural conventions. It is also a time to learn: like a work of art, it (the funeral) teaches.

Let us take this example of the Ashanti. The talking drums have been sounded: 'An important chief is dead, and all sympathisers are invited'. There, under the tree, are seated the drummers and singers, surrounded by a group of women wailing and pacing up and down to the rhythm of drums; other members

of the village who are looking on enthusiastically, though not without sympathetic feelings, support them in various ways. To the ordinary observer, the significance of this might be blurred, but to the main actors, who know the traditions and code of values, it is quite explicit: it is a musical activity. Blending the sound of wailing with the rhythm of drums and singing is an artistic enterprise. It is a cultural activity, which serves as a moral and symbolic indicator of change and a link with the past and future (Kaplan 1990:28). But what is being presented on stage for both the living and the dead is art. Nothing seems to happen at random, but activities are musically and artistically interwoven, controlled and directed by the master drummer. No matter how deeply one feels about the loss of this important personality, you cannot join in this musical mourning if you are not an expert drummer or if you cannot synchronise your steps with the rest of the singers. The performers are engaged in a creative activity, combining fact and memory on one hand, imagination and adventure on the other. The question remains: what are the bystanders doing? Are they sympathising or attending a concert? It is unlikely that anyone present would not require both a musical and an artistic attitude in order to appreciate this artful performance. Visually, it is ritual drama, but aurally, the spectators are listening to music. A funeral celebration, therefore, becomes a concert hall in which activities are simultaneously culturally mediated, artistically shaped and aesthetically inspired.

Conclusion

We have examined broadly the ethnic creative capacity of traditional Ghanaian music and musicians. The three dimensions are not exhibited separately, but simultaneously manifested in many musical situations. They are not peculiar to the Ghanaian situation, but can also be identified in the musical practices of other African countries. The crucial question is: how do these inform the minds of music educators in Africa who are continually faced with the increasingly difficult but inescapable task of developing teaching systems that are unique to their culture? Clearly this cannot be undertaken without the support of systematic research. Each of the three dimensions constitutes a potential area of investigation.

There is a clear need for a research dimension initiated from within music education, research which will identify the principles and practices of music making that are consistent with the socio-cultural environments of African schools. Such research could:

» help teachers to understand the creative principles of ethnic music making and the attitude of ethnic musicians to the music of other cultures, and how to integrate these with modern conceptions of musical instruction;

» develop in teachers a critical comparative perspective and help them to analyse, master and select the best elements from the available system to develop new and innovative methodologies;

» provide a framework within which the development of strategies for teaching African music to non-Africans can be situated.

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The distant music of the future

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Abstract

As a music educator, I have sought to come to terms with the challenges of the Finnish national curriculum framework and the actual world of music I and my students live in. Diversity should not be a slick slogan, nor discourse on modernism a spent force. Social institutions constitute sites of struggle; freedom and knowledge should not be absorbed as theoretical abstractions, but conceived as performance-based actions and lived experiences. As globalisation evokes a different set of inter-national relations in a post-national world, educators need to conceptualise their work in cultural, social and political terms. A genuine 'polyvocal' discourse between 'West' and its dominated cultural 'others' suggests ways to study the formation and meaning of Western cultural practices. Our critical pedagogical sensitivity to artistic expression and hybrid identities may lead us to combine the language of critique with a language of possibility (Giroux 1998; Greene 2000). I will demonstrate the above statements in the context of the concept of cultural citizenship (Stevenson 2001), which may relate closely to what Ben Okri (1999:64–65) calls the 'distant music of the future.' [1]

Introduction

In the past two decades I have explored the coordinates of music and man, seeking to come to terms with the challenges of the national curriculum framework (National Board of Education, Finland, 1994) and the 'musics of the world' (Haussila 2003a, 2003b, 2000/2002, 1998, 1997).[2] This article continues this line of thought, adhering to a number of disciplinary discourses, such as the linguistic turn and a postmodern conception of curriculum, which includes, for example, phenomenological and autobiographical perspectives (e.g. Pinar 1998), as well as a number of musical experiences and insights that I have gathered

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[1]   I first referred to this insightful line by Okri in the context of a shared session of the same title with Helena Kekkonen, Peace Education Institute in Helsinki, at the UNESCO Conference on Intercultural Education, 15-18 June 2003 in Jyväskylä, Finland.

[2]   In 2003 the National Board of Education in Finland published a new curriculum framework (the Finnish version is available on the website <www.oph.fi>), in which some of the interpretations I drew from the earlier framework and have acted upon accordingly, as described here, are now spelled out as broad integrative themes and curricular norms. The framework, however, allows for a number of different conceptions and implementations on the basis of dimensions I have explored and seek to explicate in this article.

from various texts of and about music.[3] Collectively these discourses have made the study of the dialogical relationship between culture and democracy a central feature of my professional make-up, placing ethico-political questions securely on my pedagogical agenda. A consequent 'poetics of disquiet' have led me to a 'critical leave from the history of possessive subjectivism, and its self-confirming knowledge' (Chambers 2001:4). I hope that my reflections and arguments can contribute to the goals of this conference to develop an engaged and committed pedagogy in Africa.

I have thus come to argue that multicultural diversity should not be conceived of as a superficial slogan, but thought of as a practical means by which appreciations and assumptions in the cultural sphere may be re-examined and re-evaluated, and that the discourse on modernism is not a spent force, but that music educators need to be apprehensive of the critical positions defined by various 'postisms' which conceive of culture and education as a strategic, performative terrain of politics. In order to find coordinates in terms of tradition and change, we need a critical discourse of music and education by which theory and practice can be bridged to join music education to 'a politics in which criticism and hope are grounded in a practical project of possibility' (Giroux 1988:221).

Okri's poetic line on the 'distant music of the future' (1999:64–65) foresees such a prospect, but what are the practical challenges it constitutes? We can seek our path by trusting the power of music in its many guises: in marketable commodities, in non-governmental interests and governmental regulations, in dreams of individuals, as a tradition, in contemporaneous praxis, as a form of symbolic expression.

The world we inhabit is one of diasporic existence, in which one's home is not an obvious location and in which the native ground – physically and figuratively – is not a place of individual birth, but that of an earthly provenance and a manner of dwelling by which we may 'return to understanding all the sensed cultural complexity of the textures, tensions and unresolved tendencies of historical formations' (Chambers 2001:4). Our attention is thus turned towards theories of subjectivity and identity, which are currently not seen as biological essences, but as discursive and performative constructs (e.g. Butler 1990/1999, 1993). Such a

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3   Lyotard's (1984) vision of the postmodern condition – 'our business [is] not to supply reality but to invent allusions to the conceivable which cannot be presented' (81) – gets support from Hart's (2004) notion of postmodernism as a way of affirming anti-foundationalism. See also Foster (1983) and Fornäs (1995).

peculiar space of 'in-between' of a postmodern dweller has lead me to ponder upon my agency in research and practice to find ways of dealing with the challenge of performativity and belonging (e.g. Bell 1999b) in music education.[4]

Of becoming and belonging

John Dewey, an American pragmatist philosopher with a keen interest in democratic values, pointed out how a curriculum provides a link by which the fate of an individual and that of a society are intertwined (1956 [1900/1902]). I have further been inspired by Maxine Greene (1995), whose work is linked to various philosophical traditions of the West – phenomenological, existential, critical and pragmatist – and drawn together in the context of arts education in which critique and imagination are basic tools for 'doing philosophy' in everyday contexts. Dewey's and Greene's work provided an intellectual framework for my initial understanding that, firstly, crucial in the matters of music education and curriculum is what a teacher chooses to teach and how that which is selected will be represented in a particular local practice and community, and, secondly, that the challenge of choice matters at various phases from the level of national frameworks to actual classroom interaction. In this article I develop these ideas further as a counterpoint of intercultural modalities and postmodern sensibilities.

In our global village of the electronic age it is 'no longer possible to adopt the aloof and dissociated role of the literate Westerner', as McLuhan (1964:20) has already observed in his discussion of the technological extensions of man. He alerted us of the concerns of 'the Negro, the teen-ager, and some other groups,' initiating issues which later scholars have studied with reference to the notion of 'otherness'. When 'the globe' is 'electrically contracted' and thus 'no more than a village' and our 'nervous system is technologically extended to involve us in the whole of mankind in us, we necessarily participate, in depth, in the consequences of our every action.'

Such a notion calls for caution with regard to unitary concepts and conflated human values (Chambers 2001; Stevenson 2001; Isin & Wood 1999). Such taken-for-granted rationalisations are typically featured in educational policy documents around the world. But as arts educators we need to grasp the structural dynamism of late capitalism with its shift of emphasis from material production to images, sounds, symbols, information and signs. We cannot

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[4] The International Society for Music Education (ISME) policy documents and community (cf. Lundqvist & Szego 1998) as well as ISME World Conferences and regional gatherings (for example in Kisumu, Kenya and Auckland, New Zealand) have contributed greatly to my perspectives as my understanding of this problematic area has developed through encounters with musics and musicians from various parts of the world. I cannot overemphasise the importance of the ISME community because the themes of the recent World Conferences constitute and convey the very core of my thoughts – *Facing the Future* (Helsinki 1992), *Tradition and Change* (Tampa – 94), *Music for a Humane Society* (Pretoria 1998), *Music of the Spheres* (Edmonton 2000), *Samspel* (Bergen 2002).

overlook the challenge of the market economy and postmodern media by which the meaning of signs gets 'deterritorialised' and 'disembodied' from their original context as signifiers. Styles, references, images and objects circulate, hybridise and creolise in the service of markets. This educational and curricular challenge, I believe, constitutes a significant part of our professional complex of inter-cultural discourse and practice, which the scope and conceptual tools of present theorising, because of its own limits and its unfortunate academic trenches, seem unable to handle (cf. Swanwick 1999; Regelski 2003, 2000).

The multicultural hybrid diaspora presents us with the task of dealing with representations and identities. As global villagers we are engaged in the complex web of mirrored relations and shared histories. Such histories were mainly constructed by the European ethnographic gaze and ear which collected, compared, classified and represented, consequently imposing its knowledge and truth on other cultures. For such more broadly based understanding, we need a different set of tools. The challenge is 'to conceive of a new way of governing ourselves, a new way of being political' (Isin & Wood 1999:154): 'cultural citizenship' in the global world is not only about 'rights to produce and consume symbolic goods and services but also an intervention' in the 'identity work'. It is not only about 'redistributive justice concerning cultural capital but also about recognition and valorisation of a plurality of meanings and representations' (152).

We need to expand our professional discourse to take into account 'the culture of production and the production of culture' and we need to become ourselves and educate our students to become 'active producers of meaning and representation and knowledgeable consumers' (*ibid.*). The notion of cultural citizenship suggests that we should rework images, assumptions and representations by a careful study of the politics of difference and belonging in the age of late modernity and capitalism (Stevenson 2001).

What and how we should teach is a philosophical question of value. However, music is a form of praxis that resides in the discursive, conceptual space shaped by other spheres, discourses and practices, including the economy. The 'what' and 'how' inquiry leaks into social and cultural studies that try to deal with the power of transnational corporations and capital that are characteristic of this phase of globalisation.

At one level this phase is about 'extensive ontological mapping that transforms the world into Western identity and interest' (Chambers 2001:22). However, simultaneously, major assumptions of the West, such as the sovereignty of the human subject, the transparency of language, and truth as a consequence of rationality have been radically questioned. As reality 'both commences and concludes in the house of language' in which our material, historical, cultural and psychic life manifests itself (5), we need to acknowledge ways in which our worlds and lives are narrated and made sense of (cf., for example, Bruner 1996; Goodson 1992).

Narrating worlds

Narrativity and biographising – Freire (1990, 1989) speaks of the need for naming the world, Greene (1995, 1978) about doing philosophy – constitute a form of deliberate activity of passing on or transforming the values and other key elements in our socio-cultural and personal-psychological make-up. In education we should avoid 'taken-for-grantedness' and reflect 'in a context of solidarity, in a context of shared human stories within a changing human community' (Greene 1995:62). Such a strategy is in line with the African tradition of 'village democracy' and philosophical narrative which, by way of epic poetry and contemporary fiction, 'imaginatively and metaphorically carry over the perceived connections of the narrative contexts' (Bell 2002:120). Such a strategy is in line with a Foucauldian notion of knowledge and power, and emerges as a critical project of 'excavating Africa in Western discourse' (Masolo 1994:147).[5]

With regard to educational inquiry, I thus acknowledge my roots among the 'trouble-makers' who cross the boundaries dictated by the academic disciplinary regimes and challenge the traditional positivist-objectivist epistemology and methodology by acknowledging the ambiguous, unstable and content-dependent nature of language, the dependence of observations and data on interpretation and theory, and the political-ideological character of the social sciences (Alvesson & Sköldberg 2000, Chamberlayne, Bornat & Wengraf 2000). With the Foucauldian notion of the history of the presence – 'how we have come to be what we are' – we can better understand ourselves and others as we seek the precarious balance between a reality and our constructed conceptions of that reality.

'The distant roar of battle' (Foucault 1977:308) is shaking the foundations of the normalising power of the intellectual panopticum. With an understanding that ways of knowing constitute our ways of participating in the social world, the researcher is placed in the same critical plane as the research subject (Harding 1987). The privilege of the West, as the 'window from which to gaze on and assess the rest of the world' and 'as a logic that domesticates' (Chambers 2001:51&40), is challenged. Alternative communities recover their standpoints, epistemological foundations and voices for the purpose of recovering their own stories and generating other knowledges that disturb and disrupt (e.g. Agawu 2003; Bell 2002; Smith 1999; Bell 1999).

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[5] Masolo (1994:147–148) refers to a 'new school' of contemporary African intellectual practice which seeks to break away from 'its Western conditionings to be able to make any sense to Africans themselves' by deconstructing the ties of Western '*episteme* and historical plots.' In my understanding the Pasmae activities attest to such a policy and philosophy.

Globalisation in a post-national world is intercultural

Musicology has also acknowledged human interests (e.g. Kramer 2002; McClary 2000; Erlmann 1999). Emerging 'polyvocality' guides music educators to become more sensitive to the complexities involved in music. This constitutes a leap in the midst of present cultural, social and political debates around globalisation that evoke new kinds of inter-national relations in a post-national world, in which critical the discourses of 'postisms' challenge unitary modernist narratives. Counterarguments to the basic assumptions of Western structuralism, colonialism, feminism and Marxism, as a form of democratic *demos*, necessitate engaged politics and pragmatic theorising that project alternative solutions through identifying institutional, economic, cultural and moral impediments.

Foucauldian theorising of knowledge, power and truth have shown that social institutions – schools, arts venues and organisations, and the media – constitute sites that in many ways are tied to the issues of power and control (cf. Popkewitz 2000). Teachers and schools often represent forms of knowledge, language practices, social relations and values that exclude. In order to avoid what Giroux (2000:138–139) calls 'politicising education' – and a consequent admission of the hidden and a reification of what goes unquestioned as neutral – educators should interrogate their social function. Rather than passing on in an objective fashion a common set of values and knowledge, they exercise political power: what they do and leave undone have political implications via production and the legitimating of knowledge, for example, about 'gender, youth, race, sexuality, work, public intellectuals, pedagogy, and other issues.'[6]

Critical articulations in and of music help music educators hear polyphonic voices of postmodernity differently.[7] Social movements and cultural hybrids have challenged previous stereotypes and norms with the conclusion that the complexities of racial, ethnic, regional, national, class, gender and historical differences need to be interrogated. We need to look for ways of acknowledging difference as a resource – for example, of Western and African musical cultures and identities – by revisiting collectively multiple sites in which differences are

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6   Throughout the article 'political' is used in a broad sense referring to a practice of certain civic responsibilities in a cultural and societal context. Giddens (1994:15), for example, speaks of 'life politics', which concern certain notions about one's *life style* as 'disputed and struggles about how (as individuals and as collective humanity) we should live in a world where what used to be fixed either by nature or tradition is now subject to human decisions'. To this end, education which recognizes its political links to cultural, social and economic spheres seeks to come to terms with 'how power operates within and across' such spheres and makes 'representations, images, and symbols under certain political conditions more valuable as representations of reality than others' (Giroux 2002:138).

7   'Polyvocal' as well as 'polyphonic' are musical terms currently used metaphorically for the plural values of postmodernity and our contemporary age. Such concepts were developed out of literary studies, for example, by Bakhtin (1981) who introduced the term 'heteroglossia' – of many languages – with its biblical associations to describe the multiplicity of contemporary social and cultural life.

articulated (Braidotti 2002), and by exploring the critical space-in-between, 'as part of a dynamic map of power in which identities are constituted and/or erased, deployed and/or paralyzed' (Butler 1993:117).

Music provides an easy access and numerous opportunities to this. This was demonstrated convincingly in my own school in May 2003 during the visit of a Capetonian hip-hop group, Black Noise. This expert group with its highly social agenda participated in two English classes to discuss the global hip-hop culture, questions of identity and the history of apartheid and democracy in South Africa. Democracy – a contested concept as such (cf. Cunningham 2002) – is taken as 'the default position' in many societies, but as the class discussions, led by Emile and Ray, two older members of the group, showed, the ways of seizing the opportunity are bound by specific contexts. With continued exposure and intellectual probing, the nature of democracy and equality in Finland could also have been easily brought under critical scrutiny. During the short visit – which also included workshops in mc'-ing and breakdancing as well as a short show in the morning assembly – the South African visitors also managed, some students reported, to breach the American stereotype of gangsta rap, thus contesting prevailing cultural images and sounds of the 'Black Atlantic' (see Gilroy 1993).

Our profession seems to know that innocence is *passé*, but have we made the most out of this revelation with regard to educational structures, socio-economic expectations, curriculum frameworks and measures of assessment? The ills of global postmodernity – lost stabilities, finalities and consistencies; growing irrationalism and confusing relativism; the pressure of the market economy – challenge teachers not to take things for granted, but to come to terms with their dispositions, ethics and understandings. Have we – collectively and individually – pondered upon the potential consequences – exclusions, displacement and marginality – of such ills? Our professional integrity is constituted by our embodied and conscious performativity, because 'subservience to authority in today's world is one of the greatest threats to an active, and moral, intellectual life' (Said 1994:121). An intellectual, in this sense, is not a bearer of universal values, but a person who occupies a specific position and through that position, in a given moment, is linked to the general functioning of an apparatus of truth in a political economy of power (Foucault 1980, 1988).

By its doubts, scepticism and irony, postmodernity shuns abstractions and orthodoxies. But we have to keep our feet on the ground laid by modernity. We have to make judgements and acknowledge affiliations that are 'arrived at by work, and by a sense of association with others, other intellectuals, a grassroots movement, a continuing history, a set of lived lives' (Said 1994:120). To theorise this condition we may distinguish, as Dunn suggests, two counter–tendencies: '*fragmentation*' and '*pluralisation*' (cited in Isin & Wood 1999:154). Because postmodernisation has provoked its own counter-movements, the two logics – by way of Derridean deconstruction – both destabilise by a process of erosion of

cultural values, ephemerality and loss, but simultaneously also re-stabilise by renewal in an expanded field of the cultural in which various groups search for identification, recognition, politicisation and solidarity.

In this dual process citizenship needs to be seen in a new light. In modernity it was shaped by way of political, juridical and social practices. In postmodernity, instead of rights and obligations to deliberate and participate, and because of cultural diversity and the consequent allegiances between diasporic, non-hegemonic and fractured identities, systemic structures as such cannot be trusted to serve the public sphere and the common good. Radical movements as well as active civil discourse and action are needed to safeguard equitableness. Citizenship is thus shaped by an ethos of pluralisation, which simultaneously means status – i.e. openness to multiplicity of identities – *and* practice – i.e. the recognition and cultivation of differences (Stevenson 2001).

Ethos of pluralisation

Music educators need to become conscious of the complexities contained in musical texts – by which I mean both music *and* texts and narratives that deal with actual musical texts presented in various forms. They need to know – and I use the word in a hermeneutic sense – the histories involved, the symbols used, and the meanings conveyed. Otherwise they cannot act as agents of global cultural citizenship who are committed to inclusion – 'every child for music, music for every child' types of agendas – with regard to the semiotic and material cultures they work with. Such knowledge is needed also to the extent that their work renders the social life of their students meaningful, allowing for the recognition of difference and critique of domination under the conditions of tolerance and respect (Stevenson 2001).

If we want to speak of human values we need to link our work to issues of human rights, justice and democracy. For this we need, Derrida observes, a 'new rationalism' and 'ethics of affirmation' – '*yes,* I *speak* to you, I *address* you, I *listen* to you' – through an attentive process of deconstruction, in which

> …you have to speak of democracy of *today*. Because the very concept of human rights has an essential link to an ideal of democracy, I immediately add democracy to come – not democracy as we know it today, not democracy as a reliable state of things in our wonderful Western society. Democracy has to be improved, and at the core of the idea of democracy there is a promise, there is some openness to the future and this openness to the future, and this openness to the other implies that we do not simply reconstruct (in Biesta & Egéa-Kuehne 2001:180).

In the public sphere schools and educators should seek ways to perform differently their role of 'disciplining' and 'colonising' bodies and minds both with regard to the goals of democracy and the excesses of the free market and freewheeling individualism. Difference can be a resource in music education

rather than a means for comparison, disregard, contempt or fear, if we can devise culturally responsible learning opportunities and activities which allow for recognition without marginalisation, experimental play and participation in both dominant and alternative musical cultures.

Various musics can be sites both for the hegemonic, i.e. 'pure' Western, Asian or African traditions, and the counter-hegemonic, i.e. diasporic, creolised, hybridised and heteroglossic forms of the global imagination in the very fashion that our world is multiple and inter-dependent. In it 'round and smooth categories like self, ethnicity and nation have become pitted, pocked and broken up' and because of this seemingly self-generative process, new 'narratives are needed that articulate the twisted, the tangled and the intertwined' (Bromley 2000:24).

In his interesting study of music and the global imagination Erlmann (1999) argues that we should be interested not in given truths or authentic styles that may reside in the musics that have developed as diasporic hybrid formations 'over several hundred years within the Black Atlantic' (282; cf. Gilroy 1993), but rather study the signifying musical practices that have come out of 'the irrevocable complicity and interdependency of people, technologies, cultural topographies' since the 18th century.

Chambers (2001:26) writes eloquently about how 'the borders of Western humanism', which we are used to think of as our 'home', no longer function 'as a fixed structure' and 'epistemic premises that are grounded in logical allegiances and institutions of national tradition.' Erlmann (1999:222) is cautious about the 'strategic essentialism implied in musical constructions of modern black political cultures as pure and unified', because their true value may lie elsewhere, namely 'in their inescapable relatedness with each other and with all the other musics'.

It is through this route, Erlmann suggests, that students of black diasporic music, which in many ways is connected to the capitalist market economy and mass culture, can address the question of bodily encoded and globally enacted ambiguities of black identity, which can also produce alternative imaginaries by way of the transcending power of such musical forms and thus reorder 'the relationships between Africa and the West.'

His point is similar to that of Freire (1990), for whom freedom constitutes an 'indispensable condition for the quest for human completion' and cannot be achieved unless the duality 'in which *to be* is *to be like,* and *to be like* is *to be like the oppressor*' is undone in a 'painful childbirth of liberation' (31–33). Such a goal can be achieved by means of dialogical cultural action, which denies the invasion of one by the other by affirming their mutual support (see also Smith 1999).

These writers advise us to abandon 'a fixed sense of self' and proceed to criticise both 'absolutisms and their counterparts' (Chambers 2001:25). In such explorations the arts, as various writers cited in this article indicate, imply future trends of knowledge and understanding. To this end, McLuhan (1964:xi), for example, observed that the arts function as an alarm system, anticipating 'future

social and technological developments, by a generation and more'. To achieve such a goal, arts praxis sometimes uses expressive *fortissimo* to make the point (cf. Shohat 1994), because 'in an atmosphere of chaos art *has* to disturb something' (Ben Okri cited in Bell 2002:124).[8]

Hence, what some of us momentarily may hear as frightening or unpleasing sounds, may later be heard as interesting music, the sounds of which we can at first only imagine. What is of the utmost significance is the desire to 'articulate and clarify our experiences of [the] historical and cultural conditions in philosophical premises in the manner of dialogue and discussion' (Masolo 1994:251).

'In music we trust'[9]

Music constitutes an important part of the diverse youth cultures around the world. In its many guises music thus provides a means through which the issues of the 'global world' and 'real people' (Taylor 1997) can be tackled and grasped in meaningful and sensitive ways. As a music teacher I may choose to introduce my students to the monumental 4th symphony by Johannes Brahms or a partisan tune 'Time's Up' by a progressive American rock group Living Color and contextualise both in the minds of my students so that they becomes narratives of time and place. Observing the feminist agenda, I can present the epochal *Frauenliebe und Leben* by Robert Schumann with biographical data or the work of Madonna, Me'Shell Ndegéocello or Gloria Bosman, discussing the complexities of cultural symbols, values, assumptions and knowledge they embody, as they provoke us to experience, to feel and reflect upon and by using our imagination to make sense of the world we dwell in.

'Lived worlds themselves,' Greene (1995:59) observes, 'must be open to reflection and transformation.' This means that diverse voices of teachers and students are empowered to speak and 'reflect together as they try to bring into being an in-between.' Contemporary art, media and youth culture provide plenty of opportunities for music educators to work on – if they have guts to do it.

To this end, I have introduced upper secondary music history classes on Western classical music and 20th-century popular music by having my students listen to an album of Living Color, an American fusion/heavy rock group. Track 2 entitled 'History Lesson' on the album *Time's Up* states the fact that African music as a means of communication exceeds the realm of art in its narrow 19th-century European sense (cf. Bebey 1975). Speaking from a critical position, the refrain of the next track 'Pride' claims that history is the 'lie' taught in school, while a verse objects to how 'you' – an undefined listener who, one assumes, is a

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[8]   The reference here is to Ato Quayson's inquiry into the intersection of the aesthetic and the political. Cited here is a thought expressed by Ben Okri in an interview with Quayson in Bell (2002).

[9]   The heading of the section is a quotation of a dictum nailed on the wall of Bassline, a Melville jazz club in Johannesburg that I visited in the context of the 1998 ISME conference.

representative of white culture – fancy 'our hair' and 'our music', but otherwise refuse to recognise 'us' on equal terms – or what the band as an African American group represents – because what they stand for is only seen as the exotic 'other' (cf. Said 2000, 1993).

This seemingly provocative act provides an example of performativity in the cultural sphere, which can make pedagogy, too, critical in a pragmatic sense. Both tracks on the Living Color album, however, serve the purpose of discussing the sense and study of music, culture and history, both as a discipline and as a school subject, from the point of view of the two particular course topics and from the point of view of narrative knowledge. The intrinsic human values of African music, its 'basic functions and deep significance' (Bebey 1975:145) provide a backline for the study of the 20th-century hybrid popular genres that have their roots in Africa. A context is thus provided for students to reflect their own experiences against the given stereotypes as the course moves on.

Through music, thus, a genuine polyvocal discourse between the 'West' and its dominated cultural 'others' can be established in class to suggest also ways to study Western practices and values. This necessitates dialogue, our questioning of who, in fact, is the 'other'? Whose truth am I to believe? Whose knowledge and values – in life and of music – will I live by? What language and values shape my perceptions and thoughts – my work as a music educator?

Responding to the echoes of the imagined distant music of the future, we may engage ourselves in the politics of the possible and actively seek out ways to decipher, interpret and live by such cultural texts as members of the global, human community that is aware of its contested histories. 'Research', as Smith (1999:5) points out, 'is not an innocent or distant academic exercise but an activity that has something at stake and that occurs in a set of political and social conditions.'

Like art, such scholarly interest requires consciousness, imagination and commitment, as Greene (1978) says, through experience within the notion of freedom which can be conceived as 'the power of vision and the power to choose,' as it

> involves the capacity to assess situations in such a way that lacks can be defined, openings identified, and possibilities revealed. It is realized only when action is taken to repair the lacks, to move through the openings to try to pursue real possibilities (223).

Dangerous postisms

Various 'postisms' – critical discourses representing and speaking for previously neglected identities and communities – advise us to consider music education as critical cultural agency. In this sense every piece of music, as a form of poetic narrative that speaks of time and location, matters as a cultural document and as an urn of power and knowledge. Alternative stories of the past challenge the

projects of Enlightenment and modernity, as alternative locations and positions are acknowledged by which other truths are spoken and performed. Previous knowledge is being reconfigured as its epistemological and ontological assumptions are searched for indications of chauvinism, exclusion and exploitation.

A Maori voice recounts: 'From being direct descendants of sky and earth parents, Christianity positioned some of us as higher-order savages who deserved salvation' pointing out the dehumanizing effect of such objectification (Smith 1999: 39). As we have now entered 'an ethnography in which the 'man' of knowledge, the scientist, the subject, becomes the object of discourse, of a history, of a world, of an ontological space that is interrogated and interrogating' (Chambers 2001:25), we need, in various spheres of life, other kinds of encounters which are more receptive and dialogical, and attentive to listening and sharing. Reaching beyond 'dialectical contradiction' and 'antagonistic consciousness', they necessitate what Bhabha (1994) refers to as the 'peculiar strategy of doubling' by which 'we are no longer confronted with an ontological problem of being but with the discursive strategy of the moment of interrogation, a moment in which the demand for identification becomes […] a response to other questions of signification and desire, of culture and politics' (49).

According to Chambers (2001), such an 'encounter with alterity radically exceeds the mere extension of my world to include the other' (203). But as Hanssen (2000:209) points out, retrieving 'the radical alterity of otherness for a truly emancipatory pluralist politics' is a challenge of multiple and extraordinary dimensions, the ramifications of which 'we have perhaps only just begun to recognize'. In this sense such discourses can be seen both as a threat and as a promise of the West and the rest.

As Said (1994:xiii) pointed out, 'the power to narrate, or to block other narratives from forming and emerging is very important to culture and imperialism'. The political and cultural impact of the electronically wired centre on the margins may be even more drastic in its effect than the power of the colonial empire. What happens if the imperial 'panoptical viewer' of Erlmann's (1999) study enters a cyberspace in which he similarly 'turns around his own ocular axis and cannot see that all he sees is what he sees' in a 'monadic consciousness that mirrors the world in the given superficial interior' and 'keeps it there as true and real' (6)? The prospects are frightening, but the fact that some countries block access to knowledge suggests such an undemocratic option is possible.

However, I believe – and hope because of the great promises it contains – that such interrogation has started in the fields of music, music education and musicology. As different instruments acknowledged around the world – for example, the didgeridoo or mbira – expand our acoustic spaces and imagination, other voices and histories that sing of 'other fates and truths of human life' (Bell

2002) make our score and practice suggestive of musical understanding more informative. This conference provides one remarkable example.

But the main task still lies ahead, if we want to sound out what poets and musicians have imagined. The challenge of the equal dwellers of late modernity is to study belonging by turning attention to the production of selves as effects by questioning the ways in which identities are being produced, embodied and performed (Bell 1999b). This is an ongoing process of deconstruction *and* reconstruction in the sense of positive affirmation, by which connections are worked with and through relationships, while the complexity and contingency of configurations of power in the globalised economy of difference are recognised.

It also means studying cultural representations in our global imagination that serve the marketing purposes of consumer culture. This, as Erlmann (1999) observes, demands 'a fuller understanding of the interplay of video aesthetics, racial politics, dance history and popular music.' Such study can help us to deal with 'ambiguous conceptions of social order, personhood, power and morality' that both reproduce 'dominant stereotypes' – fixed ethnic, racial and gender identities caused by contradictory social and cultural inequalities – and counteract them in the spectacular 'symbiosis of vernacular, counter hegemonic traditions and mass-produced fetishes (272–279).

'Black skins, white masks; white skins, black music'[10]

Simple dualisms serve to maintain the status quo by placing the elsewhere outside the world at hand, always separate and at a physical, cultural and historical distance from what is valuable, considered safe and homely. Music educators can bridge the damaging conceptual binaries by means of music.[11] For this purpose I have used Uri Caine's reinterpretation of the Goldberg Variations. His polystylistic reading of Johann Sebastian Bach's original text of the theme – a sarabande, a baroque dance of hybrid origins, which appeared in one of the notebooks of the Bach family – and the thirty variations on it shakes ordinary assumptions about high and low art. It thus provides numerous openings for new kinds of inter-cultural insights into music. Similarly, a selection of vocal music by Antonio Vivaldi, Madosini and Mari Boine functions as an invitation to question a number of bipolar assumptions and to conceive of things differently.

In our praxis we should avoid hypocriticism, disengagement with the real challenges of life, submerging in the familiar, fearing the strange as well as

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[10] The heading is an extension of the title of the well-known study of the effects of colonialism on colonial subjects by Franz Fanon titled *Black skins, white masks* (1952).

[11] The reference is to the assumed divides between 'here/there', 'myself/the other', 'us/them', the 'First/the Third' worlds, between 'North/South', 'East/West', 'nature/culture', 'hegemony/alterity', 'master/slave', 'dominant/dominated', 'centre/periphery', 'form/matter', 'universal/particular', 'chaos/civility', 'primitive/civilised', 'high art/low art', 'theory/praxis' as well as 'male/female', 'new/old' and 'good/bad'.

detrimental sentimentality and elegant doctrines, which tend to yield sexism, ethno-racial chauvinism, political nationalism, nostalgic traditionalism, arrogant essentialism as well as egotistical conservatism. As Arendt (1958:7) has pointed out, we can in our human condition affirm our humanity by *vita activa* – by continuing constitution and renewal of the common world by coming together in action and speech that evade closure, the fixed and the final *ad infinitum*, as we acknowledge the temporality and spatiality of our negotiations and translations.

By 'dialogically integrating' discourse we can, however, seek transitory plateaus of understanding in our efforts to articulate how music receives its 'mythopoetic power' and 'symbolic force' (Floyd 1995), which have plagued thinkers since Plato. Poetic articulations of the frustrations and histories of oppression and various creative ways of reaching beyond such limitations, in the oeuvre, for example, of Franz Fanon, Ralph Ellison, Tony Morrison, Billie Holliday, Abdullah Ibrahim, Living Color, Rage Against the Machine and Don Byron, to name a few, make it possible for us to imagine different worlds. Such artists and thinkers also compel us to understand that we live – as Bakthin (1981) envisioned with his notion of heteroglossia – in a world of novelties and hybrid transformations.

Perhaps we are, after all, looking for 'aesthetic truth', as Floyd (1995) suggests, in contradictions 'where ambiguity disguises distinction, where one is both and both are one', and 'at the crossroads of cultural memory and cognitive perception, of spiritual sensibility and objective truth, of musical composition and 'musicking'' (270). It may just be that we have not had the proper narrative means to articulate this yet. Both Bell's (2002) insightful study of African philosophy and the insistence on 'the geography of African *gnosis*' (Masolo 1994:187) support such a possibility (cf. Agawu 2003; Mngoma 1998; Nzewi 1998, 1997).

The hardest task of all

It is hard to set off to a journey without knowledge of the port of arrival: as educators we are asked to abandon a fixed sense of self and rethink ourselves and our identities 'as cultural formations, as historical configurations, as social and psychic inscriptions' (Chambers 2001:25) on our bodies and minds, as we approach 'the edge of the world' by imagining an alternative idea of humanism.[12]

To what extent we music educators can choose to become transformative intellectuals who work towards such a goal remains to be seen. Educators, in general, and music educators, in particular, could provide polyphonic lines that run counter to 'the foundations of their own training, to undertake practices in which canonicity is not a crucial pedagogical category' (Aronowitz & Giroux

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[12] This expression is a title of a culturally performative work of an Indian artist Anish Kapoor. Whether the artist or the scholar in question uses the expression with a postmodern tongue in cheek, or just in awe, is unclear. Kapoor's art was on display at the museum of contemporary art Kiasma in Helsinki in 2002.

1991:155). Such practice requires measures of 'subversive activity' that Postman and Weingartner discussed in their famous 1968 book. Building, for example, on the work of Dewey and McLuhan, and expressing concerns similar to those discussed above, they promoted concepts suggestive of the 'postmodern condition' (Lyotard 1984), such as relativity, contingency, uncertainty, structure as process, incongruity, and simultaneously appropriate differences, urging educators to steer away from 'the archaic canons' and 'out-of-joint concepts' such as truth, knowledge, certainty and mechanical causality.

As these are the very grounds of Occidental rationality and pedagogy, I believe such measures can be sought after only by cultivating a certain kind of marginality in oneself. I first read the Postman and Weingartner publication (1968) in the mid-eighties, but came to terms with its dissident message only after my own process of growth and extensive studies accounted here. Today I can admit that their prophesy of what might follow if a teacher considered the questions they posed – what am I going to have my students do today; what's it good for, and how do I know? – was drastically fulfilled in my case.

My work, thus, has been hard and inspiring as well as rewarding, as I have sought to help the students grow up as inquiring, flexible, creative and tolerant young people 'who can face uncertainty and ambiguity without disorientation, who can formulate viable new meanings to meet changes' (Postman & Weingartner 1968:219). I have come to understand that subversion – i.e. the performativity discussed above – indeed is 'as risky for its agent as for its target' (Postman & Weingartner 1968:197).

When listening to the distant beauty of such imagined music, I have came to challenge my colleagues, the principal and the local authority as well as the lesson plans, the taken-for-granted grading systems and the textbooks available, to the extent that I have had to consider, as Postman and Weingartner foresaw, whether it will cost me my job, lead me to seek another position, or drive me out of teaching altogether.

Yet, it has been rewarding to see how the idea and strategy of North South Encounters gain support at various instances. The new national curriculum framework in Finland, for example, stipulates that the kind of attention and activities I have described – such as sustained development, active citizenship, networks of diverse constitution and cultural studies – should become curricular norms for Finnish upper secondary education. Developments in cultural life, such as artistic and pedagogical crossing between jazz and Western classical music at the ISME 2004 conference, various recordings documenting artistic projects and critically acclaimed inter-cultural productions – for example, the recordings of the American clarinet player Don Byron or Kaze by the Tero Saarinen Dance

Company – provide evidence that my heteroglot initiatives have been guided well by my interpretations of the distant music of the future I have chosen to hear.[13]

This only confirms the evident intellectual, political and ethical challenges of our work if we are ready to tackle the controversies involved. The hardest part of being an intellectual is performativity, i.e. finding breaches in governing technologies in order to 'represent' what one 'professes' through one's work and interventions, without becoming part of a system or following mechanically certain steps of a method, because 'anyone who has felt the exhilaration of being successful at that *and* also successful at keeping alert and solid will appreciate how rare the convergence is' (Said 1994:121).

Music education projects with South African partners have been an instrumental part of my history of being a different kind of teacher. They as well as other parties involved – students, colleagues, governmental and non-governmental bodies, and visiting collaborators – have found these occasions important and rewarding: our common project – under the broad title of North South Encounters – has turned out to be encouraging and we have hoped for continuation.[14] But both in my work and in a larger community I have also become an excluded 'other' who is sometimes ridiculed, but mostly ignored. Time will tell whether such a form of learning can continue.

What is interesting in such cases of Foucauldian panopticism (1977) is that, besides from my immediate family, I have not encountered any open criticism, although the collaboration has been subject to a number of indirect restrictive measures. There are occasional signs, however, of more or less covert, yet communicative opposition or disapproval: the derisive smile of a colleague, a student singing of 'blue negroes' or passing comment on our school as one in which a 'revolution is going on.' It is perhaps in such a vein, too, that the local authority requested a report on my 'activities' the rationale for which, I feel, has never properly been discussed in my school. A more active form of opposition, which may appear as an administrative consequence of more obvious regulative management, may generate obstacles for the open dialogue initiated by our encounters, e.g. by restricting resources of time and money.

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[13] See <www.donbyron.com> and <www.terosaarinen.com>

[14] The Finnish section of ISME has been instrumental in founding an NGO project. Since 1998 our projects at Sibelius Senior High School have included collaboration, for example with Pops Mohammed, Paul Hanmer, Mokale Koapeng of SDASA Chorale and Magalane Phoshoko from the FUBA School of Music in Johannesburg. In April 2002 Magalane Phoshoko generously shared his breadth of knowledge and skills to organise a concert of South African music in the context of the Africa 2002 event produced by the Foreign Ministry of Finland. In Spring 2003 Black Noise, a hip-hop group from Cape Town who came to perform at the global festival (Maailma kylässä produced by the Development Cooperation Centre) shared their notes on the African diaspora and the traditions of American and African hip-hop, reminding us that in every one of us resides a 'small' African. In fall 2004 negotiations were started at the request of the Embassy of South Africa and ambassador Bukelwa Hans on collaboration in the context of the forthcoming annual festival of South African culture in Helsinki.

What is annoying in such indirect disciplinary technologies and mechanisms is what remains concealed and assumed in silence: the question of the teacher's autonomy (Jackson 1990) and a hidden curriculum (Broudy 1994) seem to be issues of importance also in the contemporary school ethnography.

What is promising and rewarding, however, besides obvious musical learning often showcased in various public arenas, is the atmosphere of warm acceptance as well as the immediate feedback of the engaged and energetic involvement in both workshops and other sessions alongside of straightforward positive comments and recurrent requests for continuing opportunities by the students, teachers and audiences involved.

'We are… not yet'

Do we, hence, hear the distant music that marks the dawn of a new humanity? Is this just an idealistic dream? Could it be a real opportunity? Or is my involvement just a romantic, self-protective dream to make my work feasible against the odds of the world and its neo-liberal ethos of greed and consumption? I believe with Greene (1995) that our only hope is to enhance freedom and increase open, critical dialogue – also musical – in our private and public spheres, empowering people in expression and action to move towards transformation and what is valued as common good.[15]

The '94 ISME conference theme was 'tradition and change,' and we can ask collectively: have we been successful in creating spaces for transformation? My answer is affirmative, although the process continues to challenge us.

In Finland, in general, and in my own school, in particular, such transformation has meant, on the one hand, an inclusion of a larger percentage of African-American hybrid genres in music education, for example, by way of ISME-related North South Encounters projects. On the other hand, it has allowed for mixed media and experimental collaborations between venues, institutions and actors, such as public bodies, orchestras, theatres and museums, and artists and schools. As such, these initiatives have foreshadowed the new curriculum stipulations, which we are to encounter, I believe, with an artistic vision and an inter-cultural mind.

To conclude, I turn to Greene to capture the essence of what lies ahead: 'I am… not yet' (in Pinar 1998). Nor are we – but because and in spite of our skins and masks, by our hybrid belonging, by our efforts of becoming, by our conscious

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[15] The heading of the final chapter is indicative of the characteristic postmodern distrust of closures. Specifically, it is inspired by the publication of collected essays of former students of Maxine Greene, edited by Pinar (1998). In his recent text Agawu (2003:223–224) sees opportunist pragmatism as a means towards diversification of our theoretical basis through 'postcolonial music criticism', which would generate applications of African knowledge systems 'as genuine and desirable alternatives' to metropolitan theories. Such 'radical reversal,' at the moment, however, 'is put into practice by only a few nonconformists and outcasts [sic!]'.

claiming of our agency, we may seek to hear and sound out the echoes of the imagined music we choose to hear, making sensible use of 'what we have at hand, bits and pieces of a tradition and our own ingenuity' (Hart 2004:44):

> *Yes* to life. *Yes* to love. *Yes* to generosity … *No* to scorn of man. *No* to degradation of man. *No* to exploitation of man. *No* to the butchery of what is most human in man: freedom' (Fanon cited in Hanssen 2000:199).

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Linking African sounds through collaborative networking

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Abstract

The Pan African Society for Musical Arts Education (Pasmae) initiated the concept of Music Action Research Teams (Mat cells) for collaborative sharing with and learning by educators throughout Africa. This article seeks to inform the reader about the Mat cell concept and its developments. Apart from presenting documented problems related to musical arts education, this article also presents an intervention programme developed by Mat cell members during the Kenya conference in July 2003.

Background

Pasmae is affiliated to ISME, the International Society for Music Education, the International Music Council (IMC) and Unesco. The mission of the Pasmae is to 'enhance and promote Musical Arts Education throughout Africa'.

In delivering its mission, Pasmae concentrates on actions and tasks such as 'identifying and pooling the expertise of resource persons all over Africa and creating links beyond the boundaries of the African continent', 'assessing and disseminating available relevant literature and learning materials', 'advancing the increased use as well as methodical learning of indigenous music instruments in practical music education', 'resourcing and effectively using music materials available in a community for creativity and music theory', 'assisting the teaching and research capability of local music teachers through local, regional and pan-African seminars', providing 'consultation and workshops' and 'dialoguing with Ministries of Education as well as curriculum planners on emphasising African music content in music education at all levels, in recognition of the centrality of music in building cultural-national identity in the global context' <Pasmae 2001>.

In achieving these actions and tasks it is not possible to rely on a small group or select few to deliver, and the Mat-cell concept was developed by Meki Nzewi in 2002.

What is a Mat cell?

A Music Action Research Team (Mat cell) is best described as a group consisting of the leader and 4 to 6 other persons solely for the identification and pooling of

expertise of resource persons all over Africa and beyond for the sharing of knowledge and experience relative to musical arts education in Africa and with the rest of the world.

The ultimate concept of the Mat cells is to generate and capture a wealth of knowledge of human resources, as the signifying essence of musical arts education, i.e. the integrated nature of music and dance and theatre in Africa, lies within the people. Musical arts education is not learnt or taught from books about theories and methodologies, but rather is learned from people who have the experience and practice at grassroots levels and are not reliant on academic theorising with little linkage to the grassroots-level practitioners or children.

Mat cells have been formed following the following step-by-step procedure: (i) identifying and approaching people to form a cell; (ii) organising meetings for the cell members; (iii) forwarding the details of this meeting, members' names and contact details to the Pasmae Director of Mat cells. Once a cell has been established, members are required to document musical arts activities in their local areas according to suggested guidelines. All findings are to be forwarded to the Director of Mat cells.

At the Pasmae Conference in Kisumu, Kenya (2003) an intervention programme was developed to assist Mat cells members in implementing solutions to identified problems. This programme is discussed later in this document.

Which countries have Mat cells?

The Mat cells representation has grown since its inception in 2002 and to date there have been three stages of induction.

Initial stage (2002)
Botswana; Kenya; Malawi; Namibia; Nigeria; South Africa (2); Uganda; Venda; Zambia; Zimbabwe.

Second stage: (Prior to Kenya Conference 2003)
Kenya – another one cell added; Nigeria – another one cell added; South Africa – a further six cells added.

Third stage: (Post-Kenya Conference 2003)[1]
Australia; Ethiopia; Kenya – another two cells added; Malawi – another one cell added; Mozambique; South Africa – another two cells added.

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[1] From the time when this article was written (2003), Ciimda, the Centre for Indigenous African Instrumental Music and Dance was established in July 2004 and more Mat Cells have been formed in the SADC region. <www.pasmae.org/ciimda>

Initial research and documentation guidelines

To assist all Mat cells to focus or to direct the intentions of the cells, a generic guideline was drafted by the then President of Pasmae, Meki Nzewi. These guidelines are included *verbatim* in this article in the following sections to provide the basis upon which the intervention strategies were identified to be discussed later.

General information about the biographical composition of the cell itself

» The names and school locations as well as types of schools of members are important. Also important is the level of formal and/or non-formal musical arts education of members of a team, as well as other relevant curricula vitae. A submission should contain the names and institutions of participating members.

» Members are to document experiences in organising and working with a Mat team. Further notes inform the Pasmae Director of Mat cells on the frequency of group meetings, the nature of constraints on having regular meetings and outcomes of such meetings. It is important to indicate whether meetings and discussions are beneficial to members.

» Members should identify other kinds of practicable assistance needed for more effective operation as musical arts educators.

Factors that encourage and discourage music instruction and activities in the schools in the Mat cell area

» How much time is allotted to formal music lessons in the school timetable? How adequate is this time allocation, and how is it utilised to best advantage?

» Describe extra-curricular music activities after formal school periods (in the same way as sports activities happen outside classroom periods). What constraints are experienced in organising practical extra-curricular music activities?

» Describe any interference or encouragement from parents and/or guardians, fellow teachers, school authorities, education departments and any other stakeholders in mounting practical music projects. What strategies have been adopted to capitalise on or address such positive or negative factors, respectively?

» Since participating in public performances stimulates interest as well as generating self-expression, confidence and/or merit, are opportunities for music presentations by learners within the school or community pursued?

» Do you have any inventory of the types and origin of music commonly heard or performed in the school, home and/or community environment of the learners? Are any learners involved as performers or audience in the community or in the school? For how many hours, on average, in the day and/or week are the learners and/or teachers involved in practical or listening music experiencing outside the classroom?

» Are there any constraints to forming music clubs within the school and/or community? (Such clubs/class-groups could perform during school or community events. The clubs/groups should allocate roles to the learners/members in organisation, performance and publicity/ promotion/marketing duties, with the teacher as a motivator. School music clubs/groups could generate revenue/material benefits from public performances.) If any attempts have been or are made, what are problems and benefits?

» Are the teachers actively involved in any personal music making – what type of music and for what practical or personal objectives?

Classroom music learning activities

» Have local musical arts performers been invited to perform in the school so that learners could observe critically, then discuss as well and write up experiences as part of classroom evaluation exercises? (Outstanding local musical arts personalities, including performing learners, could be interviewed in the class by the learners about creative and performance procedures and experiences.) How do such performers create new tunes, work with existing tunes, rehearse and prepare themselves and the musical arts type for public presentations? How do they relate to the audience attitudes and responses during and after performances? How do they feel while and after performing? How do they assess the reception of their presentations? How do they relate with fellow performers during and after performances? What are the joys, problems and expectations of being a performer, and in playing their types of music in contemporary society?

» Have practical activities (such as recreating an observed musical arts performance) been adopted in the classroom to illustrate the elements and structural principles of music such as pitch or tone, texture, melody, rhythm, harmony, part-relationships, starting, ending, presentation form, points of climax, music writing and reproduction, etc.?

» Have the learners carried out any field research inquiries to find out from members of the immediate community the purposes and values of music in people's personal lives, transacting community living and relationships, and also in the religious, political, social, business affairs of the society? (Reports

of inquiries should be discussed, critiqued and documented as part of classroom learning resource material.)

» What are the musical arts preferences and dislikes of parents as well as any other members of the community the learners can access for interviews? What are the scales of preference, and for what reasons? In what capacities do or have parents, guardians and/or others participated in musical arts performances from childhood? How would they like their children to participate in musical arts making, and for what reasons, also what types? Do they encourage children to learn music in the classroom, or to take part in musical arts performances outside the classroom, and for what reasons? What music types would they encourage or discourage their children to participate in within the school learning environment, and why? Would the parents, guardians and/or others like to visit the school to watch or interact with the learners in rehearsals and presentations? What do they normally pay attention to when participating in, observing or listening to a musical arts performance – melody, dance, instruments, singing voice, dramatic actions, costume, etc.? Who is a good or poor performer? What musical arts types have disappeared in the community? Would the parents and/or community members wish them back and/or recreated, and for what values and/or virtues? Will they assist in recreating such musical arts type(s) with a school group?

» Have musical arts performances, live or recorded, been useful in any specific instances in the lives of the learners? Are the learners interested in participating in school or community school groups? For what reasons, and in what roles? Would they take up music as a career, and what types of music, also for what reasons?

Teaching/Learning methods

» Have the learners observed, as a learning/critical group, any public music event in the community or school with a view to discussing and documenting all aspects of their experiences as a classroom learning activity? Such an exercise should discuss the musicological content, also the theatrical features (dance, drama, sport). How did the actions and artistes relate to the music sound and other performers? How was the musical arts type relevant to the event, occasion and/or context? Did the music signal, symbolise or conduct any significant actions and/or scenario? What are the significant audience responses and relationships with the performers? What indices of evaluation were articulated or demonstrated by interviewed members of the audience as well as performers? What are the personal evaluations of the learners? These should discuss the highlights and the nature as well as the quality of artistic features: instrumental performances, dances, dramatic activities, oratory,

singing style and voice, improvisation and/or extemporisation. What formal structures were observed, such as types of solo and chorus structures and physical relationships? Were there noticeable leadership structures and roles? Were there extra-musical signals and symbols in instruments, sound and behaviour of all present, and how did these relate to the musical arts presentation? How about the class forming a performance team to re-create excerpts from the observed musical arts event, improvising with body sounds and classroom objects as need be? This exercise will anchor the intellectual (critical) perception of aspects of the music event. (The activity could be tried outside the classroom.)

» Are any locally available music materials and instruments being used to teach conventional musical concepts and structures? These will include musical arts types and/or styles performed in the community that demonstrate concepts and theories of melody, harmony, textural relationships, form, etc. Local keyboard instruments, for instance, could be used to teach harmonic, melodic and rhythmic principles as applicable to, and practised in, the music of the learners' culture.

» How do other teachers, including the school head, react to classroom as well as extra-curricular musical arts activities? Learners could be encouraged to interview teachers as well as peers in other class levels. Relate the responses to those obtained from school outsiders and/or sponsors – leaders in politics, religion, social and business life and policy makers in education. This should be a strategic classroom-learning project. How would the persons interviewed like to have music (and what music genres, categories, types, cultures) practised/learnt or not be studied, in the school/community? What support are they prepared to give?

» How does the curriculum and/or syllabus you are operating make practical sense or otherwise in your school situation, taking into account the practicability, cultural relevance, background of learners, instructional facilities and music available in the school location? Identify what is or is not practicable or applicable in the school situation, given the facilities and learners' attitudes. What measures have been adopted to make sense of or adjust to any shortcomings or non-practicable and/or applicable curricular recommendations and contents?

» How does the content of the training received or not received as a music teacher make practical or cultural sense with respect to experience in the teaching field, teaching resources and cultural applicability? What are the advantages or shortcomings deriving from the type of training received as a music teacher? What should be included, omitted and/or emphasised in the training of music teachers such as received?

» Has any attempt been made to involve volunteer local musical arts artistes to assist in classroom instruction and/or demonstrations on instruments, singing, acting, dancing, etc., also to explain the nature, history, context, human meaning, values, effects and/or affect, organisation of musical arts performances in the community?

» Is there systematic teaching of the music instruments and performance types in the culture as formal and systematic study, that may recruit local specialists as volunteer instructors, or sponsored by parents, guardians and/or patrons?

Facilities

» What audio, visual and audiovisual equipment is available for learning purposes? Is this personal property or provided by the school? Can the teacher and learners not use alternative (live) examples and/or illustrations for specific learning activities and illustrations?

» What music instruments, indigenous or foreign, are available for learning and practical music making? Do they belong to the school, teacher and/or learners? What indigenous instruments could be used for effective teaching of aspects of music theory?

» What other teaching aids such as music writing board, papers, textbooks, costumes, etc. are needed and available or improvised?

» What physical space, within and outside the school buildings, is available and suitable for theoretical and practical music learning?

Focus areas

With such a vast and thorough grounding of information amongst the countries, the Pasmae executive board decided that Mat cell leaders were to meet in Kisumu, Kenya. Each group had to limit the identification of problem areas to five. The most striking manifestation of this procedure was the occurrence of the following common four areas being tabled by all groups:

» Curriculum issues, changes and policy;

» Lack of facilities and resources;

» Skills, training and methodology in schools and teacher training institutions;

» Societal role of the 'Arts'.

Such issues will remain problems and unresolved, if intervention strategies are not devised to address them. The attention of the Mat cell leaders now turned to making recommendations based on the data secured through the Mat cells. Each of these four areas is presented in the following table with the intervention strategies provided by the Mat cell leaders.

Objective/aim/focus	Solutions and recommendations
1. Curriculum issues/changes/policy	Mat cells:
Mat cells are encouraged to continue advocacy, even if government policy changes	◦ to make contact with governments to deliver workshops and in service courses about the curriculum and monitor that they take place; ◦ to incorporate local music into the curriculum; ◦ to encourage teachers to work from the known to the unknown – to provide working examples; ◦ to develop communication links with Ministry of Education and practising specialists and provide details/channels for teachers in your area; ◦ to recognise the status of music in terms of time and assessment – document what and how this has been achieved; ◦ to provide structure and meaning for the syllabus and promote regular review of the curriculum; ◦ to alternate forms of assessment to be explored and Mat cells to promote the most effective method for teachers to employ.
2. Lack of facilities and resources	Mat cells:
	◦ to designate rooms for musical arts education with chalk boards; ◦ to look at local products to make instruments and incorporate traditional instruments, e.g. bottles and water, and Mat cells to provide workshops to expose teachers to these possibilities; ◦ to use the musical arts to generate funds to upgrade resources; ◦ to collaborate with other Mat cells and teachers, e.g. chat room on web page; ◦ to share with others to create a data bank of human resources to assist with practising teachers and new teachers alike.
3. Skills, training and methodology in schools and teacher training	Mat cells should:
	◦ undertake a survey of Higher Education Institutes' curricula and commitment to musical arts education; ◦ establish an instrument learning programme making use of skilled students; ◦ promote regular concerts and/or festivals to engender musical arts education; ◦ liaise with schools to establish what is needed for the effective delivery of musical arts education for teachers and then provide higher education Institutes with the findings; ◦ organise regular workshops for in-service training of local schools.

4. **Societal role of Arts Education**	Mat cells should:
	◦ motivate all stakeholders to become aware of the positive role of musical arts education through promotion concerts and/or displays and/or talks;
	◦ create a data bank of local community members who are willing to assist in musical arts education;
	◦ encourage business to support musical arts education in funding for advocacy, e.g. sponsorship of events.

The way forward

Having identified and documented intervention strategies, the real test is going to be the implementation and sustainability of the ideas. The author of this article is the Director of Mat cells and has the onerous task of tracking and motivating the Mat cell leaders. The current number of 27 cells is a modest realisation of the society. However, it is strongly felt that if these cells execute the planned intervention strategies, this number of cells and country representation will change considerably. A cell in biological terms refers to a living 'thing' and, fed with the correct nutrients it will grow bigger, eventually divide and start the growing process all over again. Mat cells should be viewed in the same light: they are living and dynamic groups of people feeding from each other and, in so doing, growing from the experience and enriching many other lives. This concept is linking African sounds through collaborative networking. Are you ready to join the living 'text-book'?

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Report on music technology

Robert Mawuena Kwami (1954–2004)

Abstract

This report discusses the feedback of 42 respondents to a questionnaire survey completed prior to the Pasmae conference in Kenya. The following issues are addressed: preference for subject matter to be presented in the technology focus area at the 2003 conference, educational phases in which the respondents worked, students' educational phase, areas of specialisation, tools employed in education, realistic technological tools employed in and for effective teaching, and limiting factors.

Preface

Let me start by telling you a story I call 'The funnel experience'. Recently, I visited a house in Atteridgeville, a township of Pretoria. It was the house of the father of a groom. After a delicious meal of pap, vegetables, sauce and meat, it was time to go the groom's house in Mamelodi, another Pretoria township, for the final marriage ceremonies. As one of the cars to be used for the journey was out of fuel, another car was taken to purchase some petrol in a container. It is obviously hazardous to put petrol in a car's fuel tank by this means. In the past, I have witnessed the sucking-the-tube-solution, which can result in the sucker inhaling some petrol. However, the 'bottle' solution was new to me, and that was something I was due to witness. So, how was it done? An empty bottle was broken by hitting its bottom on a big stone. Then the narrow top end was inserted into the opening of the fuel tank and the petrol was poured quite safely into the fuel tank. QED, the problem was solved; or was it? The car would still not start! This called for a 'kick start'; first in reverse gear, and when that failed, a second gear start was tried. But, when that also failed, a change of driver was made and *presto*, the car started and the journey to Mamelodi took place … So, the lesson or moral of the story is that in addition to skills, tools and aids, ideas are also important in realising and exploiting the full potential of technology. This kind of technology is appropriate to the prevailing context, but the skills available also have a role to play. This is a distinctive African solution to solving problems, one that may have implications for the use of technology to solve problems in musical arts education in Africa.

Introduction

When I was approached to help coordinate the technology theme of the Pasmae conference in Kisumu, Kenya, between 5th and 11th July 2003, I thought it important to solicit the views of participants on what issues they would like addressed. This was preferable to planning a programme that might not be relevant to the contexts in which they work. After all, the conference is intended to find solutions to musical arts education in Africa.

So, I designed a questionnaire and sent it via email to the list of possible participants in the conference. Initially, I received 23 responses; a reminder increased the replies to 42 completed responses out of a possible total of 100+. Some of the respondents included those working outside Africa; however, it was felt that some of them might provide information that might be helpful in planning for the technology sessions at the 2003 Pasmae Conference at Kisumu in Kenya. In addition to those who completed the questionnaire, at least two people replied to explain that the questionnaire was not relevant to them.

Data analysis

Preferences on the technology programme at the conference (Question 7)

A question of prime importance in deciding what to programme at the conference clearly asked respondents to choose one of these three options: (a) discuss problems and their possible solutions (in seminars); (b) learn new technological skills (both generic and subject specific); (c) participate in workshops and/or demonstrations of music technology, particularly of computer-based (CBL) and computer-assisted learning (CAL). The results are presented in Figure 1:

Figure 1 Technology programme preferences
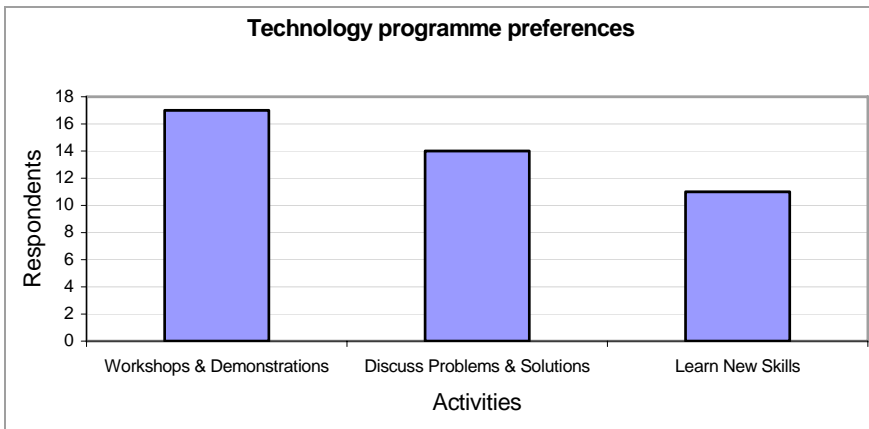
It should be noted, however, that some respondents made more than one choice, whilst a few did not select any option, but said all three were relevant activities for the conference. Where multiple choices were indicated, the first was picked as the respondent's (prime) option. The interest among conference participants in workshops and demonstrations was confirmed at the conference. Consequently, it was necessary to provide three one-hour workshops for interested participants on Friday 11th July 2003.

Now let us consider the data relating to other parts of the questionnaire.

Educational phase in which the respondents worked (Question 1)

The data for the educational phases in which respondents work are presented in Figure 2:

Figure 2 Educational phases in which the respondents work
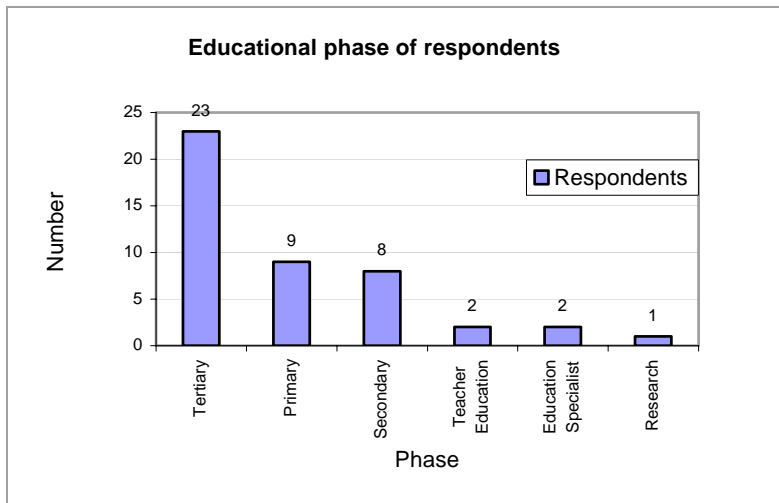
In Figure 2 'Tertiary' includes 'teacher education', 'Primary' includes 'elementary', and 'Education Specialist' is explained as someone who is 'involved in the professional development of teachers'. The data also include three respondents (numbers 22, 33 and 39) who worked in more than one phase. For example, Respondent 22 said 'All: infants and adults', while Respondents 33 and 39 wrote 'All'.

It can be seen that 25/45 respondents worked at tertiary level, 9 in primary schools and 8 in secondary schools, with one being engaged in research. Bearing in mind that most educational institutions in Africa are primary and secondary schools, the results are obviously skewed in favour of those working in tertiary institutions.

Educational phase of students taught by respondents (Question 2)

The results of the question on the educational phase in which the respondents worked are shown in Figure 3:

Figure 3 Students' educational phase
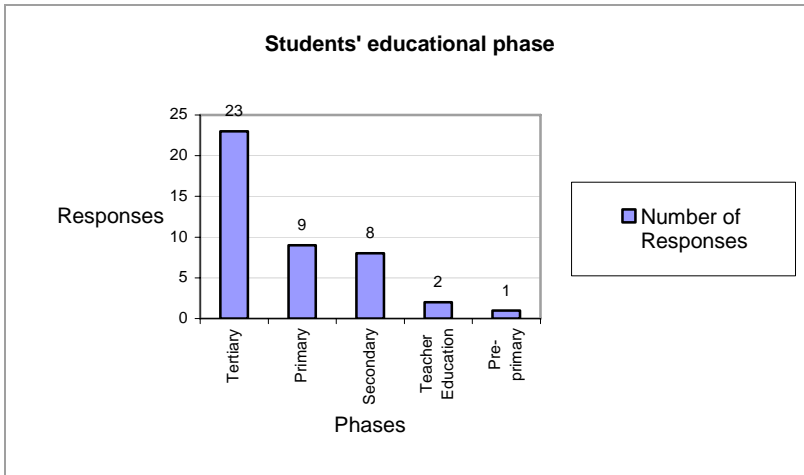
The above includes three respondents (numbers 22, 33 and 39) who stated that they work in 'all' categories.

Areas of specialisation (Question 3)

As can be seen from the data presented below (in Table 1), 'Performance' (21), 'Music Education' (a total of 20 when 'teaching' is included) and 'Musicology' (a total of 23 when 'Ethnomusicology' is included) are probably the main areas of specialisation of the respondents. Musicology includes one respondent who specified Africa and Asia as areas of specialisation. 'Teaching' is further divided into the following: Piano gets a score of two whilst 'Pedagogy', 'Teaching' and 'Class music' get a single score each. Although African music features, including 'African chamber music' in one instance, this is not significant. Another area of interest is 'Music Technology', which is mentioned twice, with one respondent stating 'Sequencing'. As in several of the other cases, a number of respondents gave multiple answers.

Table 1 Areas of specialisation

Performance	21
Music education	15
Musicology	14
Ethnomusicology	9
Composition	7
Teaching	5
African music	3
Theory (of Music)	2
Music Technology	2
Class music, Directing, Cultural Studies, Research, Aural Training, Neuromusicology, Dance, Popular Music, Film Music, Feminist Theory, Intercultural Musicology	1

Tools employed in teaching (Question 4)

When asked about the technological tools they employed in their teaching, the respondents gave a range of answers which were categorised as follows (Table 2):

Table 2 Tools employed in teaching

Portable radio/cassette/CD player, Computers	11
Piano	8
VCR/Video equipment, CDs	7
Electronic keyboard, Guitar (including 1 acoustic guitar)	6
Video (tapes)	5
Audio (cassette) tapes, Audio-visual [equipment], Tape recorders	4
Pitch Tuners (including 1 tuning fork), Drums, Computer software, None, OHP, TV	3
Recorders, Recordings, African instruments, Electronic piano, Musical instruments, Organ, DAT recorder/player, Mics, Internet, African drums (including 1 dundun [hourglass] drum), Audio (cassette) tapes	2
Traditional drums, Sticks, Xylophone, Balance trays, Igbo flute, 'HyperResearch', Accordion, Percussion instruments, (Good) Playback equipment, Turntable, Recording tapes, Music books, VCR, Musical instruments, Pitch tuners, Electric piano, 'Blood, sweat and tears', Sound mixers, MD, MIDI, Chalk and board, Soft board, Electronic metronome, MD recorder/player, Photocopier, Record player, Keyboard, Mobile phones, Ugandan musical instruments, Xylophones, Tubefiddle, Lamellaphone, Video, Sequencing software (Emagic logic), Aural training software – Auralia, Guido, Musition, Professional composer [score writing software], DVD, Piano, Electonic keyboard, Tuning forks, Gramophone recordings, Video and audio recorders, Slide projectors, Sound mixers, CAL – e.g. CD ROM, Reel-to-reel tape recorder, Acoustic instruments, Electronic instruments, SPSS, Trumpet, Video equipment (including camera), Performance, Electronic keyboard lab, Audio & video recorders, CD players, etc.	1

A 'portable radio-cassette-CD player' (11) was mentioned as one of the technological tools employed in music arts teaching. Significantly, 'computers' (11), including CD ROM in one instance, were given a similar rating. One

respondent specifically mentioned using computers for writing music, and two mentioned the score-writing programme 'Finale'. It is gratifying that musical instruments feature in several instances. One respondent mentioned using a keyboard for making backing tracks, whilst another mentioned 'performance' as an area. However, the most illuminating comment is that made by Respondent 1:

> The schools in Tanzania do not have any electricity available, which makes the teaching process extremely difficult. I myself travel to school and back with a portable radio/cassette/CD player that I use in my Music Education class. There is no overhead projector, or any other … technology present in the school.

It is to be noted that all of the comments have been factored into the raw data above.

Realistic technological tools employed in and for effective teaching (Question 5)

When asked about realistic technological tools that they employed and need for effective teaching, the respondents gave the following answers (Table 3):

Table 3 Realistic technological tools employed in effective teaching

Computers (including more)	10
CD player	5
Audio equipment, Data projector, OHP, Nil/none	4
Piano, Internet (including 1 indicating access for the classroom)	3
Instruments, Keyboards (including more), CDs, Music tape recordings, Music (score) writing software, Sound equipment	2
Music software, Computer with internet access, Multimedia computers, Video equipment, A-V recording equipment, Theatre equipment, Studio equipment, Recording equipment, Camera, Room with acoustic equipment and projectors, MIDI, Keyboard, Electronic keyboards, Video, Mini Disc (MD), CD/Tape player, VCR, Video equipment, Digital keyboards, Website, Recorder, Recording tapes, Tape recorder, Piano, Organ, Equalisers, Sound proofed room, Store rooms, Hall rooms for piano, Percussion instruments, Electronic instruments, Guitar, etc.	1

In spite of the fact that 'computer' received the highest score (of 10), perhaps, as stated by Respondent 20, the baseline technological equipment or aid has to be a 'portable radio cassette-CD player'. Bearing in mind that most of the respondents taught in tertiary institutions this might be a realistic aspiration; but, what about secondary and primary schools? In order to get a more rounded, realistic and fuller picture of a number of items, let us refer to Respondent 1 who listed 'sound equipment such as a radio, an overhead projector, computers and/or electronic instruments. We also need resources such as CDs and tape recordings of music'.

Factors limiting the effective use of technological aids/tools in teaching (Question 6)

As is shown in Table 4 below, the three main factors identified as limiting the effective use of technological aids in teaching are 'Technological literacy and skills' (in 12 instances), 'Equipment/facilities/resources/teaching aids' (in 11 instances), and 'Funding/high cost(s) (economic, money, financial resources)' (in 10 instances). On the literacy and skills, the respondents mentioned: adequate training, limited background, knowledge, Internet, prior exposure, and lack of training programmes. Other interesting aspects recorded include: 'Music education mismanagement by Ministry of Education', and the 'Problem of applying teaching media to 4–7 year-olds'. The same respondent (number 11) has to carry a piano, presumably an electronic piano, to and from 'school after working hours'.

Table 4 Limiting factors

Technological literacy and skills (including adequate training, limited background, knowledge, Internet, prior exposure, lack of training programmes)	12
Equipment/facilities/resources/teaching aids	11
Funding/high cost(s) (economic, money, financial resources)	10
Inadequate technology tools	6
Data projectors (with laptop computers), Nil/None, Musical instruments (including their adequacy and number/sufficiency – e.g., 1 piano and 1 electronic keyboard for c. 20 students), Time (for teachers and for/or learners)	3
Technology literacy and skills (adequate training), Electricity, Multimedia PC(s), CD player, Exclusion of technology component in courses	2
Old video monitors, Appreciation by potential beneficiaries, Computer networking, Multiple video recording facilities, Proper maintenance equipment, Not much, (Computer) MIDI and audio, CD writer, Sound equipment, Tape recorder, Piano, Keyboard, Infrastructure, Structures, Theatre equipment, Music education mismanagement by Ministry of Education, Old video monitors, Problem of applying teaching media to 4–7 year-olds, Need for continued professional knowledge (web authoring and other delivery systems – video conferencing), Exposure and ability, Copyright regulations	1

Other relevant comments (Question 8)

Some respondents made 'other relevant comments', including the following that are categorised under the following sub-headings: technology, resources and equipment, curriculum content and traditional music instruments:

Technology

While Respondent 2's comments related to an ability to apply 'Internet multimedia content for teaching', and for students to 'edit field recordings', Respondent 16 drew attention to an 'African Music in Schools and Teacher Education' website that she had developed.[1]

Resources and equipment

On the provision of resources and equipment, Respondent 17 stated: 'I think it's about time to encourage the African administrators to provide computers for their institutions, computer training for music teachers, exchange programmes, share ideas, etc.' Respondent 6 was, however, concerned with the shortage of trained and skilled Arts and Culture teachers in South Africa.

Curriculum content

Curricular relevance, presumably in a South African context, was raised by Respondent 41 who stated:

> I teach at a multiracial school – whenever I teach the History of Western Music, learners tell me they are tired of Classical [especially Coloured and African learners], they say they want to learn about R & B, Jazz, Kwaito, African music, etc. I tell them what is happening in the present curriculum and they don't seem to understand ... Learning about 'Classical music' only seems to be a 'problem'. I wish we could discuss things like this at the conference.

Obviously, for this respondent, curriculum content and relevance were linked to successful and effective lessons, especially in a multiracial and multicultural context. However, it can be argued that all students should be introduced to a broad musical diet in the curriculum rather than be limited to music of the Western 'classical' tradition.

Traditional music instruments

The comments of Respondents 3 and 18 touch on traditional or indigenous African music instruments. Whereas the latter highlighted the '[l]earning [of] new skills on [the] construction [of] traditional instruments for use in schools', the former stated: 'A lot of my teaching involves the making of instruments from found materials as many of the schools have no resources at all. I would like to know how to make some really effective instruments that don't cost the earth!' In following up this aspect, it is the objective to invite Pasmae members to send information on an indigenous African instrument from their area for inclusion on

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[1]   See <http://education.deakin.edu.au/music_ed/african_music/> accessed 5 September 2003.

the Pasmae technology web page which is currently being developed.[2] The information to be provided is four-fold:

» How is the instrument made or constructed?

» What type of music does the instrument play or perform?

» What role(s) and function(s) does the instrument fulfil in its socio-cultural context?

» How can the instrument be used in educational contexts including the school curriculum?

Conclusion

> This is a very good questionnaire, but how will its deliberation improve the teaching of music in outlying areas of Africa?

This question by (Respondent 32) encouraged me to think of something that could be of use after the conference. The idea of a web page dealing with technological issues as well as a forum came to mind … And the rest, as they say, is history … As mentioned earlier, it is intended that the Pasmae Technology web page, which has been initiated as a technology capability project, will become a collective resource to serve identified needs of Pasmae members.

Addendum

In planning for and preparing to lead the technology sessions at the Conference, I reflected on several matters, including theoretical issues and definitions of technology. Here is a summary of some of them.

First, let us present a personal perspective on technology. Technology can be seen as a means or tool to an end; it can be an objective, an idea (mental application, thought, etc.). As a tool, technology needs (human) expertise or skill; and the process, the application, the 'how', can also be seen as a means to an end ('objective' realisation). In our case, the end is musical arts education practice, which includes creativity and performance; technology can be part of the means, the process and the method.

Secondly, let us offer a definition of technology. Technology is everything we use in the act or process of musical arts practice, teaching and learning (transmission). This includes audio-visual aids and tools such as books, systems of musical transmission – aural-oral, mental and other mnemonic aids, indigenous African, even stories, language and literature, and other aspects of science, the arts and culture …

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[2] The web page is being developed as a capability development project of the School of Arts & Humanities of the University of London Institute of Education through the Centre for Intercultural Music Arts (CIMA), which also operates from the Department of Music of the University of Pretoria.

Finally, let us end with a poem that suggests that music-making should be at the centre of musical arts education in Africa, as well as in other parts of the world, even in situations where the availability of electricity is problematic:

> Where there's no electricity, there still is life;
> Where there's no electricity, there can be music.
> Music is energy, music'king is life;
> Music'king from the innermost soul, music'king is life!

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<http://education.deakin.edu.au/music_ed/african_music/> accessed 5 September 2003.

Indigenous African music in a relocated context: a case study[1]

Robert Mawuena Kwami (1954–2004)

Abstract

This article investigates issues related to 'cultural transposition' in general, and specifically, the effectiveness of teaching a West African drum ensemble dance music from Ghana, Agbadza, taught in a relocated context. The discussion in this article focuses on the first phase of one case study – the work with the children in South Africa.

Introduction

The transmission of indigenous African musics in formalised educational contexts is a matter of interest for a number of reasons. Arguments that communal avenues offer more appropriate and conducive environments and other reasons can be rehearsed, but as the teaching of the musics is recognised as a legitimate component of music education, it is important that methods, means and ways in which this is effected need to be scrutinised to ascertain their quality and effectiveness. Teaching approaches predicated on bases that are incongruent with indigenous African models of music education and musical practice, which may be primarily cathartic, tokenistic, hedonistic or even Epicurean, are dangerous. They may be inimical to the essence of African musical arts practice and education; they might contribute to perpetrating false conceptions and mask the real values and potential educational benefits of the musics.

Over the past twenty years or so I have engaged in teaching indigenous African musics in a relocated 'context' to learners, students and teachers in the United Kingdom. During this period I often wondered what it would be like to teach the musics to Africans in Africa. Obviously, one would be dealing with relocated contexts unless the musics are learnt, taught and performed in a particular music's original performance context. Since February 2003 I have had the opportunity to teach African music to second-year undergraduate students at the University of Pretoria. This has been complemented by further voluntary teaching of both children and adults at the university. The discussion in this article will focus on the first phase of one case study – the work with the children.

Background and context

West African drum music, described by Waterman (1948) as 'hot rhythm' music, forms part of a corpus of indigenous African musics that have been quite extensively researched in terms of musical constituents and performance practice in their primary context (for example, see Agawu 1995, Akpabot 1971; Arom 1991; Jones 1959; Kwami 1989; Locke 1971 and Nketia 1962, 1963). Whilst some commentators have focused on particular music types, such as Locke's (1987) work on Gahu (cf. Anku 1992, 1993a and b; Kongo 1997), others have considered the wider context (cf. Fiagbedzi 1977; Nketia 1962). Nketia's (1974) discussion of structural aspects, such as the 'density referent', his 3-against-2 'hemiola' pattern and such concepts as 'spacing' are helpful in explaining some essential constituents.

Nzewi's (1997) and Anku's (1988, 1992, 1993a and b, 2000, n.d.) analytical works allow us to get a better understanding of the organising principles in indigenous African musics, as they present the emic perspectives of master musicians. In particular, Anku argues that perceptions of the time line and, by extension, a full drum ensemble piece, are subjective and culturally mediated and determined. Anku shows how the bell pattern in the Agbadza dance of the Ewe people of Ghana is heard and interpreted differently by the Yoruba of Nigeria and the Bemba of Central Africa.[2] Kwami (1989, 1995a, 1995b, 1998a) has also reported on the Agbadza dance, including ways in which it can be used in school curricula. However, no definitive practical investigation has been done on the transmission of African musics in a relocated context.

The transmission of indigenous African music archetypes in a primary context often takes place through the enculturation or socialisation process (cf. Akinpelu 1974). This long, drawn-out process may be difficult to replicate in other contexts and cultural situations. Methods of transmission, appropriate for dealing with learners in a particular culture, may need to be adapted for other contexts. It seems obvious that certain elements may be lost and others gained when music is transposed to another cultural context. The extent to which this would apply to indigenous African drum ensemble musics is a matter for investigation.

Research aims and questions

The case study was concerned with the effective teaching of indigenous African music using methods and techniques predicated on traditional music education practice. The aim of the investigation was to find out what gets lost and what is gained when the music is relocated in an educational setting.[3] More specifically, the research questions were: (1) how effectively can a West African drum

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2   Interestingly the pattern is also used in the Candomblé dance of the Bahia 'people' of Brazil.
3   Other case studies will include black children in a township, children in mixed and hitherto white schools, as well as of groups at the University of Pretoria.

ensemble dance music from Ghana, Agbadza, be taught in a relocated context, and (2) what is gained and lost in the process of cultural transposition?

The teaching of African drum ensemble music may need to employ indigenous methods of transmission if it is to be effective. Such indigenous methods can be seen as a system of holistic education involving movement, internalisation and aural-oral methods which are utilised in the enculturation process that takes place in primary, rural contexts.

Research methodology and design

An eclectic methodology was employed involving the combination of a case study approach and the 'teacher as researcher' model (Stenhouse 1978). The teaching method used was Kwami's (1998b) '3M' (mnemonics – movement – music) model. The '3M' model combines traditional and Western educational strategies and was developed after several years of practical research and teaching. The enquiry focused on how learners Molekolodi Primary School in Ga-Rankuwa, Pretoria, South Africa (aged between nine and 16) learnt Agbadza dance music, their attitudes towards the music and the teaching processes used. An attendance register and log were kept of each session. The sessions were recorded on tape.[4] The tapes were reviewed and analysed after each session and lesson evaluations written in a log.

The investigation

After introducing the project, setting the context and content, the first session commenced with teaching the mnemonics with movement. Although I had originally planned that no instruments would be played, I felt it would be difficult to engage the attention of the learners for one hour, so I let them play the bells and rattles. In subsequent sessions, Agbadza-supporting instruments were introduced and patterns played on them taught.[5] In the third session, I prepared a worksheet with information on Agbadza:

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[4] Initially, the recordings were made on an Olympus Pearlcorder S721 micro-cassette recorder with an auto reverse facility and later on a Sony portable mini-disc recorder MZ-R71 with an omni-directional microphone.

[5] The instruments are *gankogui* (double clapperless bell), *axatse* (enmeshed rattle), *kagan* (small drum) and *kidi* (medium drum). The drums used were djembe drums on which hand techniques were employed.

Worksheet information

» How is the instrument made or constructed?

» Agbadza originated from a warrior's dance called *Atrikpui*. In the past women and children were not allowed to perform it. The dance used to have several movements, but currently only a few of the movements are performed in the traditional setting or context;

» The Yoruba of Nigeria, the Bemba of Central, Eastern and Southern Africa and the Bahia people of Brazil perform 'variants' of Agbadza dance music;

» Agbadza is a popular dance performed in Ghana at social occasions, funerals and parties, and the principles in the music have been used for art music compositions as well as in popular music;

» Agbadza is a dance of the southern Ewe people of Ghana whose bell pattern is rhythmically similar to that of other Ewe dances such as *Agbeko*r. The dance is either performed in its fast version – *Ageshie* (1/4 'beat' of bell cycle = c. 100) or slow version – *Kpoka* (¼ 'beat' of cycle = c. 78). Our performance will be based on the slow version;

» Five instruments are used in performing Agbadza, plus hand clapping. The five instruments are (1) double clapperless bell (*Gankogui*); (2) enmeshed rattle (*Axatse*); (3) small drum (*Kagan*); (4) medium drum (*Kidi*) and (5) master drum (*Sogo*). Sticks are used for playing the supporting drums while the master drumming is done with both hands;

» The master drummer plays pre-composed phrases, 'holds' a mental score of the structure, framework or lattice of the musical form and directs a performance. All other parts, with the exception of the principal supporting drum, play repetitive patterns throughout the performance. The principal supporter needs to respond appropriately, in dialogue, to the different phrases played by the master drummer;

» Below are Agbadza mnemonics, based on the *Va midzo* (Come let's go) phrase:

Pulse	1	2	3	4	5	6	7	8	9	10	11	12
Bell	Ken		ken		ke	ken		ken		ken		ke.
Rattle	pa.		Pa-	ti	pa-	pa,	ti-	pa	ti-	pa	ti-	pa-
Small drum		mi-	dzo.		Mi-	dzo		mi-	dzo		mi-	Dzo
Medium drum	gi-	di	gi-	di.	Mi-	dzo	ko-	ko	ko-	ko,	mi-	Dzo
Master drum	Va		mi-	dzo,	(mi-	dzo)	va		mi-	dzo.		

The learners were given an opportunity to read the worksheet aloud during the session. I then prepared another sheet (Example 1), which includes conventional Western music notation as well as the drum mnemonics. I used the sheet to explain to the learners how the patterns played on the instruments are aligned.

The *Va midzo* (Come let's go) phrase was introduced on *sogo* (the master drum) and learners were given an opportunity to play it, though not in conjunction with the other patterns. The role of handclapping, the articulation of the pulse and the '3-against-2' *hemiola* were highlighted, practised and explained using conventional Western notation and by counting in simple triple (Example 2) and compound duple time (Example 3).

About halfway through the sessions, learners were asked to choose an instrument that they liked and to play a pattern on it. The pattern could be one that they have been taught, including during their sessions with me, or their own creation. It was this that led to the group piece that was developed in later sessions.

I planned the work in terms of a nominal number of 20 learners. As the operational number was closer to 10, the idea of multiple groups was jettisoned. The creative work was done in one group, and the task was made more open and flexible, not limited specifically to Agbadza. As planned, I, as the teacher-researcher, guided the creative work.

Example 1 Worksheet on Agbadza

157

Example 2 '3-against-2' Simple triple time worksheet

Example 3 '3-against-2' Compound duple time worksheet

Discussion

Before the commencement of the investigation, it was postulated that the following issues would be relevant stages and aspects:

» The extent to which a linkage was made between the learning of the mnemonics and movement (from words to movement – incorporating internalisation and an abridged enculturation process);

» A 'translation' stage where internalised patterns are transferred onto instruments – a practical 'music' learning process (from words and physical movement to musical movement and music-making);

» A 'reproduction' stage (involving watching, listening and doing, and more especially, working towards a collective group performance);

» A 're-creation' stage (where participants work on a group basis to make or create their own version demonstrating and reinterpreting the music taught).

Regarding the linkage between learning the mnemonics and associated movements, it was observed that, initially, most of the learners found it difficult to internalise the mnemonics and the movements relating to the rattle part. After the third session, most of the learners had internalised the rattle and bell parts with the exception of the younger children. This aspect also applied to the 'translation' stage. The 'reproduction' stage was reached once the whole group could perform all four supporting instrument parts as an ensemble. It was important that each learner was able to play each of the supporting instrument parts in ensemble, and this was done from the fifth session onwards. The learners became more confident as time went on to the extent that they were able to 'hold' a performance of three minutes' duration in which I played master drum patterns in the final, ninth session.

Other relevant issues were posed in the following questions and these need to be considered:

» How effective were the learners in learning the Agbadza patterns?

» How effective were they in replicating the music when working in small groups?

» To what extent were they able to make credible 're-creations' of the music?

» What were their attitudes regarding the music at the beginning and end of the project?

The effectiveness of the learners' learning has been recorded on tape and bears testimony to the fact that they were able to replicate the Agbadza patterns correctly when playing in ensemble, although some did it more accurately than others. The fact that I had noted how quickly the learners learnt the Agbadza patterns in the first session is significant, as shown in the following quotation from my notes:

> As a teacher, I was surprised [by] how quickly the students internalised the patterns. Admittedly, a slow pace was used in order to let the younger children cope with the work. At times, I felt it was difficult to start with Agbadza – an activity such as the 'Tse tse kule' model would have been easier … By the end of the first session, the students played all four parts! In effect, the main teaching intended for the whole phase was accomplished in a one-hour session, although some of the playing is yet to be secure (Session 1 notes from log, 29th April 2003).

When questioned at the beginning of the investigation, only two learners owned up to having learned some African drumming. However, when asked to make up their own rhythmic pattern, it became obvious that some of the others had

acquired other drumming skills in addition to those that I had taught them. Upon further questioning, those concerned admitted to having been taught African drumming at school, even if only for a short time.

The second phase

The second phase will include master drumming as well as singing and the 're-creation' of Agbadza by the learners. It will commence with a review of the work done (in phase 1), including the whole group performance and the small group version of Agbadza. The revision and extension work done on master drum patterns will include opening and closing formulae, and 'fills' using the *Va midzo* phrase. This will lead to learners being allocated particular parts to play.

The ensemble master drumming, which will be done with specific learners, will include the *D'asi godia nuti na devia* (Leave the napkin for the child) phrase. An Agbadza song (e.g. *Agba Yee*) will be taught and incorporated into the performance. A simple dance sequence will be choreographed with the learners, leading to a performance involving all three elements – instruments, song and dance. The authentic dance steps will also be demonstrated.

Learners will be asked in groups of five or six to 're-create' Agbadza music using Western musical instruments and their voices as appropriate. The work will be performed and recorded. The compositions will be played back, reviewed and evaluated. The course will be evaluated and the session will end with a performance of Agbadza using traditional instruments and involving music, song and dance. The creative work of the learners, done on a whole-class basis, will also be expanded and recorded. This will be an essential feature of each session.

Other case studies

I have arranged to conduct a case study in a primary school in Soshanguve, a Pretoria township, and at a Saturday music school. I also hope to work in a largely white school and in a mixed school in Pretoria. The data collected from the multiple case studies might enable us to offer tentative generalisations on workable teaching processes, techniques and methods that are appropriate for teaching indigenous African musics in relocated contexts. Also, the investigation has implications for research into how indigenous African musics can be effectively applied in curricular and other educational contexts.

Implications and conclusion

An assessment was made regarding how quickly the learners were able to learn the music and whether their 're-creations' captured some of the core musical procedures – the so-called *ostinato* (time line) cyclical concept, 'apart-playing', overlapping of parts, the master drummer role, improvisation and variation techniques – within a given framework.

If music education is concerned with criticism, analysis and re-creation (Swanwick 1988), then it needs to go beyond replicating or aping what exists in a culture or community. Where students are concerned, we should expect them to demonstrate their understanding through a 'reinterpretation' and 're-creation' process. So, students were taught to perform an African drum ensemble piece; they were required to make their own versions of the music; and the work produced, both process and product, was analysed and assessed in terms of musical and cultural gains and losses.

The data gathered from this case study need to be supplemented with those from other case studies to provide more definitive information on the cultural transposition and transmission of indigenous African music in educational contexts. Taking the research as a series of case studies of different contexts, it will be crucial to assess whether there will be differences in the attitudes and achievements of students from different cultural and racial backgrounds and, if so, in what ways.

It seems that different contexts (cases) generate their own effective learning scenarios and learning outcomes. Also, the attitudes and values of students are likely to depend on their experiences and exposure to indigenous African musics. If so, we may be in a position, after analysis of the data collected from several case studies, to postulate learning models, processes and methods that are appropriate for teaching West African drum ensemble musics in relocated contexts.

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Indigenous music theatre of the Tsonga people of South Africa

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Abstract

This article investigates the indigenous musical theatre of the Tsonga people of South Africa in order to derive guidelines for the modern classroom regarding integrated arts teaching. Based on this investigation, conclusions are drawn for the modern classroom.

Introduction

Theatre has played a significant role in indigenous Africa as a mode of transmitting knowledge. The musical arts in almost all indigenous performances in African cultures are interrelated and incorporate drama, drumming, dance, poetry and/or singing. Furthermore, indigenous theatre in Africa reflects an integrated musical arts approach that could give direction to classroom-based education.

   Although one of the earliest known plays produced in South Africa, Andrew Geddes Bain's *Kaatje Kekkelbek,* dates back to 1838 (Orkin 1991:6), indigenous African music theatre is as old as traditional societies and indigenous performances have been an essential part of the life experiences of the majority of South Africans.

> Traditionally, music making is an institutional part of a community's life. The physical setting of performances can be any area suitable for collective activity. A public place, under a tree, a regular place of worship […] (Abrokwaa 1999:194–195).

Play, games, dances, theatre and all other performances have played a vital role in people's lives and they have been transmitted orally from one generation to the other. It has been the task of elderly people to 'broadcast' these performances to the young and to make sure that they are preserved for posterity. African cultures are naturally socialising cultures but there are specific times at which groups of people meet specifically to experience socialisation at its best. Performances therefore become a constructive mode of socialisation during these meetings. For that reason, performances are not prepared for fun, but to pass powerful messages that every member of the community needs in life. The Tsonga people, for example, like the majority of the African cultural groups, have always used

these performances as an educative vehicle to convey social values and life skills.

This article investigates the indigenous musical theatre of the Tsonga people of South Africa in order to derive guidelines for the modern classroom regarding integrated arts teaching.

The historical background of the Tsonga people

According to Van Warmelo (1956:54–56), the early history of the Tsonga people, a minority group in South Africa, has been insufficiently recorded and it is therefore difficult to discuss with authority their language, culture, listing and grouping of their clans. The majority of the Tsonga groups settled in Southern Mozambique, i.e. Gaza, Maputo and Nyembani.

Years later the Portuguese arrived and forcefully took leadership over the Tsonga people. Soshangane ran away from Shaka Zulu, the leader of the Zulus and went to Mozambique, where he conquered most of the Tsonga ethnic groups in the 1860s (Mathebula 2003). The Tsonga people are called Shangaan-Tsonga because most of their tribes were conquered and led by Soshangane. Soshangane's arrival caused some Tsonga tribes to flee for safety. As a result, there are Tsonga-speaking people in Mozambique, Zimbabwe and South Africa. In South Africa Tsonga-speaking people are found in Venda, Johannesburg and mainly in the former Gazankulu (the Tsonga homeland prior to the 1990s.) Some of the Tsonga people found safety in Sibasa, near Louis Trichardt, during Soshangane's arrival in Mozambique. Venda and Tsonga people are still living together today in places such as *ka*-Mhinga*, e*Elim and *ka*-Mashamba*. This article focuses on the Tsonga people of South Africa who live in the Limpopo (Northern) Province, especially in the vicinity of Giyani.

The living together of the Venda and Tsonga people in Pafhuri (next to Louis Trichardt) brought about intermarriage of customs and traditions. Consequently, the Tsongas learnt the Venda games, dances, play and music; the same applied to *vha*Venda in terms of Tsonga music and customs.

The content of the following sections are based on fieldwork recordings made in the period February to June 2003. As a Tsonga, I interviewed research participants in the vicinity of Giyani (Limpopo Province, South Africa), more specifically the town Malamolele and village Dinga. Maria Chauke was the main research participant.

Play and theatre as forms of musical arts of the Tsonga

Tsonga people are exposed to music from childhood. Immediately when a baby is born, female relatives gather in the hut and sing a joyous spontaneously composed song of welcome to the baby. Almost all of the societal and cultural events are accompanied by music, since it is an inseparable part of daily life.

Music in this culture unifies a performer and the activity or the performance that serves the event. The games that Tsonga people of South Africa play are categorised by gender and/or age and they are usually integrated with music. Even rope-games such as *khadi* that would at first glance appear not to include music are strongly based on the rhythmic patterns of rope-jumping and rope-calling. Values necessary for social life as well as the underpinning of music cultures have been ingrained in what the outside world perceived as 'mere playing'.

Table 1 Categories of games and musical theatre of the Tsonga compiled from information by Maroleni (1954:7–8)

Children (Female)	Children (Male)	Children/Youth (Male and female)	Males (Boys and men)	Females (Girls and women)
khadi bathi openi magava matshopeta na netibolo	ncuva xiswathe bolo ximvhatha ku hlota murhavarhava	xinombhela xitimela-machoni bathi ku bata tinjiya mathumbhani xitumbelelani	xincayincayi muchongolo xigubu ku hlota ncuva bolo murhavarhava	xitambakhofeni geregere ku bata tinjiya

The focus of this discussion will be mainly on the indigenous theatre called *xitambakhofeni. Xitambakhofeni* is a result of the interlocking of Venda and Tsonga cultures and is performed by both ethnic groups. X*itambakhofeni* originated in the Venda language and is spelt as *tshitambakhopheni*: *tamba (*wash), *khopheni (*face). A Tsonga translation is *xihlambamahlweni.* '*Xi'* is pronounced as 'she' in English. It means someone who washes the face or a cloth that is used to wash the face. Just like Yoruba folk opera from Nigeria (Euba 2000:210–211), *xitambakhofeni* is a multi-artistic event; it combines music, dance, drama, poetry, costume and other arts, representing indigenous theatre performed by women. *Mintsheketo* is another form of indigenous musical theatre, where one person narrates the story and acts out different roles of the characters. This kind of theatre is 'performed' by an elderly person around the fire at night. People are not allowed to narrate or tell *mintsheketo* during the day, except for teachers at school. If narrated during the day, a ritual such as *pthu! cho! yo! yo… xa mina i*[1] must be performed in the end in order to expel bad luck from the narrator's family and relatives. *Mintsheketo*, *xinombhela* and *xitambakhofeni* are Tsonga indigenous musical theatres. I shall focus on *xitambakhofeni* because, unlike *mintsheketo,* it comprises many 'live' characters. In *xitambakhofeni* characters wear make-up and costumes and it includes live musical ensembles such as drum ensemble and singers.

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[1]   The ritual is performed at the end to wipe away bad luck from the family and relatives of the narrator, hence it is not supposed to be performed in the afternoon.

Xitambakhofeni: an example of indigenous theatre

In the Tsonga culture 12- to 15-year-old girls attain womanhood by undergoing initiation 'school'. By this age girls should have acquired competence in housekeeping from their mothers and any other duties that pertain to families. A girls' initiation school is called *ku khomba* or *ku cineriwa* (to be trained or to have people dance for you). A girl is considered to be mature after her first menstrual cycle. Transitional stages or periods are very important in African peoples' lives. There are, for example, ceremonies that are performed when a girl transits from one stage to the other and the community honours and celebrates these transitional stages.

The primary purpose of initiation schools is to mark rites of passage from adolescence to adulthood: boys into manhood and girls into womanhood. The celebration would serve several purposes; it acts as a way of informing the ancestors that their 'granddaughter' is now a *khomba*, meaning that she was trained for and has made the transition to womanhood. It has also been a way of informing the community, especially men, that there is a mature girl in a particular family. The transition process is educational and religious in nature.

Xitambakhofeni is an opening performance of the 'graduation' or the main ceremony and is performed on a Saturday morning between six and eight o'clock. A night before the main ceremony, people who underwent *vukhomba* gather and dance till the early hours of the Saturday morning. The dance of the Friday night is called *vujelejele* – meaning to stay awake for a night. This indigenous theatre, *xitambakhofeni*, is meant to wash the faces of people who attend *vujelejele* and prepare them for the greatest day. The proceedings of *xitambakhofeni* start with *ku suma khomba,* which is a way of proposing *vukhomba* to relatives. Girls' initiation can take place in any season of the year. The graduation reaches its peak in the afternoon when all people, especially relatives and visitors, have had lunch. Girls and women who underwent initiation school are the only ones allowed to perform *xitambakhofeni* and it is performed outside the homestead of the initiate.

The subject matter of *xitambakhofeni* is humorous and performers usually put on 'comic attire' such as torn clothes or sackcloth, the primary purpose of which is to amuse and entertain the audience. Initially, *xitambakhofeni* was supposed to be watched by the initiate's parents. Performers act scenes such as 'womaniser' and 'prostitute' to caution young people (perhaps everyone) about the consequences of such behaviour. There is no specific area in which *xitambakhofeni* should be staged; it depends on the scene or the subject matter. As a result, x*itambakhofeni* has a story-line. Well-rehearsed songs are played by drum-ensemble, together with the singing. As indicated earlier, *xitambakhofeni* combines costumes; females who perform have to wear male costumes such as male jackets or pants to portray males. Masks that are worn during the performance are used to create a comic or a frightening atmosphere. Unlike

Yoruba folk opera, *xitambakhofeni* was not born within the precincts of the church, because Christian girls are not allowed to go to initiation school as it is considered 'unholy'. Because of colonialism, most of the Tsonga musical theatrical performances are in decline; indigenous musical theatre such as *xinombhela* is no longer performed. These indigenous performances used to be a regular part of Tsonga life. They are now preserved in the form of written language rather than as a spoken tradition.

Conclusions

If indigenous communities used music and dance to instruct and educate, can music and dance be used in modern classrooms and become an effective vehicle for education? Can indigenous musical theatre performance be used to teach subjects such as history and language?

Theatre is performed primarily for entertainment in the Western world. Yet, it embodies considerable potential for use as a vehicle for teaching in a modern classroom situation. 'Through ritual music and dance, communities are instructed and educated in terms of prevailing social structures, morals, values and spiritual matters' (Mans 1997:108).

Unlike *mintsheketo*, indigenous theatre needs more than one person to perform it; it therefore develops the ability to work together as a group with other people. Confidence is built during and after the performance. The songs and dances are practised, thus helping to achieve discipline. Verbal expression and vocabulary can be improved by performances in a classroom situation. Social values can, as well, be learnt through performances.

> Where play and learning intersect and overlap they produce the epiphanies of understanding that sustain our wonderment of learning throughout our entire lives – not just in the classrooms of our youth (Ellis 1997:3).[2]

Indigenous performances of drama, play and dance can establish different types of learning opportunities. Musical theatre could be a holistic means of teaching because it involves our physical, spiritual, emotional, sensual and cognitive beings. It develops our reasoning, language and communication skills as well as imagination, contributing to confidence building and public speaking. Indigenous music performances usually involve two or more performers, promoting teamwork and interaction between people. There is active learning, emphasising the process rather than the product. The focus is on what is happening to the

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[2] Editorial note: The Ellis source propagates cyberspace as a new playground for children; the author establishes 'transformation' as the link between the oral traditions and playfulness of children. According to her, 'Children take the space they play in, the songs and the games they are playing with, and create something new with them. This act gives a feeling and a sense of ownership; old traditions are now transformed and given new life' (Ellis 1997:5).

performer(s) and the audience during and after the performance. Indigenous music theatre acts as a catalyst for learning in both the performer and the audience, providing a unique mode of learning.

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Factors affecting music education in Zambian government schools and the community

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Abstract

Based on the experiences of Zambian schools, this contribution seeks to find ways of addressing problems related to the implementation of the national Zambian policy document on education. Interviews were conducted with 68 research participants to collect information on the following topics: the role of music education, government support to music education, the role of the music teacher and cost of music education, to mention a few. A study of a number of unpublished research reports completed by diploma students at the Evelyn Hone College in Lusaka were also included in this attempt to identify problems related to music education in Zambia. The essay ends with recommendations.

Background

The national position on music education in Zambia is well expressed in the 1996 national policy document on Zambian education. On page 5 the following statement appears:

> [T]he Ministry of Education has (among other things) set for itself the goals of producing a learner capable of appreciating Zambia's ethnic cultures, customs and traditions, and upholding national pride, sovereignty, peace, freedom and independence.

It is understood that music is well placed to meet the foregoing objective. For lower and middle basic education, the aim that reflects more on the arts, and therefore on music, is to facilitate the development of each pupil's imaginative, affective and creative qualities. This is supported further at the upper basic level, where it is stated that education should 'create an environment in which pupils can develop their special talents and aptitudes, and assist them in doing so' (Ministry of Education 1996:30–31).

It is acknowledged in the document that the arts have an important role in the life of Zambians as they deepen knowledge and appreciation of the rich cultural heritage of the country. It is appreciated that the arts provide an avenue through which individual and group sentiments can be expressed, thus creating intrapersonal and interpersonal balance. The document further recognises that

the arts should be vigorously promoted more than ever before and that their status in schools should be improved because they are important.

Problem

Despite the pronouncements in the education policy document, Zambian government schools do not have proper programmes for the creative arts. Textbooks, equipment and other relevant materials for the arts are never adequately supplied. Specialist music teachers graduate every year from Evelyn Hone College into the upper basic and high Schools; primary teachers colleges keep sending into the schools teachers who have to present a number of subjects, including music. Despite this apparently conducive scenario, nothing much is found which can be described as true music education. Furthermore, although ethnic cultures, customs and traditions have been cited as a rich heritage that should be upheld through the performing and creative arts, there is no deliberate link between the school and the communities where this heritage should be drawn from.

Aim

The aim of this study is to find a means of addressing the problems of implementing what is expressly stated in the policy document regarding the arts in general and music education in particular. It is also concerned with finding a way of supplying affordable and locally accessible equipment and materials for music education in the schools.

To find out whether teachers at both basic and high school levels can utilise the locally available resources in the form of music and equipment is another concern of this study. It is, therefore, hoped that music education will gain relevance and meaning in the lives of most Zambian learners, including those in the rural areas, if the means are found to narrow the rift that apparently exists between the school music and the community music.

Method

Ten schools and the surrounding communities were involved from five of the nine provinces of Zambia. Twenty-four teachers, 9 administrators, 20 pupils and 15 members of the community, totalling 68 research participants, were interviewed and 18 research reports by former students of music at Evelyn Hone College were studied.

Results

The role of music education

Some of the participants think that the role of Music as a subject in the Zambian government schools is to motivate and refresh the learners after being taught subjects such as Mathematics and Science. Others think that Music serves as an introduction to other subjects so as to arouse interest in the learner and in some cases assist with memorising words and numbers. Some also think that music is used to convey messages and ideas of different kinds to inform the learner on important matters of life and living such as HIV/AIDS.

Some respondents observed that music could be used to build morals and spiritual values in the learners. Music has, therefore, the potential to help with the preservation of cultural values. Music provides a chance for the learners to appreciate their cultural heritage.

Two teachers at Mumuni Basic School in Lusaka indicated that, in a classroom situation, music creates an atmosphere which encourages participation and helps to correct cases of extreme shyness in some learners. This is achieved through group singing and playing of music games. It also accords the musically talented pupils a chance to find a life skill with which to earn a livelihood after school.

Most of the respondents feel that, if coupled with drama, music can become a powerful tool with which the school community could express itself. There is a general feeling that, if music and drama are used to comment on the happenings in the school and the community, discipline can be instilled as people will avoid scandals that may attract the attention of the musicians and dramatists.

Four serving music teachers in Lusaka indicated that music helps learners to appreciate art in general as it enhances the sense of beauty. This is in agreement with the opinion of two teachers at Henry Kapata Basic School in Kasama. They, in addition, feel that music education should not be reduced to uncontrolled singing and a bit of unplanned dancing. Two learners at the same school are looking forward to the time when trained music teachers and music books will be sent to the school. The expressed the opinion that, if music-making is taught at their school, they could become musicians in adult life.

Government support to music education

Music teachers generally feel that, although the policy document is very articulate on matters of arts education, government offers very little support to music education. As such the subject cannot be taught properly. The government neither provides for nor encourages school administrators to buy music instruments.

The absence of music examinations at Grade Seven level affects the subject adversely. Most respondents from the community think that a subject that is not

examined is a sheer waste of time, as it does not contribute to the success of the child. At the time of this study some music teachers based in Lusaka indicated that the Ministry of Education promised that music course and reference books would be provided in schools where music is taught.

Although the government has put in place the teaching of music in all primary teachers colleges and at Evelyn Hone College, where secondary school teachers are trained, some administrators, in their individual capacities, still resist the inclusion of music in their school curriculum. This has de-motivated music teachers. The researchers found that head teachers in four Lusaka urban schools, where music had been in the curriculum for some time, have abolished the subject. Music is not given priority as an 'important' subject.

Mr Tindi of the Curriculum Development Centre, when interviewed on matters of music education, said: 'one thing to note here and which I was disappointed with was that there was no Music specialist at the Curriculum Development Centre … obviously this is what weakens the base of teaching because no one cares to refine the curriculum so that it suitably meets the needs of the learners in their natural environment' (Mukonka 2002:29).

There is a general feeling among some members of the community that non-governmental organisations should also assist the government in supporting music education both in schools and the community. If other donors emulated the Japanese International Cooperation Agency (JICA), music would not be very expensive for the government to run. JICA has supported the training of music teachers at Evelyn Hone by providing both volunteer lecturers and Western musical instruments.

Contributing factors to the welfare of music in schools

Two music teachers in the rural areas of Western Province indicated that the Music syllabus should be reviewed to suit not only the urban learner, but also the rural one. At Grade 9 and 12 levels where music is examined, the syllabus is biased towards Western music and instruments. Aural exams are geared solely towards Western instruments to which rural learners have no access.

In her survey Likasi (2002:7) found that music teachers who have been in the field for a long time need workshops on music teaching approaches. She feels that this is where music subject associations should intervene. The existing music associations, Zambia Music Educators Association (ZAMEA) and the Music Teachers Association (MuTA) do nothing to build the capacity of the teachers. Other non-music subject associations develop programmes for which they obtain financial support from the Ministry of Education and hold workshops annually.

Lack of modern equipment was cited as a contributing factor to the failure of the subject. It was observed that, for music education to succeed, local music resource materials should be used; this strategy will also close the gap that

apparently exists between school music and community music. With the inclusion of the local instruments in the teaching of music, community-based music experts will have an opportunity to render a service to schools.

The success of any subject depends partly on the qualifications of the teachers. In Zambia there is no music programme at university level. Some music teachers who graduated from Evelyn Hone College and desired to study further have therefore changed to other subjects, offered by the University of Zambia. This has created a critical shortage of qualified staff as far as music teaching is concerned.

The government has not placed music among the priority subjects where staff development should be supported. Zambian sponsorship of music teachers for degree programmes outside Zambia is effectively absent. This erodes the confidence of music teachers and negatively affects the standard of music education in the country.

In the lower and middle basic levels music is not a priority, since it is not examined at Grade 7. Most parents do not allow their children to 'waste time' on music. They would rather encourage them to spend their time and energy on the subjects that will finally affect their performance in the examination. Besides the examination factor, the other issue that adversely affects the welfare of music in primary schools is that it is not taught consistently, so learners find dealing with the music syllabus difficult when they encounter it at upper basic level. It is, however, not true that pupils fare better in other subjects on the basis that music is more difficult. The issue to examine here should be the manner in which music is taught (Nyoni 2002:16).

At the upper basic level where it is examined, the situation is slightly different. It became apparent during the study that administrators at Sefula and Senanga High Schools encouraged pupils to take music lessons. This was after the music teachers who were sent to those schools on first appointment proved their worth: the first music intake passed the music exam by over 90%. This has also won the support of parents, who are willing to pay for music examinations once success has been experienced.

It was also found that the closure of music sections in some schools resulted from poor performance of pupils in the final examinations. The school administration felt that the good name of the school was at stake and the parents could not continue spending money on the paying music examination entry fees.

Community reaction

Some members of the community feel that teaching of music is a sheer waste of time. It should be taught only to pupils who are not intelligent. For intelligent ones, music is so simple that it can be performed without having to learn it in school. An example of Zambian popular musicians was given. Most of these musicians have

not been to music schools, but they are able to entertain the masses. Even some high-ranking education officers think that music should not be taught. One of the inspectors of schools at the Ministry of Education argued that 'most people producing music are not even music teachers themselves' (Mukonka 2002:26–27).

This type of thinking is found even in schools. Mukonka (2002:20) reports that, when he went to one of the girls' schools in Lusaka, he found that those who did not do well and were thought to be dull were forced to take music or art as subjects. He feels that this attitude discourages pupils from taking music as they associate it with dullness.

Others expressed a more positive view. They observed that 'a school without music is dead'. Every school should have music, either as a classroom subject or as an extracurricular activity. Involvement in music activities enables the school to participate in community events such as traditional festivals, contributing positively to the community's appreciation of cultural values. The chairpersons of parent-teacher associations at three schools would like music to be taught in school so that pupils can actively participate in providing entertainment when politicians visit the school.

The role of music teachers

One member of the Parent-Teacher Association in Chongwe, who is a retired teacher, remarked that for the subject to succeed, music teachers must show interest. They should not be easily swayed by the problems they encounter in the field. They should be undaunted and able to exhibit that music skills can grant one an opportunity to survive economically.

A former music teacher who is now teaching English, thinks that if his circumstances are anything to go by, those music teachers who have stopped teaching music and have switched to teaching other subjects have developed a feeling of inferiority. They tend to think that music is not as important as other subjects. This would not be happening if music teachers esteemed their subject more highly.

Two administrators in Lusaka indicated that music teachers should work like 'cultural officers' in the school. They should build deliberate links with the community, contributing to the much-needed synchronisation between school music and community music. School doors should be open to community groups to perform in the schools. There should not be any discrimination as to whether the community group plays Western or indigenous music.

It was suggested by a respondent in Kasama that there should be a calendar of activities for the school-based groups so that the parent community can know about the music activity schedule. This, he observed, would bring music to the

fore. Parents would encourage their children because they would derive some pride from such activities.

The cost of music education

Most respondents think that music education is very expensive because it requires purchasing Western instruments such as pianos, guitars, clarinets and so forth. However, others indicated that music is one of the cheapest programmes to run in a school. They are of the opinion that local music and instruments should be used, a view supported by most people in the rural areas.

Mundia (2002:15) poses the following questions: 'What about the traditional instruments like drums, xylophone? Can we still learn music concepts and elements through them? Does music teaching need only modern equipment and instruments?' Khupe (2001:25) states that the 'advantages are that these are indigenous [instruments] and have an impact that students and the society already know. When the local instruments are used they are easily and readily understood because when played or seen, memories vital to culture are invoked, making the teaching and performance more meaningful'.

The use of local music materials will not only make the music programme affordable in the schools, but pupils will also acquire wide knowledge in traditional music that will broaden their understanding of the Zambian musical heritage (Kabanshi 2002:30). In her research report, Mukololo (2000:6) reasons that 'since many pupils have knowledge of the Zambian music and musical instruments prior to their primary and secondary music courses, the use of these instruments and Zambian traditional songs in the classroom situation will [therefore] help them [the learners] benefit from new musical experiences'. She also states that if Zambian musical instruments are used in schools, related areas of art will also develop. For instance, traditional music makers and dancers will have an opportunity to sell their products and skills to schools.

A teacher based in Livingstone, Southern Province, feels that music can be adequately taught through singing. This will not cost the school anything. He thinks that what is important is to have a music programme in the school. The schools should use whatever they have at their disposal.

One parent in Senanga, Western Province, feels that if schools work with the community, the financial burden of buying musical instruments, even Western ones, can be fairly light. He suggested that, through fund raising concerts and other viable ventures, funds can be found to buy musical instruments.

Conclusion and recommendations

People's views on music education in Zambia are diverse as can be seen in the outcomes of this study. Some feel music is not important, while others feel it can play a constructive role.

Our recommendations are that the Ministry of Education should be more involved in the implementation of the national education policy on issues of music education. People with relevant qualifications should be appointed to critical positions such as that of Music Curriculum Specialist. The supply of music books to schools should be increased and music resource centres should be established in every district. Besides providing guidance in music teaching in the catchments areas, the centre will serve as a convergence point for schools and the community. In this way the rapport between schools and the community can be nurtured.

The Education Standard Officers at both the provincial and district levels should create forums where parent-teacher association representatives, music subject associations, music curriculum specialists, traditional musicians and donor agencies can meet to deliberate on the improvement of music education in a practical way.

Music subject associations should organise workshops on how to teach music using indigenous musical instruments. In the rural areas, especially, teachers should be assisted on how to teach music concepts through the local music. Schools should open up and provide space for indigenous instruments in the classroom.

Music examinations at both Grades 9 and 12 should not be set in a way that disadvantages the child in the rural area. There should be a balance between Western and indigenous music. Expertise in traditional music should be recognised in formal education circles and should not be sidelined.

The authorities concerned should make decisions on the matter of having music at degree level at the University of Zambia. It should not only be a primary school teachers' degree course, as it is currently projected to be.

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Pedagogical implications for the use of African music in developing a contextualised secondary school music education in Zambia

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Abstract

It is now more than three decades since the international Music Education Conference on Music Education in Africa was convened in Lusaka, Zambia, in 1971. Resolution No. 3 of this historic conference specifically states that: 'This international Music Education Conference considers that the effective introduction of African Music into the syllabus of schools and colleges is dependent, among other things, upon: (a) the availability of good text books at all levels of study; (b) the availability of suitably organised audio-visual material; (c) direct contact between students and traditional musicians.'

Available literature on music education in Africa tends to reinforce the view that Western music education is the quintessential form of music education. Thus, the instructional materials published dichotomise Western music and African music and include an insignificant component of African music, which is often presented vicariously in a de-contextualised manner.

This contribution attempts to address the challenge of developing a context-derived secondary school music curriculum that suggests ways of teaching music that takes cognisance of the folk ways of perception and skill acquisition in African music. The educative process in African indigenous music education recognises the total environment in which people learn. The formal learning process should be coextensive with life.

Broad-based pedagogical strategies informed by an eclectic theoretical and philosophical framework are recommended, supported by sample instructional materials on two topics, illustrating contextualised music curriculum and pedagogical strategies.

Introduction

Music education curricula in Africa have for the past seven decades been structured in line with Western and/or North American music education curriculum models. Western and North American music curriculum models tend to reinforce the view that Western music education is the quintessential form of music education. Although it may be argued that Africa has much to adapt from modern educational developments in Europe and North-America, it goes without saying that the pedagogy and content of specialisations in music studies are designed for Western students. When the content and pedagogy designed for European and North-American students are adopted indiscriminately by African education curriculum planners, the consequence is often systematic mental subversion and cultural alienation, not only in music and art education, but in ways in which

modern Africans perceive social and cultural reality. I call this unfortunate state of mental subversion 'Acquired Intellectual Dependency Syndrome' (AIDS), which condition is fertile ground for the development of culturally repressive educational systems. Stig-Magnus Thorsén, in his paper entitled 'Swedish mission and music education in Southern Africa,' describes graphically how Swedish missionaries in South Africa de-contextualised Zulu music practices by teaching the Zulu converts to sing Swedish hymns. He quotes Sandström (1908:7) as follows:

> ... and when you see this crowd of blacks, heads bent in confession and prayer or faces raised in hymns of thanks giving and praise, you feel and you understand that the spirit of the Lord is at work, and you are grateful and proud to be part of this missionary work which is carried out at the command of the Lord our God himself, and has his benediction. So to all of you, our dear Christian congregation at home, I say rejoice. Your songs and hymns are being sung in the language of the Zulus, but often with your melodies. The beautiful Swedish liturgy is also ours. And, Sunday after Sunday, your texts form the basis for our sermons.

Nearly a century has passed since missionary activities like the one quoted above were undertaken to 'cultivate' and 'culturise' African natives so they could adopt Western life styles. Many Africans have now acquired higher degrees in many fields of knowledge. Higher degrees in whatever field of specialisation are expected to teach people how to think reflectively and objectively. But as most of the educational planners are Christians who belong to various Christian denominations, and their value system and world views are Western oriented, national education programmes sideline cultural subjects in preference for 'prestigious' science subjects which fundamentally, enhance Western culture and civilisation. The entire system of education of any society ought to be a product of that society's sum total of their life style, their culture. Any educational system that falls short of this will not deliver the required educational goods for meaningful national development.

African music has always performed life-sustaining roles. And even today in the 21st century educated Africans who publicly ascribe to the efficacy of Western values, privately resort to cultural practices in time of climactic events such as at the occurrence of death in a family or a serious illness. There are also other events when many educated Africans go back to their roots.

I remember an opportunity when being asked to act as 'go-between' for a young man who was getting married to a young lady of another ethnic group to which I belong. On the eve of the wedding the bride and the groom were to undergo an intensive initiation programme intended to acquaint the groom with his bride's customs. Nearly all the initiation lessons were conducted through song and dance. The use of song and dance symbolism to achieve desired educational goals enabled the teachers to cover their multi-disciplinary syllabus in one night. Such a syllabus could be covered over a period of not less than six months if Western types of pedagogical strategies were to be employed.

There are other very important functions that African folk music plays in society. Rublowsky (1967:109) narrates an account in which music played a therapeutic role during the infamous time of the slave trade. He says:

> All around the world when people come together for pleasure, it is often the Negro's songs we hear, and his rhythms we dance to. This music that has been some 300 years in the making, was once as important as life itself for the Negro. To understand this fact, we must go back to the Negro slave who brought this music to the Americas. During a period of 300 years of slave trade, some 16 to 20 million Negroes died on the way from Africa. And those that did reach American shores were very close to being dead. All this dying was bad for business. A live slave was valuable, a dead one was worthless. To stop them from dying, the slave traders gave them good food to eat and clean water to drink. Sometimes they improved their living conditions on the ship, but Negroes continued to die. Then someone discovered that if you made slaves sing and dance, they stayed alive.

Music has a capacity to reduce emotional stress and depression. It has sonic content able to 'induce soporific states ideal for the administration of certain cures and treatments. But, more generally, folk music acts as a palliative in healing conditions and environments, and "effects" various states of mental disquietude' (Nzewi 1980).[1]

In addition to the functions performed by folk music which have already been mentioned, it is important to mention that music, in an African context, is an embodiment of the African world view. The 'generative loci of human song ... has nourished a performance style which matches its social structure,' and 'musical structure mirrors and symbolises productivity, stratification, solidarity, sexual complementarity,' giving it a precise function of symbolising 'the basic adaptive social plan of a society.' And in this way, 'it operates as a feedback loop, reinforcing the sense of identity in members of a culture by presenting them, in abstract and formal terms, a sort of audible collage of their style' (Lomax 1980).

It is surprising that, despite the ubiquitous nature of music in African societies, studies in African music within the Western classical music curriculum models are treated as a mere frill or Cinderella topic.

An examination of music education programmes in Africa still shows an acute shortage of serious contextualised textbooks suitable for all levels of study. If we take the case of Ghana, the first British African colony to achieve independence in 1957, records show that in 1933, the Education Department of Gold Coast (Ghana) established an examination board which offered British examinations in music (Nketia 1974:15). Yet 49 years later Akrofi's 1982 dissertation highlights the prevalence of 'Western-based notions' of music education, and suggests that the situation be redressed by organising the music education programme with relevance to the Ghanaian context. Robert's (1983) dissertation is described by Lems-Dworkin (1991) as having a 'token mention of the importance of incorporating African music into the music curriculum,' and she adds, 'but sadly,

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[1] The author could not be reached to provide the page numbers for the Nzewi and Lomax citations.

Ghana in 1983 still seemed to be structuring its programs basically on a British model – a great disservice to people for whom music is paramount, and who make such wondrous music of their own.'

In Kenya a commendable effort has been put into the production of secondary school music textbooks which include a students' and teacher's guide. I have examined the available Forms 2, 3 and 4 students' textbooks by the Kenya Institute of Education, and the following data show the amount of the content of African music in each form:

Table 1 Content of music textbook for Form II of Kenya Institute of Education

Form II	

Theory	Unit 1 Melody
	Unit 2 Note Values
	          Grouping of notes
	          Compound time
	          The dotted quaver
	Unit 3 Scales
	Unit 4 Terms and signs
	Unit 5 Harmony
	Unit 6 Transposition

Aural	Unit 1 Rhythmic dictation Unit 2 Sight singing in major and minor keys Unit 3 The minor scale Unit 4 Dictation of melody Unit 5 Harmonic intervals Unit 6 Cadences
History of music/African music	Unit 1 & 2 Baroque period Unit 3 Drums in Kenya Unit 4 African music: types of song Unit 5 African musical instruments Unit 6 Analysis – melodies with words

Table 2 Statistical analysis of the content

	Form II	Form III	Form IV
Western music content	84%	83	89
African music content	16%	17	11

The picture one gets from the data given here is that not much has been achieved in the way of contextualisation of music education in Africa. The *African Music: A Pan-African Annotated Bibliography* by Carol Lems-Dworkin (1991) shows that out of 1703 titles recorded there are only 160 that could be useful in the teaching of music in secondary schools. This is but 9% of the entire entries in the available literature shown. The 9% includes titles on musical instruments and traditional songs, which are two topics for the teaching of African music; the rest of the material consists of dissertations recommending the inclusion of African music in

music education programmes which are mainly Western oriented. While much work has been done in the field of ethnomusicology, music educators have not done much in the development of textbooks suitable for contextualised music education in Africa.

This study seeks to show possible ways of developing contextualised textbooks in which context and pedagogy reflect carefully thought out and planned social and cultural contexts that can promote the process of socialisation and enculturation of African posterity. Music education, it can be argued, is the most appropriate and effective means through which African societies can carry out systematic enculturation of values, beliefs, attitudes and habits appropriate to Africa. If the process of enculturation and socialisation is left to happen-stance, the grave consequences will be the churning out of citizens whose world view does not reflect African social, economic, religious and cultural values. Appropriate cultural values should form the basis upon which Africans should develop national development programmes.

Purpose

The strongest motivation that has led me to engage in this 'hazardous' task of writing an article recommending the contextualisation of the secondary school music curriculum and concomitant pedagogical strategies in Africa, is my conviction that there is a dire need for Africa to work towards the systematic reversal of Africa's 'acquired intellectual dependency syndrome' by contextualising education programmes. When educational programmes are designed in consonance with the cultural, religious, social, political, economic, scientific and technological context of societies that sponsor them, they become powerful agents of enculturation.

It can be argued that the existing *status quo* of our education programmes encourage pursuance of an assimilationist value system. This article recommends that the secondary school music education curricula in Africa be designed in such a way that the learners understand the place of African music in and through culture and also culture in and through African music. Jorgensen (1997:25) puts it this way:

> To come to understand one's culture is to acquire wisdom, a holistic grasp of an important body of knowledge and an understanding of the interrelationships among one aspect and another. It is not enough therefore, to study music by analyzing and performing particular musical works. One must also understand, among other things, the social, political, economic, philosophical, artistic, religious and familial contexts in which music making occurs. This view commits me to a contextual and interdisciplinary approach to music and the integration of this knowledge with the rest of life experience. It also suggests that music making is the means as well as the end of enculturation and enculturation is the means as well as the end of music making.

Jorgensen's statement is in consonance with the views of the Pan-African society for Musical Arts Education, *vis-à-vis* African music as an interdisciplinary subject. This is the way traditional music education curricula contents in Africa have been organised. This is the contextualised secondary school music education curriculum being recommended in this contribution. The article recommends, among other things, a context-derived secondary school music curriculum that suggests ways of teaching music that take cognisance of the folk ways of perception, conception and skill acquisition in African music. The educative process in African indigenous music education recognises the total environment in which people learn. The formal learning process should be coextensive with real-life experience.

This article is an attempt to accord African music its deserved place in the general music education curriculum, not to be treated as a mere frill. Merriam (1982:155–156) recognised the 'enormous influence of African music in its almost incredible variety of transformations.' And he rightly added that 'It may well be the single pervasive and important musical form the world has yet known'.

To achieve the objective of this study, the recommended musical education programme includes broad-based pedagogical strategies informed by an eclectic theoretical and philosophical framework. It is supported by sample instructional materials covering two selected topics illustrating contextualised music curriculum and pedagogical strategies.

Significance

It goes without saying that African systems of national education are patterned after the systems of education of the colonial masters. As already mentioned, the curricula context in the form of language arts, mathematics, science, technology, social sciences, history, physical education, business studies, vocational training, performing and fine arts are designed in such a way that Africans judge economic, social, educational, religious, scientific and technological development and the value of indigenous social heritage from a European point of view. And as Maquet (1972)[2] argues:

> The material power the whites displayed in Africa and strong psychological pressure exercised by colonial administrations and missionaries deeply shook the views of certain Africans concerning their social heritage. They judged it from the European point of view and as it was their own, they were ashamed of it. To heal this split many intellectuals turned to assimilation and aimed at becoming "black Europeans." But still they were black, and their skins made a mockery on the social level of assimilation which had been fully achieved on the cultural level.

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[2] Editorial note: the author did not indicate the page numbers or source in the reference section. Attempts to establish email contact with him were unsuccessful. Maquet published two sources in 1972. Since it is unclear which of the two is being referred to, I included both in the reference section.

The African mental condition described by Maquet was manifested over half a century ago and today, in the 21st century, the situation has changed very little. If anything, the assimilationist value system has just become more sophisticated. The significance of this study can be explained by the fact that Africa's contributions to world culture and civilisation are not to be found in the sphere of other Western-based disciplines, but in the arts and music in particular. Merriam (1982:34) rightly points out that:

> From the point of view of Africans, what is truly African about themselves can best be seen and projected in the humanistic aspects of culture. Economics, politics, and the social order are coming more and more to be modeled after the Western, industrialised pattern; but for Africans, African music, dance, visual art, literature, and philosophy remain their own, and essential to them as a personalised expression of who they are.

Furthermore, meaningful political, economic and social advancement as well as stability cannot be achieved when founded upon purely Western value systems. These value systems cannot sustain the impetus and sense of commitment that brought African governments into being. Future emotional commitment will find its strongest reinforcement in the performing arts; through their highly charged emotional and intellectual messages, the goals of leadership and national unity can be balanced with individual development and political awareness. A contextualised music education programme will accord great opportunities for Africans to search for new roots upon which genuine economic, political, technological and scientific development will be based.

Philosophical and theoretical underpinnings

The development of this secondary school music education curriculum is based on syncretic philosophical and theoretical underpinnings. A number of teaching models have been examined *vis-à-vis* curriculum content and organisation, pedagogical strategies, philosophical views and learning theories that inform the teaching, learning and planning processes. As the teaching models are general blueprints which can be used by a teacher to guide her preparation for and implementation of any curriculum programme, specific examples of practical implementation of particular subject topics are given. A multiplicity of teaching models can be located on a continuum according to their degree of student- or teacher-centeredness; but in this study, only four teaching models are discussed in detail and compared with many others relevant to the title of this article. An attempt has also been made to contextualise the application of theories of learning and philosophical views by showing how they can be adapted to the theories of learning music, and philosophical views as applied in the context of African traditional formal and informal music education.

Brady (1985) has identified five models of teaching, but four have been examined in this article. They are the exposition model, the behavioural model, the interaction model and the transaction model.

Teachers may not be aware that when they plan for classroom activities, they do so under the influence of their philosophical views about the nature of teaching and learning. The methods they use are informed by their beliefs about what they think works well for them and their students. Often teachers are not even aware of their belief system that impacts upon their classroom behaviours. Thorough knowledge of a variety of teaching models will lead to greater flexibility and competency in the practice of teaching. Teachers should be able to adapt, combine or harmonise the models to achieve a high level of proficiency.

Most of the teaching in our schools is based on the classical or exposition model. When the exposition model is implemented in an orderly and well thought-out manner, it becomes an effective tool in guiding teachers to plan for and implement their teaching. Unfortunately, one notes that even eminent educationists believe in the virtue of the classical teaching model with such evangelical zeal that they shut their minds from alternative avenues of professional practice.

The four models described include differing emphases on cognitive and affective domains and the academic, social, behavioural, and personal areas of learning**.**

Models of teaching

The exposition model (classical model)

The exposition model in defined as 'a predominantly teacher-centred model of teaching that focuses on the expository methods of narration and explanation, and that uses practice and revision to consolidate learning' (Brady 1985:21).

Essentially, the exposition model is based on the philosophies of perennialism and the philosophy of essentialism. Both philosophies are primarily concerned with accepting and conserving societal knowledge and vocational skills that have been proven to work for particular societies for centuries, and passing the societal knowledge and vocational skills to posterity. These philosophical views are essentially idealistic and are consonant with some of the tenets of referentialism, in as far as the perceived role and functions of music and music education are concerned. National education programmes are viewed as a means of preparing students to take their rightful place in society. Perennial education is also perceived as a means of humanising people by helping them become rational beings. In this context, music education is expected to enculturate posterity on matters of music practice as well as personal and collective cultural identity,

customs, institutions, beliefs, victories and defeats, recreations and occupations. Music's ancillary or extrinsic value is emphasised.

Pedagogically, perennialists (referentialists/idealists) emphasise the cultivation of the intellect. Learning theories that form classroom practice are *respondent learning or classical conditioning*, in which it is believed that there is a link or connection between a stimulus and the response. Students respond to a situation that, prior to teaching, had little or no effect on them. In music teaching a lesson on the development of aural sensitivity through the teaching of intervals is an example in which a visual pattern of say, a major 6th, elicits the sung response of the interval. *Contiguity learning* is based on the principle that learning takes place when two stimuli occur together repeatedly. A classicist teacher may use contiguity learning in the teaching of the history of music when a name of a composer is matched with his/her works and even played for the students to have an aural picture of the works. In *Operant learning* it is believed that learning occurs when a response is reinforced. This may be applied to instrumental classes where student progress is overt and students' progress at their own pace, and their progress is praised. *Vicarious conditioning* is based on the view that learning may occur by observing another. African song and dance lessons are mainly organised along the theory of vicarious conditioning, when students observe and imitate expert dancers. Other skill-acquisition lessons are also taught mainly through vicarious conditioning. African traditional music education programmes are implemented through formal and/or informal vicarious conditioning. *Cognitive learning* involves the operation of mental faculties and processes that require perception of relationships and reasoning. A music lesson on analysis of musical works or one on four-part writing would be based on cognitive learning within the classical model.

Pedagogical strategies used in the management of subject content are: the method of explanation, which involves the showing of interdependence between events; narration which involves recounting a succession of events, as when a teacher recounts the development of Western music from medieval times to the 21st century; practice, which involves the repeated use of skills in a variety of situations as in instrumental practice or the practice of four-part writing in a variety of keys, or practice of recognition of particular intervals in a variety of given music (sung or played); revision, which involves repeating or re-examining a unit of teaching.

The behavioural model (technological model)

The behavioural model of teaching is a 'model of teaching based on tightly sequenced steps of learning and the use of reinforcement to elicit observable behaviours' (Brady 1985:58). It is basically informed by essentialism, as the philosophical views are based on the belief that technology will change our

environment for the better. We are now living in the age of enlightenment, the behaviourist will argue, in which myths and superstitions are cast aside and human beings stands in full realistic possession of their powers. Although technology is regarded as a powerful device, people are expected to infuse values and purposes into it. They must assume responsibility and 'humanise' technology and not allow it to 'technologise' human beings.

In the context of education, technologists or behaviourists believe that only the empirical can give valid knowledge. The world is considered to be a material and empirical world. The behaviourists/technological model teacher regards a student as a behavioural type of animal. People regarded as being totally determined by their environment and, therefore, to educate them, we need only learn scientifically how to control their environment in such a way that their behaviour is reshaped. 'What we need is technology of behavior' (Skinner, 1972:201).

Theory of knowledge

Behaviourists/technologists believe, as already explained, that only empirically verifiable knowledge is valid. Theoretical umbrellas and value judgements are useless. Hard data, collected in modules of statistically proven facts, are acceptable. As for values, the normative is avoided. A behaviourist or technologist avoids statements such as, 'This music is evil', because it cannot be empirically verified. One can say, 'I am offended by the music,' or 'the music is antisocial' because such a statement can be researched and established or rejected empirically. Simple values of good and evil are, in themselves, meaningless. A technologist believes that the technological human being, one totally determined by the environment, cannot be held subjectively responsible for his or her actions. Problems such as alcoholism and juvenile delinquency can only be corrected in society by changing the environment and not the person (Skinner 1972:74).

For the technologist educator, education is a science and not an art. Therefore, technology revaluates education as a science which establishes the dynamics of learning and designing programmes that yield 100% efficiency. Consequently, a teacher plans his/her lessons based on behavioural objectives. The teacher expects that, by the end of her lesson, she will be able to observe specific behavioural change by having calculated how to manipulate the learner's environment to effect the desired behavioural change. According to Skinner, teaching is 'an arrangement of contingencies of reinforcement under which behaviour changes' (1972:113).

A music teacher may, for example, design sight-singing packages of graded exercises. With the aid of a keyboard instrument, a student can work through the packages and report to the teacher when one package is mastered. The teacher tests the student's mastery of the exercises and issues a second package of

increased difficulty. In this way learners can progress at their own pace and the teacher keeps a carefully monitored record for each learner.

Operant conditioning and classical conditioning are two important learning theories upon which behaviourists base their curriculum implementation.

The interactional model

The interactional model is defined as a model of teaching which emphasises learning occurring as a result of the pupil's interaction with other people and with society (Brady 1985:141).

Educators who subscribe to the tenets of the interactional model believe that learning results from the interaction between teacher and the student, between student and the content, and between the student's thoughts and his or her life. Learning is considered to be an experiential understanding of facts and seeing them interpreted holistically in the context of life.

This model is consonant with the practice of music in African society. The learner sees herself as a participant in the process of shaping the environment. She does not totally determine nor is she totally determined by her environment, but is involved in a reciprocal relationship with it. Her views and demands on life influence the shape and patterns of the environment, while its forces and limitations extract accommodations from her. Choral experience offers such opportunities for learners to be participants in shaping the social and cultural environments in society. Lapp *et al.* (1975:197) add the following:

> A new found truth can never be considered as "authentic" until it is tried in the student's day-to-day life. There alone, living according to its demands and limitations, can he perceive the dividing line between reality and imagination. Once he has tested it, the student can then bring his new experience back to the learning dialogue and revise his thoughts according to his new perceptions.

The interactional model emphasises the central role that dialogue plays in life experience. The dialogue takes place between teacher and student, between student and content, and between the student's ideas and daily actions. The *between* is the focus of the interactionist's view of learning.

The interactionists do not consider themselves self-contained in knowledge, but share their ideas with other people, their environments and adjust their worldviews accordingly. They respect and encourage a variety of value positions within their communities, do not impose their unique sets of norms on others, but respect them, listen to them while searching their own position during dialogue. The dialogue with the community of varying views helps the learners to determine their own sets of values.

The interactionist world view fits well in a typical social setting where people depend on one another within the extended family relationships; music

performance is generally a community experience of shared values. But the community expects that, through the nuclear family relationships, community, formal and informal education programmes, the learner must act on his/her own personal decision. In a strong cultural tradition learners may be guided by cultural norms. They will consult with the wisdom of their communities and in life experiences. In the final analysis the learner alone must take the final step and respond with his/her personal 'yes' or 'no'. Lapp *et al.* (1975:206) argue that:

> … interactionists do support a distinctive set of values of their own. They recognize the essential importance of power, order, and structure. They also accept the validity of institutions, political processes, and the technologies of our age. But this recognition and acceptance is given only so long as these elements in society serve and support the further humanization of man. Above them stand values of love, trust, co-operation, freedom, and responsibility.

African group music-making provides opportunities for participants to develop values of love, trust, cooperation, freedom (through the ability to extemporise and yet synchronise with others) and responsibility.

Theories of learning

The interactional model is based on three theories of learning: the role-play approach, the jurisprudential approach and the value clarification approach. In the role-play approach learners are guided through spontaneous improvisation to experience the world as seen by others. Students are assigned tasks that make them act out their feelings by taking the role of another person, by thinking, feeling and acting like another person through dialogue with someone similarly involved. As a person gives up his/her usual form of behaviour in exchange for the role and conduct of another person, s/he becomes less egocentric.

In the jurisprudential approach learners are taught how to develop defensible stances in relation to important legal, ethical and social questions by developing abilities, clarifying values or legal principles that are in conflict and choosing between then. This approach involves discussion and problem-solving between the teacher and learners. In a Socratic manner the teacher fully explores the stance adopted by a student through confrontational dialogue.

Value clarification provides learners with the opportunity to be articulate about what they want and what they live for. They acquire insight into how they perceive the various choices. The making of choices can be done collectively or individually.

The personalised or transaction model

The personalised or transaction model is a student-centred model of teaching, involving a range of teacher structuring, in which the predominantly self-directed

learner interacts with the environment (physical and human) and changes as a result of that experience (Brady 1985:183).

Philosophical basis

The personalised or transaction model can be said to be based on the philosophy of progressivism. A progressivist argues that learning comes out of the student, not the teacher. A student should be provided with a rich environment of various learning resources such as equipment, natural resources, written ideas, problem-solving tasks, and the student will do his/her own learning according to his/her natural growth patterns. This extreme view of progressivism is known as 'romantic progressivism', while the more moderate view is 'social progressivism'. Social progressivists believe that as humans are social beings, they should 'join with [their] fellow citizens to reshape society into a better world' (Lapp *et al.* 1975:143). The student is expected to take charge of his or her learning, but there is a reasonable degree of teacher direction, disciplined intelligence and planned educational structure. Social progressivism views can form a sound basis upon which some of the music teaching activities can be based. For example, instrumental playing allows for both individual practices as well as ensemble work.

Learning theory

The personalised or transaction model of teaching is based on the learning theory that learners are innately good, but the environment contaminates them. The learners are expected to grow in their own way with a minimum of teacher intervention. Emphasis is given to learner activities and growing self-awareness.

Discovery is the major method of learning in this model. Music teachers can use this mode to allow learners to discover agreeable combinations of tones to make triads by trying several groupings on the piano.

Dewey (1934) is associated with ideas related to progressive education. He established the Laboratory School in Chicago in 1896 based on the principle that learners are active, self-expressing beings who learn indirectly, that is, as a result of the activity being experienced.

Implementation of the contextualised secondary school musical arts education curriculum for sub-Saharan Africa

Programme objectives

Successful implementation of a programme such as the suggested one will depend to a great extent on a carefully thought-out programme and instructional objectives. Programme objectives are on the operational level. They give focus

and explicit direction to the entire programme in a particular subject area. Programme objectives include the following learning components: knowledge and understanding, mental and motor skills, attitudes and appreciation as well as initiative.

There is a tendency for teachers to give preponderant attention to objectives concerned with acquisition of knowledge, as such objectives are more easily realised and they make testing and evaluation simpler. It is expected that teachers will subscribe to the philosophy of the high value of a holistic education. Accumulation of knowledge alone is useless if not supported by proper attitudes, appreciation and understanding. Programme objectives are, in turn, translated into schemes of work and weekly forecasts. Weekly forecasts are in turn translated into carefully through-out daily lesson plans.

Instructional objectives

Instructional objectives are intended to give direction to day-to-day classroom encounters. Instructional objectives are, in turn, translated into daily lesson plans. Many teachers mistakenly believe that schemes of work, weekly forecasts and any other teacher's activities related to preparation of teaching, such as the preparation of teaching aids, are an unnecessary burden intended to please visiting education officers or inspectors. On the contrary, preparation is intended to simplify the work of the teacher and to provide an environment that is conducive to effective and meaningful learning. Careful planning of classroom activities ensures that learning objectives are achieved and no time is wasted in meaningless classroom activities intended just to fill time.

Classroom practice

Music, a phenomenological event, must be experienced at a personal level and not vicariously. I believe that every classroom activity for instructional purposes should be presented in a musical context, first and foremost. Explanation, description, analysis and any other theoretical presentations must come after students have had actual personal experience with the music under observation.

Some teachers argue that certain aspects of the secondary school music curriculum do not lend themselves to practical musical experience for the student. And as such they teach African musical instruments through the method of explanation, description and, if the learners are lucky, a display of pictures or diagrams of the instruments. Notes are written on the chalk board on classification of musical instruments under the acoustic categories membranophones, chordophones, idiophones and aerophones. No single musical sound is produced to illustrate examples from each instrumental category. When teaching about African musical instruments, actual examples of the instruments

should be made available, so that students are able to see how the instruments are played and hear how they sound. Regelski rightly argues:

> Learning the musical art must consistently involve direct experience with the music as sound, not as an organised discipline of more or less objective facts and information presented as vicarious experiences in verbal form. Such verbalizing reflects only on the experience of the speaker and need not have meaning for the listener (Regelski 1975:9).

Another aspect of teaching which is generally neglected is evaluation. Evaluation 'is the process of ascertaining the extent to which the objectives of education are achieved. The primary purpose of evaluation is the improvement of instruction …' (Leonhard & House 1972:29).

Classroom practice ought to include the following areas of musical knowledge: applied music, hearing, discrimination, feeling and knowing. *Applied music* consists of instrumental playing, singing, reading music, writing music and composing music. All these components of applied music can be successfully taught through examples of African music, as will be illustrated in the selected topics that will be dealt with in detail in sections to follow.

Hearing implies a deeper level of involvement leading to the development of precise listening skills. Hearing music embraces hearing one's own part in relation to other parts, hearing repetition and contract in melodic, harmonic and rhythmic motion in music, relating tonal movement to tonality, identifying the characteristic sounds of instruments and voices, and recognising the elaboration and development of thematic material. African music materials are very suitable for use in the development of an ability to hear accurately rhythmic, melodic and harmonic components of music.

Discrimination included topics such as the quality, expressive purpose, style and form of music that students perform and hearing how one composition is related stylistically to another. This topic may also be taught with instructional materials based on African music, as there are many examples of transcribed African music in the form of songs, choral works and dance patterns.

The aspect of *feeling* involves the aesthetic dimension of musical experience which leads to appreciation. It is the means by which musical arts education becomes aesthetic education. African music provides opportunities for the learners to become aesthetically sensitive. This education in the affective domain occurs when students have experiences with music that enliven the spirits and touch their hearts.

Knowing embraces the cognitive domain. Musical cognition enables students to gain and use significant information from and about the music being experienced. Knowing includes differentiating the stylistic characteristics of different compositions. In African musical arts studies learners should be able to differentiate one ethnic style from another, especially through aural perception. Tonal inflections make it possible to differentiate Luo musical sounds in song from

Kikuyu or any other African music. Knowing also includes relating each musical composition the student hears or performs to the broad sweep of stylistic development; discovering, recalling and putting to use the factors involved in expressive performance; and learning and using appropriate terms (both Western and African) in thinking and talking about music.

According to Leonhard and House (1972) the process of teaching music can be analysed as a three-phase pattern consisting of (a) synthesis, (b) analysis and (c) synthesis. The first synthesis stage provides the learners with an overview of the music under study through the avenue of hearing or performing or both. This phase may include listening, singing, playing instruments, moving to music and reading music. Students have an opportunity to perceive and react to the expressive effect of music and conceive it as a whole before analysing it. The second phase of analysis involves the teacher revealing the musical detail that is significant to its expressive effect. The teacher structures the learning situation and guides the student's thinking in exploring the music and discovering significant detail. The detail may be related to mood, melody, rhythm, harmony, form, style, text or tone quality of the music under study. To discover significant detail in the music, the following experiences are necessary:

» Feeling and describing the mood of a composition;

» Identifying the musical devices used by the composer to obtain the expressive effect desired;

» Analysing and describing the melody, rhythm, harmony and form of the composition;

» Discovering repetition and contrast in tone patterns, rhythm patterns, harmonic patterns and phrases through analysis;

» Identifying musical characteristics that are important in determining the style of a composition;

» Comparing compositions in different styles;

» Making and substantiating value judgements concerning quality in performance.

The third phase is synthesis once again, when students re-experience the music already studied. During re-experiencing students' responses to music is heightened and refined due to their increased awareness of the music, its expressive effect, and the details of its structure and style (Leonhard & House 1972:287–288).

Musical arts education in African should aim at the development of intellectual thought in African music through research projects (even secondary students can be taught simple research techniques) that are performance oriented; collection of song, instrumental and dance materials through video, audio and written recordings for use in schools and institutions of higher learning. To achieve these

high ideals, musical arts education in secondary schools should be performance oriented. Learners should experience and develop the ability to appreciate a wide variety of music forms and styles representing a broad spectrum, with special emphasis on their musical mother tongue, which is African music. Teachers should ensure that positive attitudes towards African music are meticulously cultivated, developed and nurtured through well planned and thought-out music activities throughout the time the learners are in school.

The contextualised teaching of selected topics of the musical arts education programme in Africa

The following teaching procedures (methods) are examples of how contextualised music teaching may be implemented. They illustrate creative, inventive and innovative approaches to the teaching of music so as to generate interest and motivate students to develop positive attitudes toward the learning of music as a curriculum subject. Pedagogical contextualisation is achievable at three levels: the first level is the context in which the acquisition of concepts, perceptions, performance skills and knowledge is realised through interaction with actual music or through learning activities that are designed in performance style. The second level is achieved when African music is the basis of music education. The third level is achieved when the instructional materials are structured according to the learner's developmental level and the teacher elicits pupil reasoning in relation to the learning tasks. Contextualised teaching and learning are consonant with music making in real-life situations.

The contextualised teaching of sight singing

» Students are introduced to the sound of the music through listening to selected items of music (audio cassette, CD or video). The teacher asks the class to listen to the music and discriminate the sound sources, the timbre of the particular sound sources and the nature of ubiquitous melodic and rhythmic patterns.

» The class discuss the nature of the component elements of the music the have listened to and name the sound sources, describe the mood of the music, the ubiquitous melodic and rhythmic patterns and tempo.

» The teacher explains that music is made of tonal material of varying types depending on the societies that use the sounds of music. Some music may consist of as few as two tones, while others may consist of four, five, six or seven tones. We may think of the various groups of tones as tonal families. The teacher sings with the class a song consisting of three tones and only shows the tones in words-on-staff notation as follows:

Example 1 Ndo, ndo

Ndo, ndo

Trad. Lunda singing game
Arranged by John A Mwesa

ndo   ndo   ndo   ya   ya   ndo   ndo

6

ndo   na   di   nga   na   nya.   na   mi   a   ma   na   dehi   na   ka   fwa.

» Careful inspection of the music will show that only three tones have been used.

» At this point, the teacher will teach songs from other African countries which are made of four, five, six and seven tone; the class will examine each melody to establish the constituent tonal material.

» The teacher explains that tonal materials from which songs are made are referred to as scales, normally arranged by pitch from the lowest to the highest or *vice versa* as in the major scale. The teacher leads the class in singing up and down the scale twice or so but tells the class that singing up and down the scale (in ascending and descending order) can be a futile exercise on its own. It is important for music students to be able to hear each tone and discriminate it from other members of the tone family (the scale).

» The class is taught songs that illustrate how the major scale is used in actual music making. The songs should include African song examples and the class should identify tones that constitute the major scale.

» The class divided in groups of three should compose their own scale melodies in local languages and sing them to the rest of the class to the rhythm of a crochet beat as follows:

Example 2 Kikamba scale melody: *Ningu syoka iyawiou* (I'll come back in the evening)

```
                                                    ou
                                              wi
                                        ya
                                  i
                            ka
                      syo
                ngu
          Ni
```
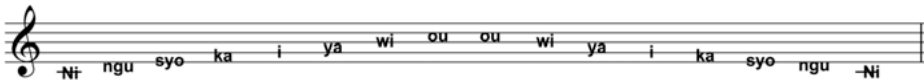
Students enjoy singing up the scale to their own text and then singing the same text in reverse order as follows:

```
ou
  wi
    i
      ya
        ka
          syo
            ngu
              Ni
```

This type of notation is referred to as syllabic linear notation which is converted into words-(syllables)-on-staff notation as follows:

Example 3 Syllables-on-staff notation

Note that students are not only learning the sight singing of the major scale, but they are also dealing with composing text for a given melody. This step should include other exercises for variety and as a way of ensuring transfer of learning. Such additional exercises may include singing the scale melody to numerals 1 2 3 4 5 6 7 8 or to fixed pitch names C D E F G A B C. When one group presents their scale melody to the class and sing it, the rest of the class should sing after the presenting group to ensure class participation. The use of slice-in modulators is handy at this point.

Introducing melodic permutations in the learning of sight singing

» Singing up and down the major scale is an easy technical exercise, but the activity may be performed in call-and-response form: the ascending pattern becomes the call, while the descending order is the response. This exercise should now lead to the singing of parts of the major scale in call-and-response form. The call remains the same while the response is permuted. A melodic permutation is a variant arrangement of tonal elements of a combination in a definite order but with no repetition of each element. The

combination of element C D E will have six permutations, including the combination with itself. Three of the permutations are displayed in the following Example:

Example 4 Permutations of three tone combinations in call-and-response form

» This activity should be varied by performing it in call-and-response style to fixed pitch names, numerals and/or composed text. As students master the singing of three tone combinations, let them identify the various permutations of the pattern in songs they sing.

Example 5

197

» The new patterns to be learnt is 'doh re me fah'; 'soh' should be added later on, then 'lah' and 'ti' until the scale is completed. Student should then be able to sing sol-fa syllables in random order.

» In the example that follows (Example 6) an extract of a Lunda school song in which the pattern 'ti lah soh me' is permuted.

Example 6

This activity can be performed to the accompaniment of percussion instruments. Learners should also learn to perform rhythmic patterns in call-and-response form and compose their own text to recite.

» Examples of permutations of rhythmic pattern in call-and-response form are present in Examples 7– 10.

Example 7

1 Stand and sing of Ke - nya ⟶ Yes, all of us should sing.

2 Let's sup port our coun - try ⟶ 'Tis our gift from hea - ven

3 O - lo - su lai - to - riat ⟶ I - ndo - chin E - me - nyo

4 Khwe - nya - nga ma - ng'o - ndo ⟶ Ma - ng'o - ndo, ma - ng'o - ndo

5 Nchu to - te - re twe - nsi ⟶ Te - re - ra Nya - sa - e

Example 8

Call

ta - te ta - te taa taa
Twa - i - pe - nde Ke - nya
Mwa - tha - ni ni mwe - ga

Response

ta - te ta - te taa taa
Ke - nya n - chi ye - tu
Nia - tha - na - ga guo - the

ta - te taa ta - te taa
Ke - nya juu Ke - nya juu
mu - the nya gwa - tu - ka

taa taa ta - te ta - te
Ke - nya n - chi - nzu - ri
u - ka tu - mu - ho - e

Example 9

Call

ti ti ti ti ta - te taa taa
Tu-thre tu-ka-ho - e ma - i
(Lets go and borrow some water)

Response

ti ti ti ti ta - te taa taa
Kwa nya-ba-ra wa mu je - ngo
(From the contractor of buildings)

ta - te ti ti ti ti taa taa
Twi - na ba-ku - ri cia ma - i
(We have bowls of water)

Example 10

Call

Kai - ri - tu ke-ga ni - ka-nge ni-a
(A beautiful girl makes me happy)

Wi mwe-ga wee-ii njo-ke - ri - a tuu
(How are you? Hey, you, answer me)

Response

Nda-ko-ria ka - i ni - ki wa-thu - ri - ra
(I asked her, 'why do you dislike me?')

aa ca ni ha-kwa ndi-na ki- eha, biu

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Instrumental music ensemble as a general musicianship training strategy

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Abstract

The mark of musicianship is not so much in the exhibition of elaborate or profane improvisational ego (developmental activity), as in the subtle enrichment of a theme to sustain a state of transcendental excitation in the listener. Against the background of this profound statement the author discusses aspects of 'cognitive competence' such as pulse sense, space, community, sharing, processed of building sound with elegance.

Introduction

In traditional African societies attaining general musicianship is a cultural right, and pedagogic procedures assured that nobody is disadvantaged. 'General musicianship', in the context of this article, means the capability to experience with cognitive competence the musical arts of a culture as a performer or observer (participant-observer in the traditional African context). Therefore, education *in* the musical arts in Africa equips the average citizen with the practical and mental skills to understand and demonstrate the basic theoretical principles of music, drama and dance composition as a scientific procedure, and also with the opportunity to participate in performance as an artistic-aesthetic experience. The place for acquiring such multifaceted knowledge is more to be found in instrumental music and dance ensembles than in purely vocal music types; in the latter merely singing in a chorus may not necessarily coerce individual creative participation. The human voice, however, is regarded as an ensemble instrument, and in some vocal ensembles that do not feature instrumental objects, the voice and body parts often simulate the sound of other music instruments. The nature of African instrumental music practice demands knowledge of the acoustic principles of music instruments as well as the skill to improvise with an instrumental theme. With the exception of the phrasing referent instrument, it is mediocre musicianship to repeat an instrumental thematic component of a piece without creative input all through a performance session. The mark of musicianship is not so much in the exhibition of elaborate or self-centred improvisational ego (developmental activity), as in the subtle enrichment of a theme to sustain a state of transcendental excitation in the listener.

Any member of the culture who demonstrates the basic pulse sense can play some music instruments. This implies maintaining a steady pace by virtue of imbibing cultural rhythm, and as well taking part in music types that welcome massed participation in dance and chorus. Other instrument types call for specialised skills that can be gained through interest and practice or specialist training. Ordinarily, the modalities for musical arts presentation and experiencing in African cultures include every member of a community as a designated performer in music or an active participant in dance and other movement-oriented gestures that convey knowledge of the structural conformations. General musicianship implies knowledge of the basic principles of composition and idiomatic expressions. Such knowledge is acquired intuitively and further developed through voluntary participation or in rehearsals with respect to specialised music types. General musicianship requires that a person understands, and can express in action, or verbally as need be, basic factors of general musical arts knowledge that characterise instrumental ensembles. The basic competence that qualifies one for general musicianship is predicated on experiential knowledge of the fundamental principles of instrumental ensemble music practice.

Pulse sense

Pulse sense, the feeling for pulse, is a most critical factor in understanding and interpreting the structural conformation of African music and dance. The mind and the body perceive African music. The pulse of music, that is the regular composite beat, impacts on the heart, the power base from which excitation radiates to other sensory parts of the body as well as to the mind. Other ensemble components interact on the pulse base depending on the intensity and nature of the excitation, and on the recommendation of the musical context or performance environment, the perception of pulse could be physically-visually expressed. Such expressions could be in the nature of dance and acting, or otherwise, empathic gestural rapport with the designated performers. All the overt activities in African musical arts are coordinated by the sense of pulse. The aesthetic affect of an African musical arts performance, is monitorable in primarily spontaneous physical expressions, some of which differ from the aesthetic attitude in European classical music that is normally covert, internalised, restrained or prescribed and scheduled.

Pulse is then the hub of energy flow in African musical arts. African music primarily evokes emotion. It is music of the heart and perception involves the body as much as the mind. Mental appreciation entails analytical assessment of the structural-formal sense; physical appreciation manifests in dance and interpretative gestures, while the overall emotional impact generates transcendental aesthetic mood.

Pulse is functional. It is the natural pace of living-ness – the heart beat, regular breathing, recurring biological functions, life cycles, daily cycles (Agawu 1995), etc.; it makes the cosmological movements and occurrences in the universe. Periodicity in the manifestations of nature as well as human affairs informs African musical thought and theoretical rationalisations. In the same way, nature and human resources determine the scientific and artistic constituents of musical structures and forms. Life in the African spiritual and physical sphere is structured on the philosophy and security of pulse.

Pulse is centri-focal in the manifestations of African musical arts thought and action, as the foundational axis to which other structural elements and component layers of musical arts texture or texture of community life relate:

» Pulse = regulates how we do things that make periodic sense = temporal order = the world functions on the theory and functioning of pulse;

» Space = chance for self and others to relate = openness = peculiar human, natural or cosmic identities make allowances for co-existence to produce harmonic interactions that enrich a universe of relationships;

» Community = the consistent platform for making sense = group identity = individualities emerge within, and are highlighted by secure customs contexts;

» Sharing = adherence to the virtues of complementation = mutuality = empathetic communion enhances corporate identity and accords healthy psyche;

» Building = the generation of growth and innovation = consolidation and experimentation = creative initiative anchors a non-static state of experiencing;

» Elegance = enriching normalcy with wonder = appreciation = inserting sequences of charm heightens affect.

The above principles and codes frame the performance of life and the musical arts, basic to the coordination of pulse. A cognitive perception of how they function and relate in action enables culturally enlightened creativity, participation, understanding, analyses and appreciation in African life and the musical arts. They also inform, separately and co-jointly, the theoretical procedure, textural-formal formulae and humanistic intentions of the arts as life in Africa. Hence creating and performing the musical arts in Africa is enacting the African worldview, social relationships and the model person-in-society in the syntax and synergy of music, dance, drama and visual arts.

Pulse has metaphysical as well as rational reality. Its temporal regularity can be sensed, heard and measured, or could be notional. As such it serves as the reference for group activities based on a common theme, also on the individual's negotiation of time and space in the musical arts or life. Pulse has nuclear reckoning (micro-pulse) and gross reckoning (macro-pulse). A contradiction of the

natural sense of functional pulse, which could be goal-oriented, generates conflict, stress, tension, excitation and even chaos. When intentionally deployed, there would follow a resolution – catharsis or restoration of normalcy. This becomes a positive, often therapeutic, objective in the musical arts. Manipulating the regularity of pulse for a specific artistic or health purpose reinforces the fundamental sense of pulse. Otherwise, when pulse trips, becomes irregular, slows or races unintentionally, other activities and sensations anchored on it are affected adversely, and may be in jeopardy.

Pulse, the steady pace of action or feeling, may not be overtly articulated. It could become an inherent perception and may not always be articulated in the consciousness of action. It then becomes taken for granted as normative. That is when the innate sense of pulse becomes a subconscious regulator of the elaboration of action, theme and relationships. Some musical arts groups that do not have complex textures may not feature a separate instrument that pounds the pulse. Although the children's clapped quiz dances have complex structures, some more complex textural ramifications than adult musical arts types, they do not feature an articulated pulse instrument.

When the pulse of the musical arts is established, creative imagination and exploration, particularly during improvisation and extemporisation, are liberated. In the African musical arts ensembles, pulse coordinates the peculiarities, structures and qualities of distinctive but relating parts, and when secure, attention focuses on critical aspects of interpretation such as phrasing in music or dance themes and structures.

Phrasing is a sense of flow marked by a defined point of beginning and defined point of closure, intermediate or final. Feeling for phrasing guides even the smallest figural theme. A compositional theme could be repeated intact, repeated with internal improvisational variations or given elaborate external development with consciousness for the phrase sense of the exercise. Spontaneous creative excursion must be resolved appropriately so as not to disorient pulse. The same consciousness about phrasing marks dance creativity and performance. Distinction in the timbre and themes of instrumental voices in an ensemble is given critical attention in adult as much as children's musical arts types. Every ensemble component has a defined thematic length and phrasing basic to a unifying ensemble pulse sense. As much as every ensemble line or voice must be distinct, the rule of African ensemble relationships is independence in dependence.

Intensive listening is imperative in instrumental ensemble music performance. There is a significant but variable sound for every recognisable piece. This implies that in a performance session a recognisable piece is given a situational re-composition of its structural-formal framework. Most of the time every thematic layer of the ensemble sound receives an individualistic re-negotiation of its significant content relative to how co-performers are also spontaneously re-

composing their respective ensemble lines. The integrity of the piece would then depend on how sensitively every performer takes cognisance of what is happening in the other ensemble parts. General musicianship in the African musical arts milieu then commands acute listening, especially as cues for complementation could be of very minimal structural value. The hallmark of African musicianship is the genius to manipulate minute details and variations to produce prodigious aesthetic affect or contextual effect. African instrumental music is thus *most effective* for developing acuity in listening among learners, especially the music of the melorhythmic drum. A poor listener or an egotistical performer is a poor team mate in African ensemble music performance.

Space

The principle of space has been discussed in its philosophical, spiritual, humanistic and structural dynamics elsewhere (Nzewi 2003). A musical theme that provides no space for another performer's in-put in the nature of intra-structural or companion theme relationship is not common in African ensemble musical arts. In structured or choreographed dances, individual dancers are often given space to present self, no matter how minimally. When children play musical games, the rules of procedure ensure that no one child, irrespective of capability, dominates. Turns are taken, or spaces are created in-between the structure for individual performers to insert their own human-artistic personality.

The mother musician in ensembles that feature a principal or solo instrument is expected to provide space for the rest of the ensemble to be recognised. The soloist's part is appreciated by the listener/actor (dancers and musicians) at an elevated inspiriting level, while the sonic-structural excitations generated by the ensemble team generate bodily responses at the physical actions level. In-between, an enriched space is enclosed for total mental-bodily identification with the performance. In a mass free-participation dance medley, at the level of the physical action the basic choreographic motif derives from the combined structural impression of the ensemble sound, even when there would be a solo instrumentalist present. The dancers and musicians physically interpret the gross ensemble, while the altered state of consciousness of all participants indicates the spiritual enrichment evoked by the solo *obbligato*. On the other hand, in choreographed formation or solo/duo improvised dances the ensemble and principal instrument roles are reversed: the principal instrument, the rhythm-of-dance instrument (Nzewi 1971), sonically outlines the structural details of the dancing body's actions at the earthly level. The rest of the ensemble combines to stimulate an enriched spiritual state of being in the dancers. There would always be space for inter-personal awareness between the dancers and the collaborating musicians. The musical experiencing of space translates into life in the manner of sharing hospitality. In Africa, social communion entails providing space for spiritual as well as convivial (material) participation. In the structure of living

spaces and structures (nuclear and compound habitation), personal spaces (private, bounded huts) interact at the open space, centre of the compound. The huts are earthly spaces; the common compound space provides for human communion that includes the spiritual energies that are active in the African conceptualisation of human existence, living-ness and inter-personal relationships. At another level different compound units in a community share interaction space, imbued with spiritual energies, at the community common ground, usually at the centre of the community land area. A sense of pulse – pulse of life, pulse of relationships, pulse of musical arts structures – underlies the consciousness, generation and transaction of space to ensure co-relation and harmony with self, with others and with the effective-affective cosmos. General musicianship training, which in the African context helps in forming normative human-cultural personality, must then pay attention to inculcating the principle of space consciousness.

Community

The principle of community as the base for psychological and material well being is structured into African musical arts in the role of the chorus. The chorus is crucial in music, dance and drama as it is in the theatre of the market – the physical market space and the marketing business. Community means the sense of a person being bonded spiritually and materially with an appreciating and empowering group. In the musical arts as much as in life, the community or chorus protects the weakness of the individual, while moderating the obtrusive ego or the exuberance of the strong or gifted. Being uncommonly weak or strong generates a peculiar psychological imbalance that could be harmful to the harmonious and progressive survival of a group.

The pulse – regulating or customary sense of stability – of the community or chorus gives relevance and esteem to the peculiar contribution of an individual. Within the secure zone of community or chorus pulse, the weak improve in skill and gain confidence in self-expression; the specially gifted negotiate leadership roles in the confidence that is backed by a solid and bonded team spirit. In African ensemble music the chorus is constant and regular, and is the marker for determining the metric structure of a piece, even if the solo may introduce the performance. In community actions a leader may be in the forefront, but is constantly referencing community support, otherwise, as an African expression goes, he may find himself hanging in space, then crashing down. In mass dances, the entire community of dancers is providing cover for individuals to experiment with eurhythmic skills without the self-consciousness of being spotlighted as a poor or gifted dancer.

Sharing

There can be no sharing if there is no common denominator, an underlying demarcation of boundaries of ownership, giving and taking, negotiation of mutuality. Pulse represents this common denominator for differentiated themes or individualities. Sharing, of space, of hospitality, of wealth, joy and sorrow, was an African traditional virtue, which is increasingly eluding the average contemporary African through contact with and consequent adoption of the European-American ideology of individualism. In the African philosophy of life and community a person who lives for self, and who does not reciprocate, or who takes but does not give in normal social interaction is psychotic. He will be abandoned in life and death, in difficulty and joy. Regenerating the African philosophy and principles of general musicianship in contemporary education could help to again sensitise people to the virtue of sharing. The traditional African person never ordinarily practised or performed or enjoyed music in isolation. Isolating the self for hours or even years to develop expertise – as promoted in Western classical musicianship – engenders extreme self-mindedness, an anti-social disposition. The principle of self-mindedness is, of course, entrenched in the theory and structures of European classical music such that compositions give scant opportunity for performers to consciously and deliberately experience the virtue of sharing or creative inter-stimulation. Jazz, the performance practice derived fundamentally from African music, inculcates the humanistic virtue, while most European-American popular music styles underplay it.

Family meals in traditional Igbo society, for instance, are a constant occasion for inculcating the virtues of sharing. Children are disciplined to eat together from the same bowl and demonstrate fairness and consideration for others, no matter the quantity of food or the degree of hunger. The older children are expected to leave a little something behind for the youngest sibling, who in turn may be required to clean up the dishes. Confectionery that may be occasionally available outside normal meals is shared between children, sometimes with a consciousness of the principle that all fingers of the same hand are not equal. As such the portions should not be exactly equal, because usually the youngest partaker performs the task of sharing, obeying this principle. Picking is done in turns starting with the oldest; who will normally take the largest bit, and the sharer taking the last, smallest portion. The older siblings may then voluntarily offer tiny portions of their larger shares to the youngest, as a gesture of consideration. Humane disposition is what sharing is primarily about.

In the wider public domain, wealth in traditional African society or community is normally 'socialised'. Occasional ceremonies are customary opportunities for the wealthy to publicly share wealth with the other less endowed members of the community; hence the expression among the Igbo for killing animals provided for such celebrations is "killing of wealth", that is, distributing surplus. The philosophy

and principle of sharing inform structures and performance practices in the musical arts.

Re-conscientising humanism and humane disposition among African posterity commands re-vitalising the virtues of space, community and sharing entrenched in the indigenous musical arts ensemble experiences. Developing healthy general musicianship should emphasise sharing according to capability rather than the ideology of dominance of the perhaps specially gifted or privileged or developed. If all the other "poor" players should abandon the super-star performer, the music and the group will collapse.

Processes of building sound

An African musical arts piece has a definitive shape at the same time as the performance content and creative exercises are in flux. Building ideas into musical structures and forms is not conceived as a massive concrete block of fixed sound, rather a fluid mass of regenerative sound and re-negotiable emotion. The African principle of structural or formal growth in music has been misconstrued in literature and education, because of the adoption of the theory of European classical music development, which largely remains the intellectual crutch for the study and modern creation of African music. The development system in the African musical arts has been discussed elsewhere (Nzewi 1997) as circumscribed growth in depth. Thus building a performance involves the performer in first consolidating the familiar format, and then experimenting with its potentials for growth, thus ensuring a non-static or pre-determined aesthetic experiencing. Anticipation and surprise are the strategies of the expert builder of emotion, motion and catharsis in African musical arts. When the enabling matrix for developing general musicianship is consolidated by the pillar of pulse, community support is guaranteed. The principle of composition then entrenches space for continuous creative experimentation and sharing of imagination implicit in structural relationships.

Elegance

Elegance emanates from being in spiritual rapport with the spiritual and intellectual qualities of a steadying pulse, an enriching space, an emboldening community, a shared human-cultural consciousness and a flexible framework of structures. When a performer is enveloped by these ethereal and at the same time stimulating experiences of the beatific in musical arts, heightened perception and exceptional interpretation will be manifest. Elegance as a principle of musicianship then translates spiritual elation into sonic and visual exuberance, using identifiable aesthetic signatures activated by secure pulse sensations. Such flashes of sensational grandeur in individualistic interpretation transcend the norms of style and expertise. The figural, aesthetic signatures that evoke whoops

of pleasure could be in the nature of the swirl of a dancing skirt, the breath-taking swoop of a turning body, the transcendental poise of a moving body, the energetic vibration or undulation of a stationary body in dance action, the elaboration of a thematic figure within the space of a manipulated beat, a psychodynamically suspended sonic element or dancing shape in space, syncopation across sonic or motional markers of pulse, the magical surge of a performing spirit-manifest, or the poetic cadence of vocalised poetic. Elegance is the mark of the sensational musical artist, who is accorded the stature of a celebrity in the normative African milieu that rationalises general musicianship as the natural endowment and capability of all.

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An audiovisual approach to musical arts education in Africa: a multidisciplinary perspective

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Abstract

The focus of this contribution is on the role that the selected music festivals play in the lives of the Omor people of south-eastern Nigeria. Not only does audiovisual media play a significant role in fieldwork, but it also enables dissemination of research results in audiovisual format for broadcasting and use in further research and teaching activities.

Introduction

The Omor community lives in a farming town in Anambra State, south-eastern Nigeria, some sixty kilometres north of the commercial town of Onitsha. The town is bordered on two sides by rivers. The main occupations of the inhabitants of Omor are farming and fishing, and the belief systems as well as socio-cultural activities revolve around farming.

Modern technology such as a video recorder, minidisk recorder, voice overdub mixer and still camera enabled the researcher to capture pictures, interviews and traditional festivals[1] of the Omor people for scholarly analysis. Not only were the different activities captured in real time, but modern technology also assisted in recording interviews prior to the festival in preparation for the recording session of the festival itself. These interviews provided a sample of the opinion of a cross-section of the members of the Omor community about the Ajana ukwu Omor, its religious implications and the effects of modernisation and Christianity on it. On the day of the filming the researcher interviewed the musicians, some of the actor-dancers involved in the festival and the custodians of the culture. These interviews were based on the aims and objectives of the festival, the religious and social implications of the observance of the practice, the role of the instruments used and members' vision of the future.

Information on the content and process of the festival was necessary to prepare the researcher for the video recording in terms of what to expect and

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[1] Certain sections of the Ajana festival were sacred and could not be filmed. There were also some aspects of the festival that were carried out in the grove of the Deity, and only a select few of the elders in the village were allowed in during this process.

what to record during the filming process. This process forms a crucial part of the research process as it enables the researcher to determine the filming spots and the equipment needed. All devices allowed the researcher to re-live the activities that took place during the event and enabled detailed analysis through the various playback functions. The overdub voice mixer was employed to run a voice-over in the final video product, narrating and explaining activities going on during the course of the festival.

The video captures the festival from start to finish, with the intention to educate and enlighten viewers on the content and context of this particular age-old practice, the Ajana ukwu Omor. It is intended to form one element of an educational art series geared towards the teaching of traditional cultural practices in educational institutions in Africa.

For the ethnomusicologist the function of modern technology is purely to be of service, assisting in the capturing of data and their dissemination. It is for that reason that the focus of this contribution is now placed on squarely on the findings.

Ajana ukwu Omor

The Ajana ukwu Omor is the primary traditional festival of the Omor people and reflects the social, economic, religious and spiritual life of the Omor people. The celebration is consummated at the beginning of the farming season. The Omor people believe in God, and have Ana, the Earth Deity as their principal deity. Ana sustains life and is responsible for every aspect of life; the earth is what connects everybody in the world. 'If one does well, he/she stands on Ana; if one does evil, s/he stands on Ana.' Hence the great reverence of Ana.

The Ajana festival is a celebration of the worldview of the Omor people. As one of the *Ndi ichie ukwu* (highly titled persons) put it, 'Ajana is what makes us the strongest people on earth'. The people of Omor believe that whatever good thing one desires in life, Ana can help one achieve it. The festival brings together the entire people of Omor, uniting the three communities that make up the Omor town. The essence of life and livelihood is embedded in the Ajana ukwu festival.

In the study of this festival one needs to appreciate the musicality, spirituality and art of the Omor people. The community as a whole is bonded by a strong belief in moral uprightness, upholding justice and spiritual living. The festival is thus a religious event that unites the community as one, in a sacred as well as secular performance that reaffirms the morals of the people, while cleansing the entire community of accumulated evil deeds in order to usher in a favourable and successful farming year.

The philosophy underlying the festival is that Ana will reward the people's different endeavours with huge success as long as no one desecrates the land by committing acts regarded as a transgression against Ana, and as long as any persons that may have committed such transgressions come out to openly

confess their evil acts and make atonement. This belief and practice have guided the people of Omor over generations and has made the community one of the safest communities in south-eastern Nigeria to this day. Social ills such as abortion, theft and murder are very grievous sins against Ana. As such, these sins attract capital punishment from Ana, if a person who commits any such act does not confess, repent and desist from committing them again.

During the Ajana ukwu festival members of the community redeem the pledges they made to Ana, be it for a successful farming season, blessing the womenfolk with the fruit of the womb or even for healing different ailments. After repentance, new favours are requested for the coming year. The people redeem the pledges by making sacred offerings to Ana. The magnitude of one's blessing is shown by the greatness of offering made. The offerings depend on one's blessings; they are valued and range from livestock such as cows, goats and sheep to chickens.

The Ajana ukwu festival and its sacred as well as secular observance is a practice the people have cherished for as long as they can remember. One elderly man said during an interview that the people of Omor have been practising the Ajana from the beginning of time, and as such it cannot be separated from their lives, despite the advent of Christianity and modern ways of life. The Ajana ukwu has sustained a high level of moral consciousness, social stability and communal solidarity in Omor. A person's failure to participate in the festivity means that the person has committed a grievous sin against the land, that is, the Earth Deity (Ana). Ajana equally protects the people of Omor from the hostilities of their neighbours, while strengthening them in case of wars. Part of the meaning of the Ajana ukwu celebration is to wish away and ward off evil from the community.

The role of the musical arts in the Ajana festival

The main event music for the festival is based on the Ikoro (large wooden slit drum). The ensemble is made up of the Ikoro, two single membrane drums and a wooden knocker.

Plate 1 The sacred Ikoro wooden slit drum

Plate 2 Wooden knocker: phrasing referent line

In Igbo tradition the Ikoro is revered as a communal symbol representing authority and also as a surrogate instrument used to summon the attention of the whole community for important communications. There are certain recognisable themes that are peculiar to the musical culture of each people. In Omor there is a significant theme that alerts the community in case of danger, such as an attack. When played, any person from that community who hears that theme in any part of the town, be it in the farm, stream or forest, hurries back to the town square, ready to defend their town. The Ikoro in the Ajana ukwu festival ensemble plays the role of master instrument, while one of the membrane drums, the ogwe, keeps the ensemble pulse. The second membrane drum plays a structural embellishment role, while the wooden knocker plays the phrasing referent line. The Ikoro-led ensemble provides the main music for the festival and is mounted at the public celebration arena; it keeps playing throughout the event.

Plate 3 A cross-section of the Ikoro ensemble

There are other supporting music groups that are also featured. One of them is the Igba-Enyi which literally means 'Elephant drum music'. This is a drum music ensemble used to serenade the procession of the 'High Priest of Ana' and members of his priestly retinue to the Ajana shrine and back every time that there has to be a procession to the shrine for the sacred aspects of the festival scenario. The Igba-Enyi ensemble is made up of four membrane drums of different sizes, usually discussed metaphorically as the father, mother and two children. The largest drum keeps the pulse of the music (the father role of holding the ensemble family together). The second largest in size plays the master instrument role as the mother of the ensemble, coordinating and guiding the family activities. The two smaller ones, the children, weave their themes in and out of that of the parents', playing the action motivation role that generates the psychic disposition to dance. The two combine to play a call-and-response structure. A single bell and a wooden knocker are also part of the Igba Enyi ensemble. In combination they play a theme that serves as the phrasing referent line, while a pair of seed rattles also contributes to generate the energy to motive action. The seventh instrument of the ensemble is the notched flute, which plays an obbligato role, the melody line of the ensemble music. The Igba-Enyi is a mobile orchestra, unlike the slit drum ensemble, which is a stationary music type positioned at the village square.

There is a third music type also associated with the festival – the metal bell orchestra (Egwu-Ogene). Male youths play and dance to the music during their dance display and procession. The ensemble is made up of two pairs of metal bells played by two instrumentalists: a master instrument role and a complementary structural role, while a wooden knocker provides the phrasing referent role for the two bell parts.

Accompanying the chief priest of Ana are a group of men carrying ivory tusk horns. These men are called Ndi Odu and blow their horns from time to time during the procession to the Ana shrine.

The Ikoro ensemble signifies as well as carries the festival. The music is started as early as about eight o'clock on the morning of the day of the public celebration of the festival.

There are basically three distinct pieces played by the Ikoro ensemble. These pieces convey the whole story of the festival in music. The main theme is formed in sections and each section conducts a section of the festival scenario. The first section invites people to come out to the arena and dance. One of the most significant performances in the festival scenario occurs when the music summons only males who have accomplished great feats to depict valorous acts in dance as defenders of the town. Anybody who does not belong to a particular category of great achievers that dares to dance to this particular theme could, according to the traditional accounts, collapse in the square and die. There is a particular dance sketch that goes with each Ikoro thematic statement.

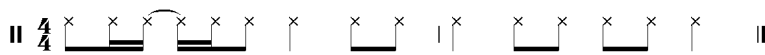Example 1 Transcription of dance theme on the Ikoro

Igbo interpretation: O li li k' ọ bụ.

English interpretation: It is festival time.

Igbo interpretation: O gbụlụ bia te.

English interpretation: He who has killed a fierce animal, come out and dance.

Igbo interpretation: Ogbụdụ ete kwa nia.

English interpretation: All those without great physical accomplishments,
                                      leave the dance floor.

The Slit drum has two principal tones, namely:

Key: ⤉   -   high tone on the wooden slit drum

        ⤈   -   low tone on the wooden slit drum

The valour dance is not a free medley, neither is it specifically choreographed. It consists of stylised poetic dance statements that involve many robust martial motifs and gestures, including leaping and spinning in the air, sustained foot stamping acts that propel the actor-dancer forward as he hops on the other leg with gestures that are robust and elegant. While this is going on, the dance-dramatists boost their spirits with snatches of vocal expressions. At times the actor-dancers trot in martial formation, chanting in a chorus. This special dance of valorous youth requires conservation of energy, managed in a manner that enables them perform consistently almost throughout the day. Each actor-dancer learns how to control and release energy sparingly as the festival progresses.

The costume for those in the full festival regalia is quite colourful. The actor-dancers decorate their bodies with body paint in white chalk, charcoal and blue colours, and they also glue feathers of birds to parts of the body. They usually wear decorative headpieces and head bands. A skirt made of strips of colourful cloth is tied around the waist, while colourful arm bands are worn to give an actor-dancer a fierce warrior-like look.

Plate 4 Omor actor-dancers in full costume

The actor-dancers carry swords, machetes, sticks and/or branches as part of the performance. The picture one gets of an actor-dancer in full regalia is a striking combination of elegance, strength, beauty and impressive masculinity.

Plate 5 An actor-dancer in full regalia

An elder commented on the effect of modernity on this particular cultural, musical arts celebration that: 'In the modern society, when a person has committed transgressions against the land, he/she runs into the church, and believes that the church will save him or her. But Ana is watchful and will surely visit their

transgressions on the offenders of public morals. Modernism has no significant effect on the meaning and celebration of this our highest religious event. It is still practised very much in the same way as it was done long ago'. The people of Omor have committed themselves to continue to engage in this all-important celebration of life in the course of their lives for mass communal cleansing, atonement, cultural regeneration and protection of their festival of cultural-spiritual enrichment, with the entrenched moral values and communal solidarity.

Conclusion

In conclusion, the preserving of our cultural heritage lies in our hands. It is imperative that people on the continent and beyond are educated about most of the cultural practices, whether they belong to their geographical location in Africa or not. The understanding of the content and context of these practices will further enhance and enrich the appreciation of their cultural heritage. Technology has enabled the capturing and documenting of some of these practices, as well as their effective packaging and efficient distribution. One does not have to be in a particular location to appreciate the beauty and learn from a cultural practice being observed in any other location.

Resources: music of southern Africa for music education

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Abstract

This contribution provides brief background information about music education in parts of Africa in an attempt to outline related problems. One of the solutions is, according to the author, to turn to the music and musicians of the African continent itself. The essay ends with practical examples for classroom use.

Introduction

My involvement in music education in South Africa covers some twenty-five years. A factor that puzzled me greatly when I began attending meetings of music educators in South Africa was the non-appearance of certain music educators at these meetings. Only white academics who were teaching Western music attended so-called 'national' meetings of music educators. When asked: Where are all the others? The usual reply was: 'They' are not interested. Obviously, this simply was not true; thus in 1985 the decision was taken to organise the first national music educators' conference for teachers from all tertiary institutions in South Africa (including the so-called homelands) at the University of Natal. More than half of the delegates were attending their first music educators' conference, bringing with them new insights, problems and requests.

When planning the 1985 conference one assumption was that, even though there would be a cross-section of delegates, most, if not all, would be teaching Western music. For this reason the aim of the conference was to raise the awareness of music educators to the fact that there are different musics in South Africa; thus, we must research ways of learning and teaching these musics and include them in the curriculum. Key papers addressed aspects of African, South Asian and Western music. At the close of this first conference for all teachers of music in South African tertiary institutions, Prof. Sgatya from the University of Fort Hare stressed the importance of knowing what was actually going on in the classrooms of most African school children. He said, 'By the time the black child reaches the age of five, he [*sic*] is a fully capable musician. The present school method of music soon knocks this potential out of him [*sic*]' (Lucia 1986:197–8).

Arising from this 1985 conference was the formation of the Southern African Music Educators' Society (SAMES). Membership was open to all interested in

music, not only to those with paper qualifications. One of the aims of SAMES was to achieve an intercultural music syllabus that would draw on musical cultures and traditions from this part of the world and would include a strongly practical creative basis.

South Africa is not the only country on the African continent which has had Western music at the core of its music education programme. One of my research projects in the 1990s involved sending questionnaires to music institutions in twenty-six African countries. The information requested related to the extent to which African and Western musics and methods constituted all or part of each country's music education programme, and what these musics and methods were. Replies from Gabon, Ghana, Kenya, Nigeria, Zimbabwe and Uganda revealed two trends. First, in each of the countries, Western music and methods were of primary importance in the education system, but efforts to include African music were increasing. Kenya, Ghana and Zimbabwe emphasised traditional music. Though these countries emphasised traditional music, reports indicated that urbanised youth react negatively to it. Assuming there is agreement that African music should play a more prominent role in our music education, one question this raises is whether or not traditional music should be the starting point. If we say no, then where should the study of African music begin? In Uganda an attempt is being made to evolve a programme based on an African philosophical approach. This leads to the second trend emerging from the information gathered.

Kenya, Nigeria and Uganda emphasised the importance of African views of music and music making, the basis being that music is an inherent part of existence at every stage; that music is integral to life-long education; that music is a social fact, a cultural experience based on oral tradition; that music is intrinsically woven into the threads which make life (Oehrle 1991:23–29). This calls for a critical appraisal of existing philosophies and processes of formal music education propagated in South Africa. It calls for a philosophy of music education which takes cognisance of views of music and music making found in Africa. Answers are not to be found in books alone since the printed word, so widely distributed and accessible, is based on Western approaches. We need to turn to the musicians and music.

Notions about music in Africa

Let us touch on but a few notions about music in Africa. In Africa one can say that the process is far more important than the product. Emphasis is not on the artistic product, but rather, 'the fashion in which the creative, form-giving process takes effect' (Jahn 1961:174). The essential aspect is its 'functional integration' or community dimension. Criticism is 'seen and offered as an act of participation and a gesture of support to help the artistic effort achieve its communal purpose' (Jahn 1961:154).

Music making in Africa is a group activity. More and more we shall come to realise that, for many Africans, 'music's explicit purpose is, essentially, socialization' (Chernoff 1979:154). Community life lays a great deal of emphasis on group music making, not on solo music making. 'The cultivation of musical life in traditional African society is promoted through active participation in group life' (Nketia 1974:50). Amongst the Venda people the belief is that everyone has the ability to perform and make sense of music. The only reason some are better than others is because they are more committed or work harder (Blacking 1967:50).

In Africa 'exposure to musical situations and participation are emphasised more than formal training'. The basic principle is that of 'learning through social experience' (Nketia 1974:59). The organisation of traditional music in social life enables people to acquire their musical knowledge in slow steps from an early age.

Finally, in Africa the oral/aural essence of music is fundamental to the process of music making. Concentrated and frequent listening enables learners to move from gathering simple to more complex musical ideas, techniques and nuances which will enable them to take part in music making. Young players are encouraged to imitate the teacher or musician and, at times, to improvise or create their own music. These and other notions of music making in Africa should form part of the basis of a philosophy of music making in South African schools.

Moving beyond Africa

Moving beyond Africa to the international scene via the International Society for Music Education (ISME), ISME's express purpose is to promote music education around the world. The regrettable fact is that it has been primarily orientated towards Western music because its roots are American and British music education. In 1986 I proposed the establishment of a commission concerned with investigating materials and methodologies embracing the world's musics in education. Only in 1992 was a Panel of World Musics established, and then with only one African on the panel.

So it is that a world view of music making in the context of education is a concept which is just coming of age. The abundance of African musics and the varied philosophies of music making provide untapped resources. We need hardly be reminded that one of the most notable exports from South Africa is our musics.

Finding solutions

These situations nurtured the seeds of two ideas. The first became a little book by the present author, *A new direction for South African music education* (second edition 1988). The purpose of this book is to introduce teachers and children to the fact that different musics have different characteristics. The characteristics of

three musics – African, Indian and Western – are presented. The section on music from Africa enables educators to introduce characteristics of music from Africa in an explicit and creative way, through music making. Students experience the fact that the pulse or tempo is metronomic; the music is made up of cross-rhythms; the scales are of varying lengths; instruments are handcrafted.

Here are two examples of lessons from this book which illustrate how basic the presentations are. Teachers who know little about this subject are able to learn alongside their students. Teachers who know a great deal are free to expand upon the methods used. The objective of this first lesson is to enable learners to experience a cross-rhythm.

Lesson 1

The teacher should put the following on the board:

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

Count to 12 and then have the class continue counting, but clap only the underlined numbers of line A several times, then of line B. Divide the class in half. Group A claps line A. Group B claps line B. To set the tempo, give 12 even counts to begin. Then change so that A claps B and B claps A. Direct the class to listen to each of the three rhythmic patterns.

	1	2	3	4	5	6	7	8	9	10	11	12	
A	1			2			3			4			4 beat pattern
B	1				2				3				3 beat pattern
C	1			4			7			9	10			Resultant pattern

Students clap 3 with 4 and shift their listening from one rhythmic pattern to another: i.e. from A to B to C, which is the combination of A and B. Teacher divides the class into groups of about five students. Students choose body, instrumental or vocal sounds, and they then create a piece using the cross-rhythm: 3 with 4. Groups can then create their own pieces.

Teacher invites each group to perform for the class, and directs the class to listen to each of the three rhythms. Groups perform while the others listen for each of the three rhythmic patterns in each performance. Teacher then forms a circle with selected students. Each is to choose to clap either the A or B rhythmic pattern. Following the setting of the 12 pulses, the circle moves one step, left to right, as each person claps his/her own pattern. Students move together in a circle while clapping the rhythm they have chosen (Oehrle 1988:7).

Move to a second lesson. Now the objective is to create an awareness of the fact that music in Africa is made up of scales of varying length: e.g. 4- and 5-note scales.

Lesson 2

The teacher should put the following on the board for the class to sing on the notes A and D; then A, E and D; then A, G, E and D. Ask the students to underline or circle the numbers to be sung for each exercise.

(a)	A	1	2	3	4	5	6	7	8	9	10	11	12
	D	1	2	3	4	5	6	7	8	9	10	11	12
(b)	A	1	2	3	4	5	6	7	8	9	10	11	12
	E	1	2	3	4	5	6	7	8	9	10	11	12
	D	1	2	3	4	5	6	7	8	9	10	11	12
(c)	A	1	2	3	4	5	6	7	8	9	10	11	12
	G	1	2	3	4	5	6	7	8	9	10	11	12
	E	1	2	3	4	5	6	7	8	9	10	11	12
	D	1	2	3	4	5	6	7	8	9	10	11	12

Students sing the above exercises, using *la or any other syllable,* and select their own tempo for each. Teacher repeats (c) and asks for volunteers to improvise on the xylophone using notes C, D, E, G and A, a five note scale, while the class sings (c) again. Repeat exercises (a) and (b) with improvisations. Ask a few analytical questions about what the students have just heard. Students discover some characteristics of music in Africa such as the use of the 4- and 5-note scales and cross-rhythms.

Teacher asks each group to choose a scale and perform for the class. The class comments on what they hear. Students perform for each other and reveal their understanding of the ideas presented and their ability to discuss these ideas (Oehrle 1988:9–10).

My second idea was the establishment of a network for the promotion of intercultural education through music (NETIEM). The idea of a network was introduced to delegates attending the Ethnomusicology Symposium in Grahamstown in 1991. Initially it was important to discover what those delegates – who had expressed support and interest in the proposed network – thought with regard to the purpose and process of the network. Questionnaires to this effect were sent to those who had expressed an interest in NETIEM. One result was unanimous agreement that the purpose of this network was to promote intercultural education through music in South Africa.

Other questions were: for whom would this aim have significance? The extensive list included educational administrators and directors, cultural advisors and community music workers. How might NETIEM begin to function, and how might NETIEM meet needs which might arise? Replies suggested the establishment of a database of interested parties, of composers, of performers, of researchers, of teachers and of places and programmes promoting intercultural education through music. Two further suggestions were the publication of a newsletter and the compiling of a list of resource material. Action has been taken by the publication of the newsletter, *The Talking Drum.*

The first issue of *The Talking Drum* in 1992 included a report-back on the nature of these replies and a second questionnaire to initiate the task of finding composers, researchers, performers and teachers involved in intercultural education through music. The second issue of *The Talking Drum* set out specific objectives as follows:

» To establish a database of people interested in the aim;

» To stimulate teacher cultural awareness and promotion of cultural sharing; one means was through *The Talking Drum;*

» To discover composers, performers, researchers and teachers involved in promoting the aim of NETIEM;

» To discover places where the musics of Southern Africa were being taught and performed;

» To discover programmes which included more than one type of music;

» To create an annotated bibliography of related books, articles, theses, scores, cassettes and videos.

Patricia Shehan Campbell summed up this issue by saying: 'It has truly become a database and a resource on publications and people in the know on issues of intercultural education'. The readership is expanding, too, to include persons in other countries, such as Ghana, Zimbabwe, Namibia, Malawi, Kenya, USA and Norway.

To date 19 issues have appeared with articles and resources materials such as dissertations, theses, essays and videos relevant to the promotion of intercultural education through music. The bulk of the newsletter is, however, ideas for use in the classroom. These ideas are based on songs from the Venda, Xhosa and Zulu; from Namibia, Uganda, Botswana, Zambia, etc.; on dances such as gumboot and ngoma dancing, and on the making and playing of xylophones, mbiras and drums. For the first few years *The Talking Drum* was the mouthpiece for SAMES. Today it is the mouthpiece for Pasmae.

We shall conclude with *The axe blade song*[1] from Zambia, which appears in both *The Talking Drum* (1997) and *A new direction for South African music education* (1988)*.*

Method for the lesson

» Students find Zambia on the map. Then they are told that *The axe blade song* is from the Bemba people, who live in Zambia. Sing the song for the class.

» Add the rhythmic accompaniment to the song.

» Write the following two patterns on the overhead transparency. Divide the class in half, and have each group of students clap the <u>underlined</u> numbers of Pattern A or B.

A	<u>1</u>	2	3	4	<u>5</u>	6	7	8	<u>9</u>	10	11	12
B	<u>1</u>	2	3	<u>4</u>	5	6	<u>7</u>	8	9	<u>10</u>	11	12

» Add a third line to the other two and have the class clap it – Pattern C.

B	<u>1</u>	2	<u>3</u>	4	5	<u>6</u>	7	8	9	<u>10</u>	<u>11</u>	12

Divide the class into three groups and have them clap Patterns A, B, and C together. Listen for the following resultant rhythm and then combine the three patterns (A, B and C) with The *axe blade song* which follows.

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[1] From A M Jones (1954), 'African rhythm.' *Africa: Journal of the International Institute*, 24(1):37.

Example 1 Axe blade song

Axe blade song

Trad. Bemba

C. Ba na ba - ka ntwa ma-e - la nka la - la pi   Ch. Ma - mi - la - mbo

ma mi - la - mbo ba - na ba - ka - ntwa ma-e - la.

226

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Reclaiming Kenya's popular music: a solution to a dilemma

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Abstract

This contribution opens with two short pilot investigations into the national origin of popular music played by the Kenya Broadcasting Corporation in 2003. The findings suggest a predominant focus on 'foreign' (non-Kenyan) music. Reasons for the 'dilemma' are traced back to the historic development of Kenyan popular music and Congolese influences on it. The role of the media in promoting non-Kenyan music is discussed and the article ends with recommendations, above all urging Kenyans to define their cultural objectives and identity.

Introduction

It is 05:00 hrs and Kenya's national radio station Kenya Broadcasting Corporation (KBC) opens with the national anthem. After short prayers, the station plays the South African Zulu song, *Kikilikigi* (onomatopoeia for the sound made by a rooster, urging the men-folk to get up), interspersed with a recorded cockerel's crow. This is used by the disc jockeys as a wake-up call to Kenyans to rise and go to work. This is followed by a repertoire of music mainly from the Congo region and a bit of South African music up to 06:00hrs for the news. Immediately after the news bulletin follows another deluge of mainly non-Kenyan music, a trend that is followed for the whole time that the station is on air. At midnight the station closes and those receivers of the station with a satellite link continue to be inundated with non-stop music, again mainly Congolese music. Furthermore, it is a national day and the marching military bands at state functions are playing Yvonne Chaka Chaka's *Umqombothi*, Franco's *Kimpa kisangamen*', and Tabu Ley's *Bango bango* among others – all 'foreign' music. This is where the problem lies.

Music is a major constituent of any nation's culture. The soul of a nation may be said to lie in the music cultures of the population. Music also helps to shape the identity of a nation, race, gender and even age-group; examples of how these categorisations affect music abound. For many Kenyans, as for many Africans in general, music is a necessary part of the social fabric that helps to define the country's identity. Music is therefore central to the social structures of the country. Furthermore, music, in its diversified forms, is a cultural practice that acts as a channel for expression and can be used as a rallying vehicle for enhancing a

sense of patriotism for national causes. Internationally music is one of the world's most widely used commodities and making music remains an activity which contributes significantly to many other disciplines such as sociology, education, religion, economics and many other fields of study.

With the advent of media technology in the 21st century it is now possible for one to receive any nation's music through the electronic mass media. The musics of the world are available from the Internet, from television and lately from digital world satellite receivers. As a Kenyan-born researcher I was provoked into writing this article from my listening experiences with the KBC music programmes. From far locations in South Africa, Zimbabwe, Namibia, Europe, America, Canada and indeed any part of the world a Kenyan would, presumably, be proud to hear music from home. However, this expectation soon turns out to be disappointed because of the playlists on the station. Moreover, KBC could be regarded as *the* national broadcaster of Kenya, and yet it reflects a country of 'only' two languages, namely *Kiswahili* for continuity and *Lingala* for music.[1]

A content analysis of the music that is aired over the KBC reveals that playlists of some programmes consist of up to 100 per cent 'foreign' music. A sample survey was conducted on the evening of the 23rd December 2001 from the programme *Lala salama,* which was aired from 23:00 to midnight. The listeners' requested songs by Koffi Olomide (Democratic Republic of the Congo), African Stars *(Twanga Pepeta)* from Tanzania, *Mtoto wa Dandu*, a mix of Tanzanian and Congolese musicians and Yvvone Chaka Chaka (South Africa).

The programme host, Sakina Mohammed, thus turned my *lala salama* (sleep tight) into *lala na wasiwasi* (sleep worried). A second survey of a morning programme, *Asubuhi Njema,* was conducted on the 26th December 2001, where the programme host was Asha Kiteme. The opening signature tune was an unmistakable Lingala track and the playlist went thus:

» *Kombo Kombozee*, reputedly Kenyan, but with the song rendered entirely in Lingala, except for one short stanza in Kiswahili;

» A Lingala song about which the host did not supply much detail;

» Nimon Tokilala's song 'Everybody dance', sung in English, but idiomatically Lingala and with the *atalaku* (rap) section in Lingala;

» Pepe Kalle's *Nzoto ya Chance*, a Lingala song;

» Lofombo Shora Mbemba's song *DJ Show*, a Lingala song;

» A Lingala song with not much detail given;

» Werason's song: a Lingala song.

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[1]   Editorial note: According to the Ethnologue website, there are 50 languages in Kenya. <http://www.ethnologue.com> accessed 4 June 2005. Lingala is the *lingua franca* of the Democratic Republic of the Congo.

Out of the seven songs that were played during the morning programme, not one was Kenyan. This is a serious indictment of the 'national broadcaster', on whose shoulders lies the responsibility of educating, promoting and preserving Kenyan music. Apart from the two programmes analysed above, similar investigations have been made into programmes such as *Mchakamchaka* and, more often than not, the researcher has been bombarded with non-Kenyan music.

While it is acknowledged that popular music, as it is known today, is a comparatively recent phenomenon, if compared to African traditional music, it has, however, enjoyed much wider publicity through the mass media. Manuel (1988:2) refers to popular music as 'new forms of music that have arisen in this century in close relationship with the mass media.' Popular music received a further boost in exposure to the wider public through the processes of industrialisation and urbanisation.

In the beginning

The origins and development of Kenyan popular music have been traced to the emergence of the *beni* and the returning war veterans from the two world wars. The First World War (1914–1918) and the Second World War (1939–1945) saw the participation of Africans supporting their colonial masters in both local and far-off places such as Burma and Egypt. Ranger (1975) documented how the returning soldiers engaged in their own versions of the military marches that eventually became the dance music of East Africa that is today referred to as the popular music of the region.

Later on Congolese musicians such as Jean Bosco Mwenda and Eduourd Masengo produced music that was popular among Kenyans. Manufacturing firms, such as Coca-Cola and Aspro, used the musicians to promote their brands and organised promotional tours of the musicians around the country. Masengo even married a Kenyan wife, Akuku, in 1959 (Kwama 2003:5). Masengo made his first tour of Kenya in 1958 (*ibid*.) and influenced musicians such as Daudi Kabaka, John Mwale, Paul Mwachupa, Fadhili William, Fundi Konde and Ben Blastus Obulawayo. This further endeared the music of the Congo to Kenyans; and the same can be said of the music of the South Africans. In my sojourn in South Africa I heard practically no Kenyan music on their radio stations.[2]

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[2] The reader is referred to the following publications on African popular music, to mention a few: Gary Stewart (2000). Rumba on the river: a history of the popular music of the two Congos. London: Verso; Douglas B Patterson, 'Trends in Kenyan Popular music: the best kept secret in Africa,' available from <http://www.members.aol.com/dpaterson/trends.htm>; Caleb Chrispo Okumu, (1998), The development of Kenyan popular guitar music: a study of Kiswahili songs in Nairobi. Kenyetta University, Nairobi: unpublished Master's dissertation; Michael A Whyte (1998), 'Popular culture, mastery and politics of dance music in Congo-Kinshasa: modernity's spiral'. McGill University: unpublished doctoral dissertation.

This brings us to issue of the power of the media. Although there has been a lot of liberalisation of the media, the national broadcaster has, as its mission, an obligation to the nation in its programming and dissemination of Kenyan musical culture content. I would like to imagine a reciprocal situation in which radio stations outside this country played Kenyan music to the same extent. During the four years I spent in South Africa, the closest thing to Kenyan music played on the South African radio stations was the controversial Miriam Makeba version of *Malaika* and *Sina makosa*, songs whose very origins are contentiously non-Kenyan. In her introduction to the song *Malaika*, Makeba says that it is a Tanzanian song. Although this song was recorded in Kenya, its composer and performers were largely Tanzanian.

Furthermore, the KBC advertises its availability on the World Space channel by using the South African Brenda Fassie's song *Mi nawe,* while several Kenyan musics exist that could serve the purpose in a much better way. As recently as the Easter holidays of 2003, the newly elected president, H.E. Mwai Kibaki, on his first working holiday in the coastal province was welcomed by, among others, a Congolese band Amitie Musica (Nation correspondent, *Daily Nation* 2003:2). Here is a head of state being welcomed by a foreign band in his own country! Were there no Kenyan musicians available to welcome their president?

KBC has a subsidiary radio channel known as Metro. The Metro Channel has a whole programme dedicated to Lingala music, 'Lingala Mix'. In their promotional adverts they pride themselves as 'Metro Radio, the official Lingala channel'. In the programme there is a host, Harry, who takes the trouble to explain some of the themes in the songs and tries to translate some of the phrases to the audiences. On Fridays there is another programme running from 10:00 to 12:00 also dedicated exclusively to Congolese music. On Saturdays the same radio station airs a music programme 'Inside Lingala' during peak time 17:00 to 18:00. This has effectively influenced even the manufacturing industry; for example, there is a soft-drink manufacturer that produces the brand name, Quencher. One of their flavours has the name 'Lemon Lingala'. Newspaper articles praise local singers who have perfected the art of singing in Lingala. John Ashihundu (2003) reported in the *Sunday Nation* newspaper that,

> Up-and-coming Kenyan singer Charles Tabu is causing ripples with his captivating voice and mastery of Lingala tunes. The 27-year-old Obala, a member of the Nairobi-based Orchestra Super Mazembe Academia, has distinguished himself with the delivery of clear lyrics in his high-pitched voice similar to that of the late Congolese singer Lovy Longomba. Lovy, who stirred the Kenyan music scene after arriving from the Congo in the 1980s, played with several groups, including Orchestra Super Mazembe.

The yardstick of musical performance in Kenya seems to measure how well one can sing in the foreign language, Lingala. This has been the trend over the years

and even local bands like the Ulinzi Orchestra and Maroon Commandos copy the catch phrases of Lingala music in their climaxes.

Recommendations

One may be tempted to ask why KBC is doing all the foreign music a favour by not playing sufficient Kenyan music. In many countries state broadcasters maintain a restriction on foreign music and a impose a requirement for local music to be played on the media. Since music occupies more airtime than any other form of programming, the selection of music should be seen to reflect the state's policy on music culture. While the freeing of the airwaves is appreciated and embodies the freedom of choice and expression, the national broadcaster should be seen to propagate the country's music cultural content. It is also acknowledged that, as an element of culture, music is admittedly dynamic and changes with time through several processes, such as what Merriam (1964) calls innovation, variation, 'tentation' and invention. In addition to these processes, appropriation and cultural borrowing have also been recognised as acceptable procedures in cultural change. However, these usually occur in conformity with the cultural tastes of the populations.

Governments have instituted measures to see to the monitoring of local content in their nation's media. The establishment of local content quotas has also led to attempts to define local music. Conditions for the qualification of local music included in the case of South Africa are as follows:[3]

»   that the lyrics are to be written by a citizen;

»   that the music is to be written by a citizen;

»   that the music and/or lyrics be principally performed by musicians who are citizens;

»   that the music consists of a live performance which is recorded wholly in the country or performed and broadcast live in the country.

With reference to the above conditions, it defeats logic for the national broadcaster and its affiliate to fervently play non-indigenous music at a time when interest in the music of the Third World is at a peak. Nettl (1983:344–345) contends that:

> We are living in a new era, having entered a period of history in which the world is, in a special sense, a single unit of culture. In ethnomusicology we have come to view the twentieth century as a unique period. Since about 1880 the relationships among many of the world's music cultures have become so close that cultural interaction, viewed through music, has become a major focus of ethnomusicological research … True, the typical Third World music now

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3   Editorial note: the reader is referred to the 'ICASA Discussion Paper on the Review of Local Content Quotas' <www.info.gov.za/otherdocs2000/icasa.pdf> & Government Gazette 466(26289) 'ICASA Discussion Paper 24 April 2004' <www.info.gov.za/gazette/notices/pdf/26289.pdf>

available for study is a mix of stylistic and conceptual elements from traditional and western cultures.

True, the music that the national broadcaster is trying to avoid is the field of interest of many researchers in contemporary society. State radio services have had control of content all through history. Hamm (1995:210–248) surmises these controls in a hypothetical way when suggesting the following roles that the radio could play in a nation:

» Radio programming can be read as propagating, reinforcing and sometimes predicting state ideology and strategy, which are embedded at the first level in structural organisation of a broadcast service, and at a second level in programme content;

» Since music usually occupies more airtime than any other programme component, the selections of music for airplay must be coordinated with overall state ideology;

» The chief political and cultural impact of radio music comes not from texts of songs, but in more pervasive ways;

» The effectiveness of state-controlled radio in perpetuating ideology depends on the degree of 'radio penetration' within a given country, and on the extent to which that population is shielded from alternative radio services.

These propositions raise the following questions, among others:

» What is wrong with Kenyan popular music?

» Whose responsibility is it to see that Kenyan music is promoted?

» Are there hidden agendas that make the national broadcaster favour non-Kenyan music?

» Is Kenyan music second rate in comparison with foreign music?

Answers to these questions can best be achieved by soul searching among the citizenry themselves to determine their national cultural objectives in a manner that will ensure that cultural representation becomes one of the goals of our nation. A few suggestions can be made to address this situation. State cultural policies need to be developed and refined to give our music preferential access to our airwaves. This can be achieved by placing quotas on local content that must be carried by each broadcasting station. For a start, a quota of at least twenty-five per cent should be the minimum for all the broadcasting stations. The excuse that we do not have enough local music is invalid: there are many large and small production houses that continue to produce a lot of music from their studios.

Meanwhile, we must also be careful with the kinds of music that we can term 'local'. It does not solve the problem if the genres that are produced locally are a copy of established Western genres. It does not help for one to pretend that genres like R&B and reggae are Kenyan. Unless they have something Kenyan in

terms of the lingo and idiom and express Kenyan socio–cultural values, then the music is as good as foreign.

Policy on paper is not enough. A commitment and legislation to be adhered to are required, as is done in other countries. Perhaps an independent broadcasting authority should be put into place to achieve this goal. While freedom of choice and expression are human rights, that freedom does not allow for blatant abuse at the expense of national pride.

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Game songs and folktale songs as teaching resources in the musical arts education of a Luo child

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Abstract

The focus of this contribution is on music performed by Luo children in Kenya, addressing the following issues: the role that music plays in their lives, the extent to which they are integrated into the musical life of their community, and creative use of music in directing them. Six songs are discussed in the context of their appropriateness for classroom use.

Introduction

Luo is one of the major ethnic groups in Kenya. They take their name from the language they speak, Dho-luo. They are achievement-oriented people, egalitarian and hard working. To them, music is not only a vehicle of entertainment, but is also integral to life; it occupies a central position in children's development. The Luo child is a product of nature and nurture. An African baby comes into the world endowed with some natural musical traits. This knowledge is already in the system at birth, because musical sensation in all dimensions starts before birth (Nzewi 2001). As the child grows, s/he is influenced by the prevalent social habits of his or her time and place. Like culture, the child is largely characterised by his or her environment and is therefore attuned in the musical processes and products of the community.

In the Luo community music features prominently at various stages of the child's development and is clearly an integral part of the life of the child from the moment of birth. When a child is born, there is joy and happiness, not just for the parents of the child but also for the whole village, because a genealogy has been expanded. This calls for a celebration, which is always done in music and dance by the child's immediate community. The birth and sex of the child are announced through music. The naming ceremony is indeed a musical occasion and so is initiation to adulthood and marriage.

In the early stages of life the child is merely a listener and an observer, but as s/he begins to grow up, s/he very soon takes an active role in music of his/her community. According to Bebey (1969), an African child reveals a natural aptitude for music at a very early age, already making his/her own musical instruments at the age of three or four.

In this contribution I have focused on music made by Luo children within their social-cultural environment. This music making starts when the children have acquired language skills and is able to communicate and respond to music within their immediate human environment, either as observers, active participants or both. The article also discusses the role music plays in the life of Luo children and how they are involved and integrated into the musical life and education of their community; the creative use of music in directing the young; how music helps in producing an ideal Luo child; the songs of the games they perform at different age levels; and ways in which these can be used as resources in the classroom when teaching different components outlined in the Kenyan music syllabus for lower primary Standards One to Four.

Introduction of the child to the music of its community

About three months after birth the baby is initiated into the music of the society when the mother begins to tie the child to her back, while going to public places like the market and streams in pursuit of her day-to-day duties. At this time the child is the mother's companion in her daily activities, such as when she washes clothes in the stream, buys or sells in the market, sweeps or scrubs the floor, dances to the music or plays an instrument (Okafor 2000). This is the baby's introduction to the music of its culture through rhythmic body movements and vocal efforts. Auditory habits in relation to music also begin to form at this time.

What the child sees or hears at this time forms the foundation of his/her education later in life. The child's mother, before the other people in his/her environment, thus gives the child first lessons in music. Through the mother the child also learns to develop a sense of pitch and rhythm.

Music by children

When the children are old enough to participate in the song culture, the game culture and the dance culture of their community, they are helped to learn the rhythms, melodies, meaningful texts and rules of fair play that will guide them throughout their lives. The child's role now changes from that of an observer to that of a more active participant. The initial songs taught to him or her are melodically simple, and their ranges seldom extend beyond two or three notes. When a child is old enough to walk, he or she begins to participate in musical games led by older children. At this stage learning goes on through imitation and actual performance of the game songs, as Nzewi (2001) explains that, in the African learning situation, the adult and the child learn and perform together on the same instrument, in the same group and in the same formal or informal communal situations for general music experience as well as appreciation. So the older children teach the younger children the singing games in the context of actual performance.

Games are designed according to age groups. The games engage both sexes in all age groupings from childhood to youth. The children consciously absorb much of their basic skills by imitating and participating with their elders in these games. Children play all sorts of games – musical, rhythmic, acrobatic, mental alertness and physical exercises, etc., which aim at developing them as responsible members of their communities.

Music is an indispensable element in children's games. Youngsters of four and five love to imitate the songs and dances of their elders and, even at this age, their priorities are quickly established. Thus music is clearly an integral part of the life of every African individual from the moment of birth, and there is no reason why it should recede to the background when it comes to the formal learning of the child.

The musical games played by children are never gratuitous; they are a form of musical training which prepares them to participate in all areas of adult activity – fishing, hunting, farming, grinding maize, attending weddings, funerals, dances, and of necessity even fleeing from wild animals (Bebey 1969). Six examples of Luo popular children games are discussed in the following text.

Example 1 *Otung' rombo* (Sheep with horns)

Otung' rombo

Transcribed by
Rose A Omolo Ongati

Call   *Gar kar kende*
Response   *Otung' rombo*
Call   *Nyamagara ma gar kar kende*
Response   *Otung'rombo nyamagara x2*
Call   *Ara gar kar kendi wa*
Response   *Otung' rombo*
Call   *Nyamagara ma gar kar kende*
Response   *Otung'rombo nyamagara x2*

This is a game song called Otung' rombo, which basically describes sheep. *Tung'* refers to the horn of *rombo* (sheep). It says that the sheep likes occupying its own area. The children dance it, imitating the body structure of the sheep.

Example 2 *Nyithindo matindo* (Small or young children)

Nyithindo matindo

Transcribed by
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Call   *Nyithindo matindo biuru watugi*
Response   *Koda kidi*
Call   *Watugi*
Response   *Koda kidi*
Call   *Watugi*
Response   *Koda kidi* x2
Call   *Watugi*
Response   *Koda kidi*

This song invites the children to come and play together with stones. In this game the children kneel in a circle, each holding a stone or sticks, which they must pass to one another within a rhythmic structure. Any child who breaks the structure must withdraw from the circle, i.e. whoever has more than one stone at a

particular time is the loser. This is a clear indication that the particular child who lost the game cannot maintain a constant rhythmic pattern. The loser is given time to watch, but is then called back to the game and given the opportunity of learning how to maintain the rhythmic structure. It is important to note that whoever loses the game never has to fight or quarrel. Apart from training rhythmic skill, the exercise also provides training in fair treatment of others.

Example 3 *Ngielo ngielo* (Python)

Ngielo ngielo

Allegro ♩ = 110

Transcribed by
Rose A Omolo Ongati

Call	*Ngielo, Ngielo*
Response	*Ngielo jagodhre x2*
Call	*Komako ngato*
Response	*Ngielo jagodhre x2*

Ngielo Ngielo is the snake (python) game. The children hold each other's waists in a line and then follow the leader wherever s/he goes. The leader can decide to run or walk, turning abruptly in any direction like the snake, but the line must not break. A player forfeits his/her place at the point where the line is broken. This means that s/he cannot maintain the pace and rhythm of the others and will be reprimanded by all the players that follow him/her.

Example 4 *Othuone*

Othuone

Transcribed by
Rose A Omolo Ongati

Call	*Dayo luonge nyathino, Dayo luonge*
Response	*Othuone x2*
Call	*Ero, Ero*
Response	*Owe bel mako yieko gi chunge*
Call	*Ero, Ero*
Response	*Owe bel mako yieko gi chunge*
Call	*Wangé tek*
Response	*Owe bel mako yieko gi chunge*
Call	*Wiye tek*
Response	*Owe bel mako yieko gi chunge*
	Ero, Ero

This game song talks about a stubborn child who would not listen to the grandmother's instructions. So the grandmother says: 'Now look at what she has done; she has left the millet without removing the chaff'. In this game the children run round in a circle as they clap their hands to the beat of the song, but at the point where the caller says *Ero, Ero,* they stop and answer as they imitate the act

of shaking and separating the millet from the chaff. The grandmother here is symbolic. It means any grown-up in the community. So the child must listen to the instructions of any grown-up in the community.

There are songs in the Luo community which are not singing games, but which are quite popular among Luo children. One of these is normally sung around lunch-break by the children, alerting the teacher that it is lunchtime and so they should be given permission to go home and eat hot *ugali* (porridge*),* see their parents and play with their friends at home before returning to school tomorrow.

Example 5 *Japuonj* (Teacher)

Japuonj

Call	*Japuonj kiwe wadhi*
Response	*Dala x2*
Call	*Wadhi chamo kuon maliet*
Response	*Dala*
Call	*Wadhi neon babawa*
Response	*Dala*
Call	*Wadhi neno mamawa*
Response	*Dala*
Call	*Watugi go siepewa*
Response	*Dala*

Another popular lunch-time song, topical among Luo children, is called *Kado mit* (soup is sweet). It is about the process of hygienic preparation of soup. It advises that, when buying vegetables, they should be washed before cooking, properly cooked and served with hot *ugali*. Eating this will ensure a healthy body. Soup therefore has a symbolic meaning here, referring to all foodstuffs. The song is

also educative and can be used in other subject areas, e.g. in a home science cooking lesson.

Example 6 *Kado mit* (Soup is sweet)

Kado mit

Transcribed by
Rose A Omolo Ongati

Allegro (♩ = 120)

Ka - do mit ka bi - li - ne___ te - do - ga mo -chiny mo - chiek,

Ka - do ki - te - do mo - chiny, to jo - mo - pi - dho mor - e kuon.

Ki - a - ngúe - to luok a lot, te - di kuon mo - chiny mo - chiek

Bi - lie gi - gi a - ri - ne ka de - ndi duo - go ka - re chuth.

Kado mit ka biline, tedoga mochiny mochiek
Kado kitedo mochiny, to jomopidho mor e kuon
Ki a ngúeto luok a lot, tedi kuon mochiny mochiek
Bilie gigi arine ka dendi duogo kare chuth

The game songs and classic (popular) songs listed above are so popular among the Luo that they have not been eroded by Western culture and practices. They are songs in the immediate worldview and social cultural environment of a Luo child, such that the moment when the call of the first stanza is sung, all children will join in the singing. The songs presented in this section are used as examples to illustrate how they can be used to teach various components of music as outlined in the Kenya Primary Education Syllabus, Standards One to Four.

Content analysis of the lower primary music syllabus

In the Kenyan Primary Education Syllabus 'lower primary' refers to Standards One to Three; however, my analysis include the fourth grade class, since the syllabus still deals with three components of music, i.e. singing, rhythm and pitch.

The rationalisation of the primary curriculum in Kenya has created some new learning areas. Music, art and craft have been integrated into one study area called Creative Arts. According to this syllabus, the lower primary phase (1–3) has 35 lessons of 30 minutes each for the whole term. There are three lessons in a week for the three subject areas of creative arts. This means that each subject area (music, arts and craft) is given one lesson of 35 minutes in a week. Standard Four has 40 lessons of 35 minutes, but still three lessons in a week for the three creative arts subjects. The creative arts syllabus is designed to integrate arts and craft, music and drama in primary schools. The general objectives listed below should be closely examined to assess their suitability for achieving the outlined goals of the music programme.

General objectives

According to the syllabus, by the end of the course the learners should be able to:

» Discover, collect and explore local materials and make a repertoire for future use. (Where? Why future and not immediate use? Do the local materials to be collected include music?)

» Acquire basic skills by making items using the local materials collected. (More geared towards arts and craft. One wonders whether the making of items also include making of musical instruments, using locally collected materials.)

» Express themselves through the manipulation of varied materials. (How, where and when? More inclined towards arts and craft.)

» Transform various materials into functional and aesthetic forms in relation to the physical, social and cultural environment. (Arts and craft.)

» Critically analyse and appreciate works of creative arts in relation to design, form and function. (This would go for music, too, but the context of analysis is not mentioned. Is it a context analysis of music in the social-cultural environment of the learner?)

» Handle varied materials and tools in the production of works of creative arts for aesthetic and functional value. (Arts and craft.)

» Apply the skills, knowledge, concepts and attitudes acquired through creative activities. (How, where, when?)

» Share materials and experiences with others. (This covers music too.)

» Participate in creative arts presentations locally and internationally for enjoyment and entertainment.

» Use the acquired skills for physical, spiritual, social and therapeutic functions (Where, when, why?)

Objectives of any programme are supposed to shape, guide, direct and help educators and/or facilitators achieve the goals outlined for that programme. Most

of the objectives stated above are not related or specific to music as a study area. They are more inclined towards art and craft than music – a fact that becomes clear when investigating the language used. Instead of using a word such as 'materials', 'resources' could be a better option to indicate that materials are implied. This could accommodate music, but the best would be to state objectives specific to each of the three study areas that fall under creative arts.

Syllabus content: queries and suggestions

Standard I

In the Standard One syllabus singing is included as a topic of study. Sub-topics include: (a) singing the first stanza of the Kenyan national anthem in Kiswahili, (b) singing simple songs from the learners' immediate environment, (c) making movements to singing games, and (d), singing sacred and simple story songs and lullabies.

   In the singing of the national anthem the emphasis is placed on knowing the text/words as is portrayed in learning/teaching resources, i.e. reciting the words of the Kenya national anthem, verse one in Kiswahili. This teaching method of first reciting the words is better suited for an oral literature class than a music class. Music has to be taught musically. The words should be learnt together with the music. While the text can be explained for learners to internalise the meaning of the song, it should not be recited to 'cram' the words, focusing on the music at a later stage.

   African arts are interconnected, interrelated and integrated. The teaching of the text of a song as a component to native speakers of a language cannot be taught without touching on the rhythmic and pitch aspects of the song, since music has to be sung in pitch and time/duration (rhythm). In other words, a holistic music education approach to teaching the musical arts should be applied, not a fragmentary method advocated by the Western masters who, as Nzewi (2001) puts it, sabotage the original meaning and value of music in an African context of learning.

   When it comes to the singing of simple songs, e.g. story, sacred songs or lullabies, the question raised is: why should the children sing these songs? What is the reason for the singing? What do we want to teach or achieve through the singing of these songs, so that we choose the songs wisely according to specific needs? Before the reason for singing is established, i.e. whether for enjoyment and/or entertainment, teach a particular component of music, e.g. rhythm and pitch, equip the children with categories and substances of songs around them or just familiarise the children with the music from their immediate environment which can be used later in the teaching of various components of music. The alternative is that the singing lesson could have no purpose or be misdirected.

In the making of movements to the singing games, the children should learn to perform the singing games, ranging from those which are simple and straightforward in terms of the games and movements to those with complex activities and movements for older children at the advanced levels. The teacher or older children and the teacher should do this in the context of actual performance of the singing games, since it is the teacher who knows what he/she wants to achieve through the performance of a particular game. By the time the children are making movements, there is definitely some singing that enables them to make the movements. So it is not a case of learning the movements first then singing later. The two must go together, hence the name singing games i.e. singing accompanied by games.

These singing games can also be used to teach children the concept of rhythm and pitch, for example, the singing game *Nyithindo matindo* (Young children) is suitable for teaching children of Class One. By the time the children are passing the stones or sticks to each other, they tap them on the floor. The sound of the stone and/or stick hitting the floor provides a constant crotchet beat, to which the children can tap or clap in free style to introduce them to the concept of rhythm and its maintenance. As they sing, they try to establish the right pitch for singing this singing game. The more they practise, the more they develop their concept of pitch. So instead of the children imitating different sounds in the environment, which are not musical, e.g. vehicle sounds, animal sounds, etc. as required by the syllabus, they should imitate and/or practise the correct pitches of the songs and singing games already learnt in the previous lessons, taking into consideration the fact that true knowing comes from actual experiencing of the music, which makes clear the theoretical explanations.

It is important to note that pitch in terms of singing in the African context is that range which is permissible to particular performers in a particular region. This is usually determined by the leader, who intones the first phrase of the song. If the leader begins the song on a high pitch, which may strain the group, they will answer at a pitch comfortable to them. This will then force the leader to adapt to the comfortable pitch.

Standard II

The singing lesson continues in Standard Two. This time the Kenya National Anthem, verse one, is sung in English. This should be done as suggested in Standard One. The sub-topic, singing of other songs, i.e. simple sacred songs, story songs and performing singing games, is covered in the section on Standard One. In the performing of the singing games, the choice of the singing game should be a bit advanced both in terms of the games themselves and the movements, compared to those of Standard One, to provide continuity. The choice depends on the skill the teacher expects of the children. The singing

games *Otong' rombo* and *Othuone* are suitable for this age group. The children should be able to tap or clap the rhythms of these singing games and the simple songs already learnt, since they were expected to tap the rhythms in free styles in Standard One.

The new matter that is introduced in the singing lesson of Standard Two is the singing of topical songs. But why are they learning topical songs? Is it to introduce them to this category and type of song? The singing game *Othuone* is a topical song warning of the consequences of not obeying the elders in the community. The other one is the song on *Kado* (soup) advising on the hygienic preparation of food. Apart from just learning to sing the songs, the children should also tap/clap the rhythms of these songs first in free style, then to the beat. They can accompany the songs with simple percussion instruments to mark the beat. Those marking the beat may tap sticks on the table or floor in crotchets, while the others clap quaver divisions of the beat in *Kado*. Establishing the appropriate pitch comes as a result of persistent and consistent practice of a song.

Standard III

Singing of the national anthem now includes verse two in Kiswahili. In singing of other songs, the performance of singing games and various songs continues. The new aspect introduced is the singing of rounds in two groups. The songs that are normally used in many Kenyan schools, as examples of the round, are *London's burning*, *I hear thunder* and *Row your boat*. These are songs that are far removed from the learners' live music environment and they mean nothing to the natives, most of whom do not even know the direction of London and thus, even if it is burning, so what! We therefore end up illustrating the theoretical as well as practical content of music to a Luo child using foreign materials. At this stage, the song *Japuonj* (teacher) and *Kado* are suitable for teaching the concept of a round, dividing the class into two. The first group starts with the second group entering at a suitable point, imitating the first group. This should be repeated until the teacher designates a suitable place to finish the round. The first group, after finishing their part, can sustain the last note as they await the ending of the second group, introducing the concept of a finite ending.

In the rhythm lesson the learners' can tap/clap the rhythms of these songs similar to what they did in Standard II, but with added accentuation of the first beat of a group of beats. Through this procedure the concept of bars and bar lines is introduced.

Standard IV

The singing of the national anthem continues, with verse two sung in English. The syllabus also requires (a) the singing of rounds in three groups, (b) African folksongs, (c) topical songs, (d) sacred songs (which have been dealt with from

Standard One), and (e) singing of patriotic and national songs. The same songs used to teach the concept of a round in Standard Three, i.e. *Japuonj* and *Kado,* can still be used, dividing the class into three groups instead of two. The main concepts being learnt here are how to maintain balance, coordination, contrast and unity. The idea of contrast is portrayed in that both the groups sing the same melody but at different times. Crucial to this activity is whether learners are able to sing their part without being distracted by the other groups.

Most patriotic songs known to Kenyan and more specifically Luo children are in Swahili, because this has been the language used by most Kenyan composers of this genre. The language is understood by the majority of people in Kenya. A good example by Wasonga is *Tawala Kenya* (Rule Kenya), which praises the former president's rule of the country. In the rhythm section the learners should be able to clap/tap rhythms to songs learnt. This is appropriate because they have already learnt the songs and are familiar with them in terms of rhythm and even pitch. A new requirement is that the learners should be able to read and write note values of quavers, crotchets, minims and their rests. These can be taught through the use of familiar songs such as the lullaby *Nyandolo.*

This song warns the child that if s/he keeps on crying, the hyena will eat him/her. This song is composed of quavers, crotchets and minims, which are the note values to be taught. After introducing the song to the learners, they should tap the rhythm of the song to the beat, accentuating the main beat. This exercise would enable the teacher to introduce notes values and their relationships, as well as their equivalent rests. For teaching crotchet and quaver note values only, use the song *Ngíelo* (Python).

In the topic on pitch the learners should be able to name and sing three notes on the treble clef. The notes to be sung are 'd r m' (the first three notes of a major scale). Here also we can use a song that has these notes, e.g. *Kado*, or the second part of *Japuonj,* which also consist 'd r m'. Sometimes it may not be possible to find a song that is composed wholly of 'd r m'. In this case identify portions of a song that has the notes you require and use it as an excerpt with which to teach the notation, as in the case of the second part of *Japuonj.*

The other component taught in Standard Four is melody. Here the learners are supposed to sing 'd r m' reading from Western staff notation using crotchets, minims, and rests. By now the learners are familiar with the note values and are able to recognise, identify and tap/clap these rhythms in a song. The teacher should therefore find a song that is composed of 'd r m' notes and has crotchet and minim note values e.g. a Luo lullaby called *Nyathi ma yuak* (a child who cries should be eaten by a hyena). Another version of this song can be used to teach 'd r m' in quavers in $\frac{4}{4}$ time.

The repertoire of songs that can be used to teach different components of music in lower primary is as wide as the exposure and experience of the teacher, especially one who is not too lazy to go into the field and do research.

Conclusion

A scrutiny of the Kenyan music syllabus reveals lack of the following:

» Chronological/sequential flow of material, events and content, leading to lack of interconnectivity and continuity of events, hence disintegration of African arts.

» Content-context relationship of what is to be taught. Folk-tales are used for the moral and social education of the young in Luo land. Story-telling is an ancient Luo art. It is punctuated with music and song, and hence we talk of story songs, which are supposed to be taught in lower primary. The question that arises is whether the story-songs should be taught in the context of story-telling in class, or whether the song should be abstracted from the story and taught as a type of a song. In the latter case we will compromise the story-line that gives rise to the story-song. Will that be adequate, since we just want to teach a story-song? In other words, how much content and in what context should we transfer the rich African indigenous heritage to a class environment?

» Clear and specific objectives to help in achieving the outlined goals of the creative arts programme. Most of the objectives lean towards Art and Craft and ignore Music and Drama as study areas.

» Teaching strategies and learning/teaching resources. The syllabus outlines topics to be taught, but the specific objective does not indicate why the learners must learn certain songs. The objectives state that, by the end of the topic, the learners should be able to sing certain songs. The reasons for singing are not identified and seem to be left for the teacher to decide. There are no suggestions as to the kinds of songs, which might fall into different categories. Again the teacher is left to decide. This contribution has offered some solutions to the problem pertaining to Luo culture. Lack of teaching experience and resources have made Kenyan teachers adopt theoretical and practical content based on foreign materials they are familiar with, without considering the repercussions of this on the child.

» There is not a holistic approach to musical arts education. Instead it encourages a fragmentary approach, where singing is taught on its own, as are rhythm and pitch and dancing. Yet all these are interrelated and interconnected. In order for one to dance, there must be some music in terms of singing or playing of some instrument; this is done through rhythm and pitch. As you dance, you dramatise the movements. So all the above elements come into play to produce one whole.

» The syllabus therefore promotes 'virtual' music education at the expense of African praxial education, which is founded on the principal that true knowing comes from actual experiencing of the music. This kind of education relies on,

and responds to, the child's immediate cultural and music environment, thereby making sense in the normal and cultural lives of young learners.

Nketia (1966:240) advocates curriculum revision in Africa, which should be guided by, among other things:

> A knowledge of the psychology of African music in particular, a knowledge of the musical background of the pre-school child in different African environments, rural and urban; the level and extent of his capacity for discrimination in pitch, rhythm, etc.

Nketia's advice takes care of the socio-cultural environment of the learner, when he talks of the background of the pre-school child. He is actually saying that the content of the curriculum should be music from the immediate worldview and socio-cultural environment of the learners.

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Research-composition: a proposition for the teaching of composition from a traditional perspective

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Abstract

Composition occupies a focal position in musical arts education. The argument hinges on its place as the 'substance' of music. It is also the practical means of creating, assessing, evaluating, appreciating and approving of music. Composition is the structuring, re-structuring and unearthing of finished music or part thereof. In a broader perspective, composition 'means textural construction/re-construction/re-formulation/re-finement, improvisation or extemporisation of music, text or dance' (Onyeji 2002:31). The all-embracing term composition, which applies to all other creative arts disciplines such as drama, poetry and plastic arts as well, will be used in the discourse that follows to represent the process and product of musical arts creativity. The challenge for the article is to present a paradigmatic approach to the teaching of composition in African institutions from the research-composition perspective.

Introduction

I join Okafor (1992) and Nzewi (1988) in my observation that music education in Africa, as it is at the moment, is Western in its design, structure and presentation. I therefore note an imbalance in cultural education, growth and development. The outcome of this is the suppression of Africa's cultural ideals, values and structures to the disadvantage of the African child and in favour of the Western child. If we accept that there is a contemporary global awareness of national ideals, a resurgence of interest in culture and re-awakening of profound interest in traditional arts (particularly for national identity in the contemporary competing and influencing global societies), then we accept that Africa has a growing challenge to be adequately presented or re-presented in the global creative arts 'village'. This must then also occur in a manner that not only identifies Africa but also presents the distinctive features of its true arts, in order to demonstrate the unique and hegemonic position that Africa should occupy in contemporary musical arts.

It is the position of this article that it is through the composition of truly modern African art music, which captures the distinctive features of authentic African traditional music as well as the application of Africa's traditional music theory, principles and practice in such compositions, that contemporary African art music composers can 're-define' and 're-present' art music from the African cultural standpoint. The argument logically implies that such music will, collectively and

cumulatively, be representative of Africa's contemporary musical arts in the global music milieu. It also implies a paradigmatic approach to composition that will present a framework for the realisation of the above position.

Research-composition

Research-composition is an approach to composition in which in-depth ethnomusicological research on the indigenous music of a given culture informs the creative and compositional theory of modern art music composition (Onyeji 2002:1). It is a compositional process that enables a composer to produce modern African music of any length or magnitude by the study and application of creative elements and idioms from any identified African musical type or tradition. The procedure entails ethnomusicological study of the selected music type (ethnographic and analytical) that enables the identification of distinctive features of the music type as well as the application of the creative features and idioms in the composition of contemporary art music of choice. The essence is to ensure that the composed art music captures the spirit of the traditional music, while at the same time it is a transformation of the traditional music in literary form. Research-composition identifies the distinctions that exist between ethnomusicology and composition as scholarly and creative fields in music, but at the same time constructs a bridge from one to the other. This enables a closely-knit relationship between the two.

Discussing the use of indigenous music material by Western-trained musical creators, Klatzow argues thus:

> Should those composers who wish to absorb African elements then become ethnomusicologists, making field trips or diligently studying tape recordings? But in what ways does one study such material – in terms of its anthropological background and the function of the music in the societal structures from which it emanates, or through the analysis of elements that indicate inter-traditional congruity, leading to comparison of one system with another and extrapolation of parallels with, or difference from, the more familiar Western musical matrix? (Klatzow in Roosenschoon 1999:267).

An African composer of modern music who intends to create from the African stock necessarily needs to understand the musical environment and creative forms that he intends to utilise in his new music composition. S/he must grasp and keep abreast with the creative theories, principles and practices of the music tradition s/he intends to explore. This process would in nearly all cases involve clearly structured field and analytical studies of the music of the culture, entailing ethnographic and musicological studies in order to understand the stylistic distinctions of the music as well as the creative environment that inspires, stimulates and structures the music type. Klatzow's argument is weak when it is presented in relation to modern European composers. A European composer necessarily needs to study the history of music, form and analysis of music,

theory and counterpoint, harmony, etc. in order to appreciate the creative influences on past composers as well as grasp relevant theories, principles and practices for the composition of European music. If these are appropriate for the European composer, why then would it be superfluous for a composer who wishes to absorb African musical elements to make field trips or diligently study tape recordings of African music? Klatzow further posits:

> Personally, I have always maintained that there are three choices open to the composer in Africa. First, one may wish to remain faithful to one's European heritage and distil one's inspiration from contemporary Western trends […] Secondly, one may decide on a purist approach to one's African roots, and go with ethnomusicology. Thirdly, there is the option of cross-culturalism, to a greater or lesser degree, though whether one can ultimately do equal justice to both worlds remains, aesthetically and musically, a rather moot point (Klatzow in Roosenschoon 1999:267–68).

While the choices presented are acceptable, they do not detract from the nationalistic trends that necessitate the application to a greater degree of African musical elements and idioms in modern art music composition.

Leading ethnomusicologists and composers of different nationalities have made scholarly contributions relating to the topic of research-composition. In his discussion of Ephraim Amu's compositional style, Agawu notes that:

> The first and most important task is the collection of traditional music […] It is not only to collect this music, whose chances of survival are lessened daily by the strong forces of acculturation, but to study its structures thoroughly. Béla Bartók is, of course, our model here and the parallels between his development as a scholar-composer and Amu's are suggestive. Both composers collected traditional music (Bartók more than Amu); they both consciously cultivated a compositional style from this music; both were educated in the Western European musical tradition and sought to create a synthesis between this "foreign" tradition and their native traditions (Agawu 1984:70).

Bartók had earlier taken the lead in research-composition. His expeditions to the remote parts of Hungary, assisted by Zoltán Kodály, resulted in the recording, on wax cylinders, of thousands of folk tunes.

> Having discovered the existence of a deep layer of native ore beneath the pyrites of Gypsy ornamentation, he [Bartók] set out in 1905 to mine it, an undertaking which led him eventually to investigate and classify scientifically the peasant music of Romania and Slovakians, Walachians, Turks, even the Arabs of North Africa; moreover to reconsider his aesthetics, to found a style upon the assimilated essence of peasant music, and to determine the direction of the art music of Hungary for years to come (Stevens 1953:23).

Bartók placed great emphasis on the transcription and analysis of the folk music before incorporating elements from it into his original work. His method involved a detailed examination of the melodic and rhythmic characteristics of the folk tunes, and by the derivation of harmonies from them, the discovery of the intrinsic nature

of Magyar peasant music. These characteristics were finally amalgamated with the techniques of art music (Stevens 1953:24).

Bartók's contributions mark an important turning point in the history of European art music compositions. His works draw attention to the inherent creative potential of the human music of the people of Hungary. His method is of inspirational value to research-composition.

Leading modern composers in Nigeria have also called attention to the need for modern literary music composers who are not entirely Western in their orientation to aspire towards the creative continuum of Nigerian music by drawing compositional materials from the authentic indigenous music of the Nigerian cultures. Some of these composers claim that competent knowledge of the creative principles and procedures of the music traditions of Africa is a prerequisite for a creative process that will capture the essence of African music and give a unique theoretical frame to the new music. Nzewi advocates that it is the duty of modern literary musicians to draw from the abundant music types in Africa to develop contemporary music that will be a creative continuum and not merely a continuation of the African music heritage. He proposes modern literary music that will evolve from its traditional counterpart. He argues that:

> The role of modern musicians who are catering for a New World audience as well as new trends in music appreciation will not be to repeat tradition […] The role of the literary, modern composer or performer is to ensure that his or her creations are a logical continuum, not a continuation or bastardization of tradition […]

> A continuum implies the non-contextual rationalized representation of the musical essence of traditional event – music. Bastardization on the other hand implies abstracting an essentially African melody or rhythmic pattern and inserting same as a token African gesture in an essentially Western classical music composition, which is, therefore, treacherously and insincerely dubbed modern African composition (Nzewi 1997:71–72).

Discussing the creative activities of some modern literary composers, Uzoigwe points out that:

> Many countries in the world have produced composers at one time or the other, who have in various ways sought inspiration from the traditional music of their country for the creation of a written art music that would represent its local sources and as well be international in its communication (Uzoigwe 1992:9).

He gives as examples Ralph Vaughan Williams, Benjamin Britten, Zoltán Kodály and Béla Bartók to support his argument. Uzoigwe emphasises that most of these composers made both conscious and unconscious efforts to draw on the folk songs of their people. He further states that:

> Many of the Nigerian composers are not only accomplished musicians in the European tradition, but are scholars in ethnomusicology and therefore, among the leading spokesmen

and women on the traditional music of their peoples. However, Nationalism in the music of these composers is of a different kind.

> They have been born into cultures, in which music making forms an intricate pattern that conveys the people's ideations and material constructs of their existence. As such, their main aim is to explore the creative potentials, which are inherent in their musical traditions, and to recombine the various elements in a new order, that would not be a departure from, but an enhancement of the evolutionary process and continuity of their musical cultural heritage… The composers seek to extract the new art music from the event performance situation of traditional music and confine it to the concert platform […] In spite of all this, there is a desire to maintain a bond between the old traditional art, and the new art and this means that the composers have to exploit in their works, those musical elements that can serve as common bond between the two. Hence, one observes in their works the invocation of African characteristics such as the speech mode, dance mode, polyrhythmic and various types of tonal organizations (Uzoigwe 1992:10).

Though the experiment of fusing African and European elements in a new music creation by modern literary composers who have acquired a European music education has been ongoing for a generation or two, Uzoigwe observes that the synthesis appears to have been successful in the hands of some composers, while others are seeking new approaches (Uzoigwe 1992:10).

Adopting a similar view, Akin Euba argues that an intimate knowledge of the theory and practice of traditional music is a key to the discovery of new creative and performance techniques based on African models (Euba 1987:32). He also believes that African musicians cannot command worldwide attention unless their modern idioms (like traditional music) project a strong African perspective, irrespective of whatever foreign elements go into the making of these idioms. He recommends that the basic creative elements for a neo-African musical language should be drawn from the totality of the African traditional idioms. In view of this, Euba rejects the assumption that certain works by African composers in which folk tunes serve no other purpose but to give an African flavour should be considered as representing a truly neo-African idiom.

These arguments support the position that, for a meaningful creative continuum of Africa's indigenous music as a modern art form to develop, modern art music composers aspiring to contribute to the creative vision should first carry out a cognitive study of the indigenous music types.

Conceptual framework for research-composition

A knowledge and practical understanding of ethnomusicology are important to the contemporary African composers who intend to embody an African cultural identity in their works. This is predicated on the fact that it is by carrying out in-depth ethnomusicological research work on African indigenous music that African contemporary composers would acquire a cognitive understanding of African compositional principles, theory and logic that would guide their art music

compositions. Some of these compositional principles of African music will be presented here.

In African music practice thematic development is normatively internal. This is rationed manipulation of the intensity of an enclosed unit of psychic energy (Nzewi 1997:60). Although externalised variations or development of a theme also occurs (Nzewi 1997:60), intense energy is derived from the internal growth of a musical theme in a cyclical fashion; hence, it is a dominant phenomenon in African music creativity. Thematic material is constantly creatively recycled in the course of a performance. This implies that the harmonic, melorhythmic and textural outcome in the thematic development principle in any performance is limitless. According to Nzewi,

> The principles of Igbo music composition are not based on horizontal growth, that is, expansive spatial development of theme. Rather, they favour a circumscribed growth system. This is a system of confined fissile dynamism which has been variously defined as internal melorhythmic variation and internal melodic or rhythmic variation (1991:101).

Variations in this sense are determined by spontaneous contingent factors of creativity, which could be contextual, emotive or musical.

In African practice it is common to ascribe human or social roles and names to musical instruments. The character of sounds, musical themes and roles of instruments in an ensemble depend, to a large extent, on gender perception of musical instruments. Also, musical instruments are paired based on gender roles. Such roles as *nne/nwunye* (female), *oke/nna* (male), *nwa* (child), *olu* (voice), *agbalabo* (middle voice), etc. are often used in Igbo music. The *ese* tuned drum row of the Ngwa in Igbo land are organised and named thus: *isinkwa* (head drum), *nneolu* (female voice), *nkweru nkwa* (answering note), *oke olu* (male voice) *agugu nkwa* (singing drum) (Nzewi 1990:11). These roles determine the harmonic and melodic functions of the drums in the *ese* music.

Africans practise improvisation as well as performance composition. In the latter one creates with a theme spontaneously, while in performance compositions, a performer-composer re-creates a piece spontaneously in order to fulfil the demands of an extra-musical intention or a non-musical context (Nzewi 1997:67).

African music composers know that repetition is not a mere musical gimmick. It has a philosophical as well as psychological rationalisation and musical meaning. When it appears as mere re-circling of a musical figure or statement, its musical intention would be to harness the time consciousness of the other performers (Nzewi 1997:59). In African music the presentational form of a piece of music is open-ended. Contextual contingencies of a performance determine the presentational form of the music as opposed to the 'form fixe' (Nzewi 1991:102) concept of form in European music.

Melodic contours of vocal music in Africa normatively correlate with the tonal inflections of the words. However, aesthetic demands occasionally determine melodic contours. Harmonic thoughts and processes in African music are linearly conceived. There are identifiable roles for instruments in every ensemble based on the sonic possibilities. These include the pulse marker, phrasing referent, master instrument, rhythm of the dance instrument, action motivating instrument and obligatory instrument (Nzewi 1997). These are basic African compositional principles that modern African composers need to know through ethnomusicological studies. I argue the following as necessary steps in the application of ethnomusicology to modern art music composition by African composers.

The first step would be to decide whether the art music composition is to be based on a specific African indigenous music type or whether it would seek to use generic African compositional idioms and principles. The latter approach would entail clear understanding of the principles and idioms and the ability to apply them in the new music composition. The approach based on a specific African indigenous music type would entail the following procedure:

» Identify or decide on the particular music to be used, bearing in mind the compositional intention;

» Undertake fieldwork on the music and musicians in the traditional context to collect necessary formal-structural data on the music, as well as the musical and socio-cultural factors of creativity informing the performance of the music in the society;

» Undertake follow-up fieldwork to authenticate the data already collected and studied;

» Conduct a 'laboratory' study of the data, which would normally include transcription and analysis of the music in order to identify the indigenous music features and compositional techniques;

» Determine the relevant features and characteristics of the traditional music to be used in the art music composition;

» Apply the selected features of the particular traditional music type or style in the new work, bearing in mind the general principles of African music composition. This would entail manipulating the new medium as a factor of the creative continuum;

» Evaluate the new work *vis-à-vis* the traditional music through feedback from a concert audience.

Demonstrative discourse using sample research-composition

Some of my research-compositions are discussed below to show the application of research-composition techniques to the composition of modern art music for different media.

The sixty-four bar song, *Agada giri* (see Appendix A, Example 1), is inspired by *Ikpirikpe ogu. Ikpirikpe ogu* is an Ohafia war music and dance; Ohafia is one of the communities in Igbo land. The traditional music and dance, which embolden and propel daring acts, give drive and solidarity as well as provoke assaults on the enemy. It is an action music and dance that possesses the soul of the musicians and dancers. Special costume and paraphernalia including human heads[1] are used for the music and dance. The music has been the identifying war music and dance of the Ohafia people. The contemporary Igbo society has appropriated this musical style as signature music for solidarity and mass actions. In the traditional context the music and dance were originally exclusively for the brave and valiant men of war who had proven their worth by bringing human heads home from wars.

The music is performed with stick clappers and a membrane drum. The clappers play the referent pattern in $\frac{4}{4}$ time without any variations, while the drum extemporises drum texts that simulate messages. The lead singer declaims the textual passage, while the members respond at intervals in vocal polyphony. This is a brief introduction to the traditional background of the song.

Agada giri captures the three ensemble parts of *Ikpirikpe ogu* music (stick clappers, drum and voice). The phrasing referent pattern is maintained in the upper part of the piano accompaniment, while the lower part of the piano simulates the drum patterns of *Ikpirikpe ogu* music. The vocal part evokes war and action situations without using incisive or provoking text. Text that has no linguistic implications is deliberately used. The text simulates drum patterns using appropriate onomatopoeia. The vocal style and ornamentation of *Ikpiripke ogu* is evoked in the vocal part. The vocal style needed for this song is a deep vibrato voice that reaches the chest voice. The song also captures the performance environment of the traditional music using body rhythms (stamping and clapping) and ululation. The persistence of the phrasing referent pattern gives the work, which is in simple rondo form, overall unity. The use of harmony and texture in the song is conceptually linear. Multilinear polyphony that characterises the traditional music is predominantly used. Although the key of B flat major is used for the song, the notes of the scale are not deployed in the Western classical idiom of functional harmony and approach to cadence. Rather, melodic and melorhythmic themes/statements are deployed in linear fashion in a manner that, although they synchronise vertically, permits each part a degree of independence. Cadences

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[1]   Real human heads (skulls in some cases) were used in traditional times. Carved heads have replaced these in modern times.

are not determined by European classical sequence of specific chord progressions, but by the aggregate of sounds that define pauses as non-final or final.

In another contribution to the ongoing process of creative continuum of Igbo music, I explored the creative potential of an identified Igbo traditional music type that is conceptually contemplative, for the piano (Onyeji 1995). *Ufie* is a generic name for a large wooden slit drum in the Anambra area of Igbo land. It is also the name for a special music type for titled men in which the *Ufie* is the master instrument. It, therefore, features during title taking, burial or funeral rites of titled men, the *Ofala* festival (anniversary festival of the traditional ruler) or on other special occasions that concern members. Titled men who enjoy the right to dance to this music type undergo the initiation rites. This involves elaborate feasting and show of wealth that has an inherent motivational influence on the younger generation to strive for greater achievements. The dancing and acting to the music are the exclusive reserve of the initiates. However, on festive occasions the wives of initiates may dance to the music. The specialists performing the *Ufie* music not be necessarily be titled men themselves.

Ufie for piano (see Appendix A, Example 2) is my attempt at a synthesis of the elements of rhythm, dance, polyrhythm, texture, melorhythm and stylistic features of *Ufie* music for a new medium, the piano. This composition is a three-movement work of contrasting tempi and uses a ten-note scale made up of two pentatonic scales derived from the Ukom music of the Ngwa community.

The thematic material for the work (opening bar) consists of a rhythmic cell taken from the main theme of *Ufie* traditional music. The rhythmic cell is then deployed in various forms in the movements and in the sections of the movements. Part A of the first movement utilises the thematic material in full, while sections of the theme are deployed in other forms in the subsequent sections. The second movement of the work is, however, in bitonality. Transposing the pentatonic scale an augmented fourth up creates bitonality, using a combination of the two scales. This approach to the tonality of the work was a developmental process that gave the work a unique sound. Harmonic structures and note combination in the work are essentially derived from the Ukom harmonic idiom, thus:
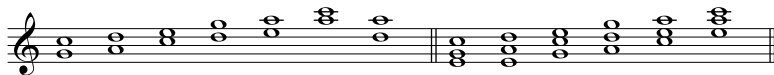
The creative intention of *Abigbo* for orchestra (see Appendix A, Example 3) is to (a) capture the total idiomatic and stylistic distinctions of *Abigbo* traditional choral-dance music of Okwuato in Mbaise of Imo state, Nigeria, and (b) recombine these idioms and stylistic distinctions with some Western classical compositional procedures in order to achieve a continuum of the traditional *Abigbo* music in

modern art music form. There are deliberate attempts to evoke the essence of the traditional *Abigbo* music in the work. Unity and variety are maintained in the modern orchestral composition by creating a musical link with the traditional *Abigbo* music, while also creating points of departure from this link. A combination of Western and African musical instruments, compositional theories and principles sustains the intercultural thrust of the modern composition. In order to maintain a link with the traditional *Abigbo* music, the following procedures are followed:

» There is use of the *Abigbo* harmonic idiom. This features chords used in more or less parallel motions. These chords use harmonic intervals of 4^{ths}, 5^{ths} 6^{ths} and occasionally 3^{rds}. Western functional harmony based on triads is not favoured in this work because the work does not employ Western classical harmony based on diatonic scale chord progressions.

» Some *Abigbo* vocal melodies and melorhythms of the instruments are transformed for the orchestral instruments, while attempts are made to compose original melodies that capture the stylistic distinctions of *Abigbo* melodies. In this way some of the instrumental melodies in the orchestral work bear close affinity with vocal melodies of *Abigbo* songs.

» The principle of performance-composition is employed in the orchestral work in order to ensure that this work offers a fresh listening experience at any performance. This creative principle of Igbo music affords performance creative experiences and inputs in the outcome of every performance. The principles of extemporisation and improvisation are thus used in the orchestral work. These are features of *Abigbo* traditional music.

» The ensemble roles of *Abigbo* traditional instruments (phrasing referent, pulse maker, action rhythm-instruments and lead singer role) are employed in the orchestral work, but differently. For instance, the role of the phrasing referent instrument, though normatively constant in traditional *Abigbo* music, is occasionally interrupted in the orchestral work. Also, this role is occasionally given to a string instrument for aesthetic reasons and musical variety. In *Abigbo* traditional music the lead singer and, occasionally, the cue cantor take the call part in all the songs. While this role is maintained in *Abigbo* for orchestra, a deliberate attempt is made to decentralise it to (a) capture the melodic or melorhythmic essence of the instruments, (b) create musical variety based on the varying tone colour of such instruments and (c) also maintain unity.

» The pervading melodic structures of *Abigbo* music (call and response, solo statement and chorus statement) are employed in the orchestral work.

» Some *Abigbo* musical instruments are included in the orchestral work to maintain a direct link with the traditional music.

» *Abigbo* performance environment is evoked in the orchestral work. There are deliberate attempts to simulate the visual and aesthetic aspects of *Abigbo* music presentation in a controlled form.

» There is a deliberate attempt not to use the Western orchestral musical instruments in the purely classical conventions. The intention is not to explore the classical potential of these instruments, but to apply them from the intercultural perspective of the work.

» There is a section of the music for male chorus. This section is intended to be a further direct link with the traditional *Abigbo* music while embracing the aesthetic appreciation of modern vocal composition in *Abigbo* style.

» The element of dance is evoked in the modern orchestral *Abigbo*.

As a departure from *Abigbo* traditional music, the modern composition for the orchestra employs:

» Use of a pentatonic scale. Although *Abigbo* choral music makes use of diatonic heptatonic scale, the pentatonic scale is used in order not to have a direct leaning towards the Western classical diatonic scale and its functional harmony. This is also aimed at creating a compositional challenge to the writer. In other words, it is more of a compositional challenge and of greater musical interest to use only five notes for an orchestral work in three movements.

» The formal structures (rondo and ternary): while rondo and ternary forms are the main forms for the movements, parts of the movements have internal forms.

» The use of Western classical orchestral instruments: these impose some Western influences on the work, such as the tone colour as well as the melodic and harmonic outcome of the work.

These are illustrative materials that demonstrate the application of research-composition in some of the writer's works.

Application of research-composition in the teaching of composition in African schools

Having discussed research-composition and its procedure, I now highlight its application in the teaching of composition in schools and colleges. One must first know that research-composition involves a clear understanding of the musical tradition of the learner. Curriculum planners and music teachers need to be fully aware of this. The learner's traditional musical background forms a strong foundation on which modern musical education in composition is laid. The procedure will then involve the use of the learner's wealth of music (particularly folk music) as resource materials for research-composition.

The second step depends on the level of the learners. Research-composition for school children may then involve oral reproduction, transformation and re-transformation of known folk songs by the pupils. Transcription may be skipped at this level of application of research-composition. However, it would be necessary to ensure that some form of aural analysis is included in the composition exercise. This means that learners need to show some analytical understanding of the folk songs they know. This may include knowledge of the form, meter, cadences, mode or scale, the social environment and message of the songs. Such knowledge enables the learners to have some insight into the structural features of folk songs in the musical traditions of the students.

The third step at this level could involve some exercises in harmony, specifically applying harmonic structures found in the traditional music of the learners. The learners are to be encouraged to harmonise melodies sung by others in their respective oral traditions. This will enable them to integrate themselves into the contemporary music education.

At this level a creative and resourceful music teacher is very important. S/he must lead the students in creative exercises that will enable them to grasp the concept of research-composition. For instance, the learners may be requested to sing/compose a new melody imitating the melodic and rhythmic structures of a known folk song. They may also be requested to sing a second part to the song individually, applying the harmonic tradition in the culture of the learner. The possibilities are enormous. The essence of the exercises is to enable the students who cannot transcribe and analyse concrete music to apply their aural knowledge of the music traditions of their respective cultures in modern music composition with a view to achieving a background for an African music continuum. This approach ensures that the musical traditions of the students form a strong pedestal for modern music education in composition. It also enables the students to learn from the culture they are familiar with rather than being forced to swallow alien musical traditions without preparation. It becomes an infrastructure for the creative development of the learners.

It would be necessary for students at music institutions to apply strictly the procedure already outlined in the preceding sections of the article. At this level the students should possess the requisite knowledge, vocabulary and basic tools for field research, aural and concrete music analysis that will enable them to conduct thorough ethnomusicological research on the traditional music to be used for research-composition. Notation is a necessary infrastructure at this level. They should also, with some guidance from the teacher, be able to determine the nature of transformation to be applied to the traditional music analysed. Here again a lot depends on how much the students have been integrated into research-composition and general music knowledge in the preceding levels of musical education, as well as how much expertise and creative flair the music educators possess. At this level any traditional music type could be studied for

research-composition, but preferably those from the music traditions of the students. This ensures that the students begin from familiar musical traditions before attempting to address any other traditions. It also ensures that the students proceed from a social environment and language that s/he can interpret.

Conclusion

It has been argued in the previous section that the main concern of the research-composer in the African context is not to repeat tradition, rather to re-create it or advance it in modern perspectives in order to ensure a continuum of African indigenous music. The demonstrative discussion provides evidence that supports the argument. What is available in tradition has been used to synthesise new creative forms that represent an advance on the old, thereby focusing relevant attention on the modern creative potential of the old. African composers often neglect the imperative to get involved in serious ethnomusicological studies of the traditional music types as a prerequisite knowledge base for modern creative works. As such, most of the compositional outputs fail to convey convincing Nigerian or African sonic identity.

One of the concerns of this study is that authentic traditional music types provide necessary compositional materials for authentic modern Nigerian art music as well as being a necessary procedure for the teaching of composition in African institutions of higher and lower learning. It could be argued then that research–composition is a reliable method for creating truly Nigerian/African art music. The study makes a case for the imperative of the ethnomusicological process in the composition of modern African art music. The demonstrative discussions become parameters for assessing the viability of the method.

Appendix A

Example 1 Opening bars of *Agada giri*

Agada giri

Christian Onyeji

NB: — = clap
V = stamp

Example 2 Opening bars of *Ufie for piano*

Ufie (Igbo dance) for piano

Christian Onyeji

Example 3 Opening bars of *Abigbo for orchestra*

Abigbo for orchestra
First movement
Christian Onyeji

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Performance styles of selected Luo contemporary genres

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Abstract

The origin and development of the contemporary genres among the Luo could be explained through the socio-cultural developments that affected them. Six music genres that developed as a result of acculturation are discussion in this contribution. These are the *dodo, bodi, ondoro*, *onada, oruto* and *gita*.

Introduction

Constant production and consumption of contemporary Luo musics in East Africa allow me to observe, in perspective, the successive diffusion of the species, aesthetics and technical characteristics of the genres. Their social and cultural functions in relation to the groups of creators, executants and listeners, and their links with specialists, professionals and the educated public attest to their evolving as products of acculturation.

The earliest foreigners the Luo came in contact with are the Arabs, whom they referred to as *Okoche*. During the European exploration of Africa it was the Arabs who introduced the colonialists to the Luo elders in the territory. Such contacts presented the Luo with the first seeds of acculturation that later led to the creation and development of the contemporary music genres. The adoption and adaptation of the incoming song-dances and musical instruments resulted in new genres in the community. The changes that followed were not limited to the songs, dances, instruments, occasions and venues. The general Luo public began to embrace the changes as they aspired to be *odiero*, the European.

The history of the origin and development of contemporary Luo music genres presents the Luo artists as adventurers struggling to come to terms with the incoming music styles. This struggle resulted in creation of a number of successive genres which supported the latest art movements and other dominant cultural trends of the time. The period witnessed the introduction and development of equipments, tools and other means of communication. These included *orutu, onanda, gita*, gramophone, records, record players, telephones, transistor radios, television sets, computers and other electronic gadgets that were unknown in the Luo territory.

First, the Luo artists selectively adopted what they liked from the invading genres, caricaturing them into fashions, which they named and practised as new music genres. According to Nyakiti (1997) the Luo experienced a musical evolution during and after World War II, which resulted in the creation of a number of music genres such as *dodo, bodi, ondoro, onanda, orutu* and *gita*. He noted that the springing up of music genres reflected the socio-cultural changes that the community went through as it tried to adjust itself in order to accommodate the incoming cultural practices.

Some genres were original creations of younger members of the Luo who had been employed by European farmers and missionaries as house or *shamba* boys, or those recruited in the Kings African Riffles (KAR) as carriers. When such young men came back home, they acquired and held new special status, hence became instrumental in the enhancement of the evolution of musical activities of the community (Nyakiti 1997). Despite the admiration and effect of the new art, some youths in the community were not happy. They countered the *status quo* by remodelling their musical activities through the incorporation of new instruments, musical motifs, phrases and costumes, thus conquering what was threatening their musics.

Origin and the development of the contemporary genres

The origin and development of the contemporary genres among the Luo could be explained through the socio-cultural developments that affected them.

Dodo music genre

The *dodo* music genre originated from the Luo beer-party songs which were performed either as solos, duets, or as calls and responses. During this time the Luo prepared beer to mark special occasions. During such occasions guests and beer-party singers were invited. Apart from the invited guests and beer-party singers, there were also female solo and duet dancers, who sang the praises of members and events in their society.

After the World War II the preparation and brewing of beer among the Luo for ceremonial purposes gradually came to a halt as members of the community turned their attention to preparing and brewing beer for commercial purposes. The selling and buying of beer among the Luo resulted in liberalising beer drinking in the community, and hence the demise of the music that went along with beer drinking. The beer party singers gradually became irrelevant as the occasions they performed in ceased to be meaningful to the contemporary Luo. But music had to be performed. The great demand for music forced maidens to come up with *dodo,* a genre in which they praised in song those colleagues and members of the community who generously bought beer for others to drink. The genre's themes were later extended to cover other topical issues in the

community. The youths who came back from the war started reliving their war-time experiences, coming up with terms such as *busa*, a corruption of the word *bush bar,* a term that was used by the missionaries and the European settlers to refer to the places where the natives went to have beer but had to pay for it. An example of *dodo* song is given below:

Example 1 *Dodo ero biro* (*Dodo* is coming)

Dodo ero biro

Transcribed by
Charles Nyakiti Orawu

1	Call	*Dodo ero biro*	*Dodo* is coming
		Dodo ero bironu	*Dodo* is coming to you
	Response	*Ayaye, dodo ero biro*	*Ayaye*, *Dodo* is coming
		Dodo ero bironu	*Dodo* is coming to you
		Ayaye!	*Ayaye*!
2	Call	*Kong'o mili mili*	Beer is sweet
		Luong nauru Achali	Call for me Charley,
		Nyithiwa en moyie hasar	Our kindred it he who accepts to loose
	Response	*Ayaye, Kong'o mili mili*	Ayaye, beer is sweet
		Luong nauru Achali	Call for me Charley,
		Nyithiwa en moyie hasara	Our kindred it he who accepts to loose
		Ayaye!	*Ayaye*!

Bodi music genre

One of the music genres that arose immediately after World War II was *bodi*. In this genre the Luo youth entertained themselves publicly to *bodi* music. The term *bodi* is a Luo corruption of the English word 'body*'*. According to Nyakiti (1997:2), 'the originators of the dance borrowed the word and used it to demonstrate how intelligent they were. Dances performed by maidens in the genre displayed specific parts of the body'.

In the *bodi* genre it was the female youths who sang their *oigo* (love songs) as they clapped and aesthetically displayed their bodies to their admiring male youth lovers. The *bodi* song-dance genre was an improvement on its predecessor, the *oigo*. The corruption of the English word 'body' seemed to have given the new genre a high status.

The rating of *bodi* was in line with the existing Luo traditions. The genre was a feminine song dance. Since the emphasis was on body movements, the best *bodi* dancers were those maidens who were able to manipulate their body flexibly by creating patterns that many found hard to perform. Although the performance of *bodi* was a feminine issue, maidens were often accompanied by young men who cheered and gave them the moral support they needed. Whenever there was a *bodi* performance in the village, all the youths attended.

Great *bodi* performers were invited by admirers either from within or outside the village. *Bodi* which was performed in groups had no connection with any cultural activities in the territory, but instead was intended purely for entertainment. Performers were never paid for their music. In fact, the invitations extended to them acted as a kind of recognition. What could be considered payment was the food given to them during their stay wherever they were invited. At times individual hosts and hostesses demonstrated their appreciation by slaughtering a ram for the group, an act highly rated by the community. Such invitations could result in the creation of new songs in honour of the host/hostess. The praise songs could be performed to demonstrate the invitees' appreciation of the honour given to them. Furthermore, members of the audience participated in reciting praise names. They could have given gifts to *bodi* performers. Some of these *bodi* performers were so effective that they moved their audience emotionally. The subjects of the *bodi* songs varied. An example of a *bodi* song is given below:

Example 2 *Waya nya gi baba* (Aunty, the sister of my father)

Waya nya gi baba

Transcribed by
Charles Nyakiti Orawu

1	Call	*Waya nyagi baba*	Aunty, the sister of my father
		Odongo 'yomba	Has grown taller than me
		Waya nyagi baba	Aunty the sister of my father
		Odongo 'yomba	Has grown taller than me
		Yaye waya	*yaye* aunty
	Response	*Odongo 'yomba*	Has grown taller than me
		Waya nyagi baba	Aunty the sister of my father
		Odongo 'yomba	Has grown taller than me
		Yaye waya	*Yaye* aunty
		Odongo 'yomba	Has grown taller than me
2	Call	*Kata mana ng'ute*	Even her neck
		Oyombo goke	surpasses her shoulder
		Kata mana ng'ute	Even her neck
		Oyombo goke	surpasses her shoulder
		yaye waya	*yaye* aunty
	Response	*Oyombo goke*	Surpasses her shoulder
		Kata mana ng'ute	Even her neck
		Oyombo goke	Surpasses her shoulder
		Yaye waya	*Yaye* aunty
		Oyombo goke	Surpasses her shoulder
3	Call	*Auma dhi adhia Kiriyuagi*	Auma just go, do not cry
		Auma dhi adhia kiriyuagi	Auma just go, do not cry
		Joroy' osekawi	Owners calves have taken you
		Nya Lona	The daughter of Lonah
	Response	*Auma dhi adhia kiriyuagi*	Auma just go, do not cry
		Auma dhi adhia kiriyuagi	Auma just go, do not cry
		Joroy' osekawi	Owners calves have taken you
		Nya Lona	The daughter of Lonah
4	Call	*Marinda diyo kore yo*	The dress is tightening her chest yoh
		Nya Lona	the daughter of Lonah
		Marinda diyo kore yo	The dress is tightening her chest yoh
		Nya Lona nyani jahera	the daughter of Lonah this girl is lovely
		Nya Lona	The daughter of Lonah
		Marinda diyo kore yo	The dress is tightening her chest yoh
		Nya Lona	The daughter of Lonah
	Response	*Marinda diyo kore yo*	The dress is tightening her chest yoh
		Nya Lona	The daughter of Lonah
		Marinda diyo kore yo	The dress is tightening her chest yoh
		Nya Lona nyani jahera	The daughter of Lonah this girl is lovely
		Nya Lona	The daughter of Lonah
		Marinda diyo kore yo	The dress is tightening her chest yoh
		Nya Lona	The daughter of Lonah

5	Call	*Mosna waya yo nya Lona*	Greet for me aunty the daughter of Lonah
		Mosna waya yo nya Lona	Greet for me aunty the daughter of Lonah
		Nya Lona nyani jahera	The daughter of Lonah this girl is lovely
		Nya Lona	The daughter of Lonah
		Mosna waya yo nya Lona	Greet for me aunty the daughter of Lonah
	Response	*Mosna waya yo nya Lona*	Greet for me aunty the daughter of Lonah
		Mosna waya yo nya Lona	Greet for me aunty the daughter of Lonah
		Nya Lona nyani jahera	The daughter of Lonah this girl is lovely
		Nya Lona	The daughter of Lonah
		Mosna waya yo nya Lona	Greet for me aunty the daughter of Lonah

Ondoro music genre

The origin of the *ondoro* music genre could be explained through the *bodi* music genre discussed above. *Ondoro* is the final result of developments from the *bodi* music genre. First, *bodi* as a music genre stressed singing, executed by two maiden leaders, and dancing, performed by three or four maiden dancers. Then a group of maidens was added to sing, clap and to provide a chorus during performances. *Ongeng'o*, a round metal ring struck with an iron rod, was also incorporated. This was played to the onomatopoeic sound of *ngele ngele ngele thup*. Up to the time *ongeng'o* was incorporated into *bodi* instrumental repertoire, *bodi* as a dance was still performed and danced to by maidens only. Later on, *bodi* performers executed a major development, a development that had a devastating effect. They introduced the use of *ondoro*, a set of round metal rings played on a box resonator with a metal rode (see Appendix A). The number of rings ranged between three and four. During the actual playing, two or three, depending on the total number of rings were held by the foot; the remaining one was held in the player's left hand, if the player was right handed, the position being reversed if the player was left handed. The right hand, then, holding the iron rod, hits both the rings held by the foot on the box resonator, and the one held by the left hand is played on and off the box resonator to produce the require melodic motif.

The playing style of the accompaniment put the maidens, who would have liked to play the instruments, out of business. It forced them to look for assistance from their male colleagues. And that is how a genre which was exclusively feminine came to incorporate males. The player of the set of rings became known as *jabul*. *Jabul* not only performed the rhythms to which the soloist performed, but also supplied the melodic motifs which formed part of the musical phrases and sentences. *Jabul* together with singers' texts formed the popular *ondoro* music genre to which dancers and members of the audience reacted favourably. It is important to note that during *bodi* performance, singing was considered the main music. However, during the *ondoro* era, *bul* playing (see Appendix A) more or less surpassed the singing, which was still considered very important in the

genre. *Ondoro* music could be heard from quite a distance. This assisted in advertising the occasion as it revealed where performances were. The *ondoro* music genre became outstanding because of two of its performers, namely, *jawer* and *jabul*. Apart from these two, there was a third performer known as *j'ongeng'o*. The role of *j'ongeng'o* was that of an accompanying performer.

The *ondoro* composers performed their songs all over the Luo territory. Their objects of praise and ridicule were as varied as the society amongst which they lived. Like any other artist, the *ondoro* song-dance composer-performer was both a creative force and a reflection of his own time and milieu (Hahn 1990). They wonderfully expressed the emotional qualities of certain characters and magnificently depicted certain scenes of the Luo territory. Like *bodi* performers, they were invited to perform within and outside their home villages. The themes of most of their works were centred on love. The more the youth participated in *ondoro* performances, the more they became moved by it. The genre became so popular among the youth that it led many concerned elders, especially parents of maidens, to be worried. Such elders did all they could to put an end to what they considered the worst social monster their community had ever experienced. The more they tried to stop the dances, the more the youth rebelled against their demands with impunity. It spread like a bush fire. Finally it cooled down, but only after burning to ashes all in its path: it lasted only for a generation and, like *bodi,* it ended with the same generation that began it. An example of an *ondoro* song is *Anyango matero miel mos* (Anyango who does not hurry her dance steps).

Onanda music genre

The Luo youth, recruited in the World Wars (I and II) as couriers and soldiers respectively and later those employed by European settlers and missionaries as *shamba* and houseboys had the opportunity of learning the art of playing the accordion. Those recruited into the Kings African Rifles (KRA) learnt the art of accordion playing from their colleagues in the army. When the war was over, they came back home with the instruments. They were also exposed to the music and dance culture of the accordion. On the other hand, the Luo youth who were employed as house and *shamba* boys observed their masters perform on the instrument and secretly practised on the instruments when their masters were away. When the settlers and missionaries realised that their native employees were musical enough to play European instruments, during Christmas or New Year celebrations they gave the talented natives the old instruments as gifts. The Luo youth then adopted and adapted the accordion, resulting in what became popularly known as *onanda. Onanda* ensembles consisted of *ongeng'o* and *ondoro* instrumental sets (*nyangile*, the metal rings; *bul,* a box resonator and a metal rod – see Appendix A for examples of some of these instruments). The accordionist was also the soloist or leader of the ensemble. As Hahn (1990:100) observed, 'singing is beautiful only when it is poetical, evocative, haunting; only

when it succeeds, due to a perfect blend of indefinable allusions, together with what we might call "etymological ramifications", in conveying precise impressions.' The *onanda* players did just this. Like other preceding Luo genres, *onanda* used themes centred on topical issues of the community. The outstanding Luo *onanda* composers were recognised through their works and performances. The occasions for performance of the genres remained the same with a few modifications resulting from the incoming influences. The dance styles were those adopted from the European settlers, such as *march*, *rumba* and *chorus*. Male and female dancers formed pairs as they executed the dance. *Onanda* like *ondoro* could be heard from quite a distance. This assisted in advertising the occasion, as it revealed where performances were taking place. Some of the outstanding *onanda* composer performers among the Luo include Nyangira Obong'o, Anton Mito, Oguta Bobo, to name but a few. The genre originated almost at the same time as the Kikuyu *mwomboko*.

Orutu music genre

It is not clear when *orutu* was first performed by the Luo of Western Kenya and Northern Tanzania. According to Odera Simbiri (1983: personal interview), the prototype of *orutu* performance took place at the Ahero market in Kano plains of the then Central Kavirondo. The player sang to the accompaniment of his *orutu* (see Appendix A) as he ran round the market. Odera (*ibid.*) categorically denies the Luo origin of *orutu*. He observes that the instrument could have found its way into the Luo territory through the *Okoche*, Arabs who came to the Luo territory from the coast and Uganda. Odera did not rule out the instrument having originated from the neighbouring communities. Whatever its origin, *orutu* was taken over by the Luo youth, who adapted it to the *bodi*, *ondoro* and later *onanda* song dance genres.

In its early stages of development *orutu* was played solo by individuals. Later on it was adopted and adapted into an ensemble that became quite popular. In the process of the development, it borrowed heavily from preceding traditional genres such as *thum*, *salu, oigo, bodi* and *ondoro* to acquire its present performance style.

The Luo youth then adopted and adapted the one- or two-string fiddle, coming up with styles similar to those of the preceding *onanda*. This became popularly known as *orutu*. *Orutu* ensembles incorporated *ongeng'o* and *ondoro* instrumental sets. The fiddler was also the soloist or leader of the ensemble. The *orutu* vocalists, like those of other preceding contemporary Luo genres, used themes which were centred on topical issues within the community. The outstanding Luo *orutu* composers were acclaimed for their works and performances. The occasions for *orutu* performances remained the same traditional ones, with a few modifications resulting from the incoming influences. The dance styles of the genre included those adopted and adapted from the Europeans. *Orutu* song-

dance was a mixed one. Like both *onanda* and *ondoro*, the *orutu* music could be heard from a distance. This assisted in advertising the occasion as it revealed where performances was taking place. Some of the outstanding *orutu* composer performers include Omolo Obumba and Ayany Jowi, to name but two.

Gita music genre

It is not known exactly when the guitar arrived in Luo land. What is certain is that the Luo were playing it well before World War II. The Luo who attended Kabaa Catholic Mission School at Kilimambogo in Ukambani (as from 1931) learnt ordinary theory of Western music and were exposed to different types of Western music instruments, which most of them took to quite quickly. Luo students such as Mkok and Oyugi (1931 to1936) learnt guitar style from the Waswahili students such as Mwachupa.

The Luo guitarists imported the Swahili influence into their compositions as the Waswahili took to the guitar much earlier than the Luo. Those who started bands did so because they had money to buy instruments such as the mandolin, banjo and guitars. They refined their guitars based on the Hawaiian guitar. The difference, according to Mkok (1987, personal interview), was in the tuning. In the Spanish guitar the chords were tuned in such a way that a lot of fingering was required, whereas in the Hawaiian tuning chords never required complicated handling.

In the 1940s recording companies were encouraged by the colonial government to record the works of outstanding Luo musicians. This became the peak of the development of the music that started in the 1920s. In 1936 Luo guitarists were already established soloists. In the 1940s others joined as solo guitarists. Some of these solo guitarists founded bands. As the band guitarists lost popularity with the public in the mid-1950s, the popularity of solo guitarists picked up again and then became the public's favourites, under the patronage of guitarists such as Pius Olima. Towards the end of the decade and in the early 1960s the Luo guitarists witnessed the introduction of two-guitar bands. The number of guitars in the bands was later increased to three. This was also the time of the introduction of electric guitar bands. This led to most of the guitarists giving up, while others continued and founded their own bands.

During the 1940s and 1950s the main recording company was based in South Africa, with a branch stationed in Nairobi. Recordings were made under labels such as Gallotone C O, Gallotone A C, Gallotone C A and His Master's Voice. There were also other labels such as Jambo from India and JV from Italy.

Luo guitar playing in the 1980s was a hybrid of both local and foreign influences. These came from the Waswahili, Congolese, Kwela, European and Latin American influences. From these influences there emerged a distinctive guitar style, no matter where the guitarists were based. The styles were

distinctive, and easily recognised from those of the neighbouring communities. The form of singing style was basically solo.

The outstanding Luo *gita* song-dance composers were acclaimed for their works and performances. The occasions for *gita* performances remained the same traditional ones, with a few modifications resulting from the incoming influences. The dance styles of the genre included those adopted and adapted from the Europeans. *Gita* song-dance was a mixed style.

The subject of composition of the selected Luo genres

The songs were about people, both living and dead. The persons for whom the songs were composed are literally the owners of such songs. The subjects of the works were famous members of the community who in one way or the other benefited their societies. Traditional warriors had outlived their days of prominence and are replaced by politicians who are seen as modern warriors.

Although Omondi (1980:254) observed that 'the subjects of *thum* […] compositions were only the living', Nyakiti (1988:180) noted that 'both the living and the dead were honoured.' According to Nyakiti (1988:386) 'traditional Luo *thum* is the prototype of all contemporary Luo compositions.' The Luo have come to accept the accordion, fiddle and guitar and other contemporary musics, descriptively and stylistically referred to as *thum*.

Features of compositional styles include musical preludes (with or without words); musical interludes (with or without words); solo accompanied; unison duets; call and response; single or double subjects of either sex; borrowed tunes from one another's works to compose other new songs and melodies whose contours relate closely to the nuances of spoken texts.

Themes around which the works are based are women presented as lovers and great magicians and men are presented as generous, rich and great magicians. The dead are viewed as a great loss to the society and the weak and deviants are ridiculed.

Occasions of performance are entail the invitation of composers/performers; preparation and travel of the composer/performer from their homes to those of the hosts; their arrival and entertainment; musical performance; gifts and the final journey back home.

Conclusion

The structure and meaning of the contemporary Luo song genres reveal, to a great extent, the influence of traditional Luo music. But traditional Luo music itself has been changed as a result of the innovations of the individual musicians. Despite the changes, the similarities in the styles may be attributed to the influence of a common cultural tradition, while the differences may be due to the

diverging musical conventions and individual personalities involved in the creation and development of the genres.

In conclusion, I wish to observe that the constant production and consumption of contemporary Luo musics attest, in this perspective, to the successive diffusion of species that were not the result of the teaching based on taste, psychology and reason. It is clear that the mechanics of adopting and adapting the genres were aesthetically rather than pedagogically oriented. The Luo artists like other artists elsewhere were faced with the difficulty of choosing styles that would appeal most to the aesthetic orientation of their consumers. They had the general knowledge, not only about musical performance and the different kinds of music, but also about history and the arts through the successive periods of civilization. As Hahn (1990:99) noted, 'a composer, like any other artist, is both a creative force and a reflection of his own time and milieu'. Therefore, the performance styles of the selected Luo contemporary genres were simply a reflection of the number of music genres, different composers and their different compositions.

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Appendix A: some traditional Luo sound producing instruments

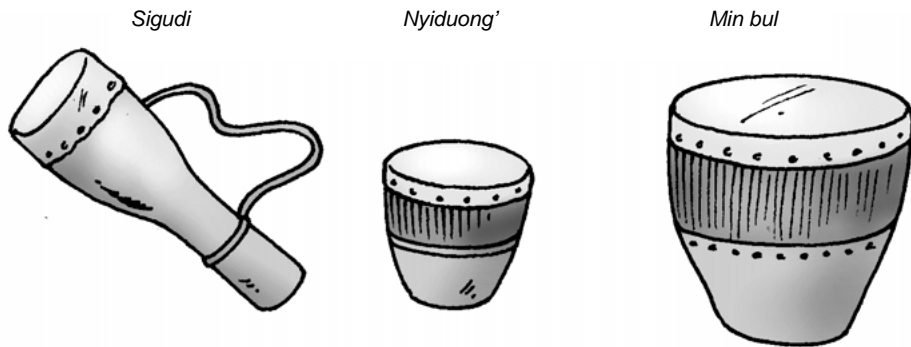Figure 1 *Bul* (Luo drums)

Sigudi   Nyiduong'   Min bul
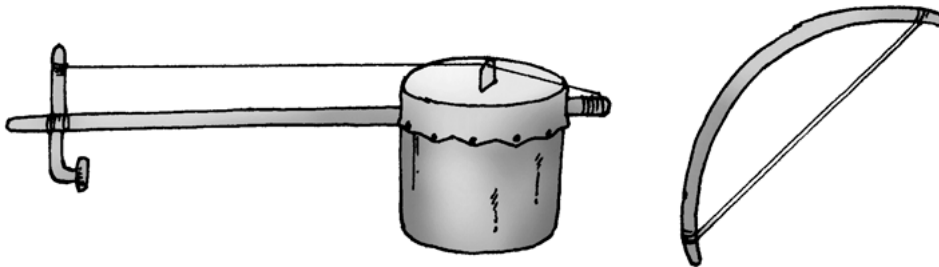
Figure 2 *Orutu* (one- or two-string fiddle)

Figure 3 *Thum* (the Luo lyre)
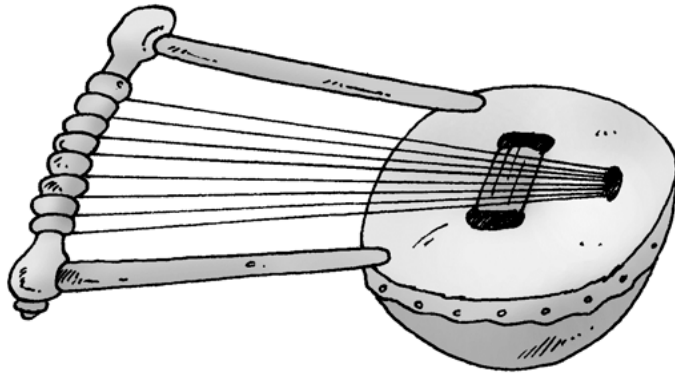

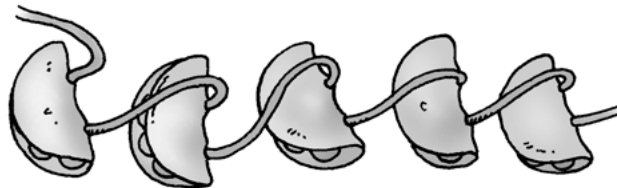Figure 4 *Gara* (Metalic rattles)

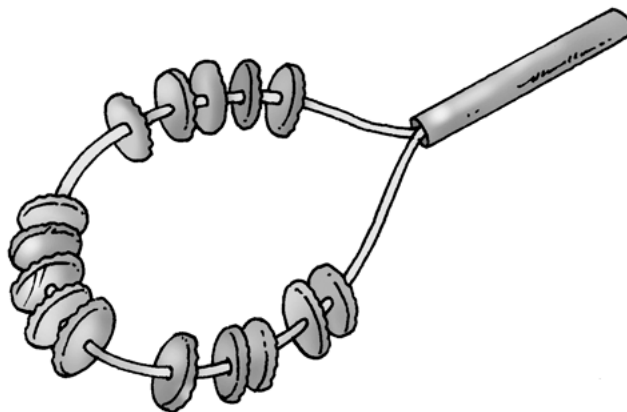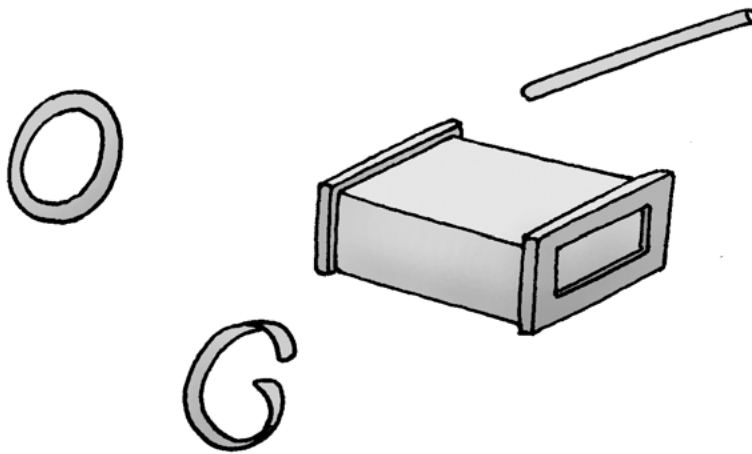Figure 5 *Peke* (bottle top shakers)

Figure 6 *Tung'* (horn)

Figure 7 *Ondoro* and *Ongeng'o*

Issues of access, demand and teaching of African music and its related technology in the Kenyan higher education system

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Abstract

Kenyan music underwent significant changes during the last 100 years because of historical events such as colonisation and the global technology that it introduced. Resources of traditional music and its technology continue to diminish on a daily basis. This article takes the stance that these developments are welcomed, partly because of the dynamic nature associated with culture. An attempt is made to answer questions such as: who are the consumers of the African indigenous music in Kenya? With the rapidly advancing global technology, what are the challenges facing the African academy? How can the present generation access formal training in African music against a background of diminishing African resources? What are the new career prospects in African music?

Preamble

African music and the technology related to it have for many years been seen as fundamental to the life of the natives of Africa. In Kenya the art shared a common heritage with the rest of black Africa (Senoga-Zake 1986). It played an important role in the lives of the people from childhood to adulthood. To many rural folk this music provided a gathering point around which the members of a society met to engage in activities, which required the cooperation and coordination of the group. The musical arts played crucial functional roles, thus supervising the operation of established governments, assisting in the maintenance of laws of the land, safeguarding and perpetuating traditions, discouraging degeneration of personal and communal morals, promoting social equity, fighting injustice, crowned rulers, welcomed births, buried the dead, enforced and enlivened all purposes of communal get together.

While all these facts are true about the *status quo* of African music in the older setting, Kidula (1986:13) records that 'the nature of Kenyan music has changed over the last 80 years reflecting changes in circumstances as well as historical development'. With the arrival of missionaries and European settlers, with the new technological advancement, political and historical disruption, growth of urban centres and cosmopolitan cities, indigenous music has continued to grow in performance and re-performance (Kidula *et al.* 2002). Detribalisation of Kenya's

population and the dismantling of some of its traditional institutions have meant changes in the growth and functional dimensions of the music.

The Omondi report (1984:3) *Preservation and development of music and dance in Kenya* notes:

> Situations in which types of traditional music performances took place within integrated village life, which was previously found everywhere, no longer exists. Forces of change and acculturation have encroached into traditional institutions so that they occur only in pockets of remote isolated areas.

More recently, as a result of change in political and education systems (Koech report 1999), improved communication and other agencies of modern civilization and neo-cultural aspirations, folk music areas in Kenya are diffusing more and more into one another to form large heterogeneous blocks. Traditional music is now performed out of its original context and for different functions and uses. Resources in indigenous music and its technology have continued to diminish day by day. Modern music institutions of professionals and semi-professionals have emerged. Demands for music and the taste of the consumers have changed considerably.

Nonetheless, culture is dynamic and not static. All these adjustments and re-fashioning of Kenyan indigenous music are indicators of the inevitable change that is most welcome. Thus, given the new scenario, one is bound to ask a myriad of questions: who are the consumers of the African indigenous music in Kenya and hence what are new societal needs? With the rapidly advancing global technology, what are the challenges facing the African academy? How can the present generation access formal training in African music against a background of diminishing African resources? And hence: what are the new career prospects in African music?

This contribution attempts to answer these questions besides trying to suggest approaches that should be tried in teaching African music in our Kenyan universities. It is hoped that the discussions and the submissions of this article will create a new focus in the teaching and learning of African music besides enlightening scholars and interested parties on career opportunities in African music. The discussions of this article will be viewed through a conceptual framework of relevance and quality.

The two public Kenyan universities, Kenyatta and Maseno, were surveyed because of their long-standing music traditions and the well-established music departments that seem to offer elaborate degree programmes in music. Data were collected through informal interviews. The researcher had class interactions with fourth-year Bachelor of Music students who majored in African Music and Ethnomusicology, Department of African Music and Ethnomusicology at Kenyatta University, Nairobi. During the interaction the researcher had group discussions in which responses to the issues raised in this paper were solicited. Lecturers handling courses in African music and Ethnomusicology at Kenyatta University

were also interviewed to obtain additional information besides the researcher's own teaching experience in the Department of African Music and Ethnomusicology. Samuel Ochieng' Mak'Okeyo, a lecturer in the Department of Music at Maseno University acted as a resource person for the information on the teaching and degree programmes in music at the university.

Traditional music grows in performance and re-performance

Kenyan traditional music has undergone drastic changes, posing great challenges. President Daniel T Arap Moi constituted a National Music Commission in April 1982 to undertake a detailed study and make recommendations on development and preservation of the rich music and the varied dance traditions of Kenya's populace (Omondi Report 1984). In its report, the commission notes that 'the present state of music and dance performance in the country has changed both in content and context, quantity and quality, form and focus, societal expectation and indigenous technology'

Content and context

Sounds, beats, styles and performance practice, accompaniment employed and musical forms assumed in performances witnessed across the country are no longer culture-specific. Forces of acculturation and modern civilizations, necessitating frequent cultural interactions, have continued to create music with no ethnic boundaries; music which could be described as 'national' or even 'global'. Sounds and styles from the West, East, South and North are fused and blended together to result in new genres. Senoga-Zake (1986:12) describes one such genre:

> Certain characteristics of traditional music are retained by sophisticated young people in what can be termed Neo-folk music. Whereas most of the indigenous folk music is sung in the style of leader-chorus, the Neo-folk music is produced by a performer or a group of performers singing to an audience or to accompany a dance. This is a three-chord rhythmic type of music. It is usually sung to the accompaniment of a guitar or guitars most prominent being electric guitars […]. Then there is a lead guitar and bass; to those are added the electric; maracas and drums complete the set […] Tunes are used in the same way as in the indigenous music, short and monotonous, and quite a number of these are unconsciously foreign, arranged in such a way so as to make them sound Kenyan.

This and other forms of traditional music with innovative social concerns (Digolo 2003) are now heard in political gatherings, nightclubs, Kenya music festivals, church festivals, church worship services and tourist resorts. Traditional musical instruments that were originally identified with certain cultures have transcended tribal boundaries and have become national instruments. *Kayamba* (a hand-shaken rattle), initially found among the Coastal people, is seen accompanying any tribal or contemporary music.

Noteworthy are the changes in the venues, uses, functions and context in which the traditional music is performed. The Omondi report (1984:43) notes:

> There are diverse occasions for music and dance performance in the contemporary Kenyan scene. There are: traditional venues, state and national occasions which include secular occasions such as football matches and others where music features in a secondary capacity; recreational venues and music staged at cultural and other festivals.

Change in content and context has meant change in uses and functions of music. Men and even children are now using forms of music that were exclusively performed by elderly women. Those that were used in sacred places can now be heard in political gatherings and on other secular occasions.

Aspect of quality and frequency of traditional music performances

There is generally a lack of 'aesthetic sensibility' in the performances of traditional music in contemporary Kenyan society. Casual approaches to preservation, general lack of rehearsal and ignorance about elementary cultural aspects of the music have resulted in haphazard, amateurish performance, devoid of the desired variety. The Omondi report continues to observe that many of the Kenyan traditional music performances that took place within integrated village life and, while they were previously found everywhere, now they occur only in scattered areas. The forms of the music performed have reduced considerably and only a few special forms associated with rituals and occasional festivals remain. Authentic occasions have become fewer, more irregular and are no longer available to all members of the community. In addition, the context in which they occur cannot be understood or appreciated by everybody. Indeed there are certain members of the society (especially the youth) who do not know or even believe that traditional music practices continue to exist, even in small pockets.

Indigenous technology and societal perception of African music

Flora and fauna from which musicians would harness raw material to manufacture musical instruments have been severely interfered with. Contradictory government policies and climatic changes that seem to affect our ecosystems adversely have made it rather difficult to obtain, say, monitor lizard skins required for making sets of *isukuti* drums of the Luhya community. Specific traditional trees that were considered suitable for constructing the resonators of certain drums no longer exist, either because our natural forests have been cleared for cultivation or government policies do not allow encroachment of the forests and the felling of trees.

Young people can no longer distinguish what is traditional performance costume from what were the traditional daily modes of dress. In fact, the entire societal expectation has been characterised mainly by the low opinion and negative perceptions of Kenyan indigenous music. Makers of traditional music are held in low esteem by society. Stemming from lack of confidence in African culture, there has been an ambivalent attitude towards the music. It is, for example, regarded as an interesting public spectacle to carry *obokano* (the eight-

stringed lyre of the Kisii community) along the streets of Kenyan modern society. According to the Omondi report:

> Folk music is now regarded as music of the *riverine*; music used by the lower class to entertain the higher class (the elites). Emerging are the pseudo-professional artistes who perform traditional music to a passive audience and for the tourist clientele.

The overall outcome of the situation described above is that the traditional music performance strives to survive under difficult and uncertain circumstances which can no longer be guaranteed or supported by the falling traditional institutions. There is an urgent need to initiate a 'rescue operation' aimed at making African music more accessible and meaningful. This concern is indeed reinforced by the words of Mzee Jomo Kenyatta (Senoga-Zake 1985:11), who was once quoted as saying:

> African music, dances and songs are embodied in the entire concept of African culture, were cherished treasure and a source of pride for African peoples everywhere, which could help to identify the African and champion his dignity. Our songs are most meaningful and they carry inspiring messages that convey the true picture and personality of the African. Any nation which did not have such a culture was not a nation.

Kenyan education systems have an obligation to ensure that the national goal, echoed in the words of the late Mzee Jomo Kenyatta, is achieved. A demand for career opportunities, research and training in African music needs to be created. How else are our higher education systems responding to challenges facing Kenyan traditional music and its diminishing resources?

Challenges facing the African academy

There are two public universities in Kenya with established music institutions that offer music programmes ranging from certificate to postgraduate degree courses: Kenyatta and Maseno. Other universities offer music courses as an elective unit in which the emphasis is placed on the basic music theory (basic music literacy). The Music Department at Kenyatta University has recently expanded to form a music institute with three departments, namely: Music Education and Performance, African Music and Ethnomusicology, and Music History and Composition.

In the ensuing discussions the author examines current practices at Kenyatta and Maseno universities, assessing their readiness in tackling and articulating issues in African music at the turn of the 21st century. Emerging issues of access, demand and teaching of African Music are thus discussed in relation to scope, resources, research and approaches in teaching and learning of Africa music in the university education system. Assertions have also been made on the emerging challenges that have been prompted by the impact of historical and political accidents, ever-changing government policies, and the media and their technology on Kenyan traditional music.

Content

Addressing the issue of content necessitates looking at the problems surrounding defining African music. With the forces of social change proceeding inevitably, the African academy finds itself embroiled in the task of re-defining African music. For instance, is African music synonymous with the field of ethnomusicology? Do we discuss African music from a historical perspective by simply referring to the music of older settings? Or do we discuss African music in its present state and refer to genres such as neo-folk music?

Similarly the dual and overlapping nature of African music and ethnomusicology *versus* musicology has continued, to date, to affect the way in which students of music perceive their studies. Scholars on the other end of the continuum have not been explicitly clear on what constitutes the scope of African music. For instance, Chacha Nyaigoti Chacha (1990:125) observes that 'there is no satisfactory explanation for an African as to why his/her music should be studied by ethnomusicologists, while the Western music is studied by musicologists'.

Curriculum trends at Kenyan universities (Akuno 1997, Mushira 2002) indicate that the musical needs of an African child are moulded in courses that are designed to influence the child against his own African musical experiences. In most cases, information disseminated to students in African music classes is sketchy and scanty. The syllabi at the above-mentioned institutions appear promising, but from a practical perspective, out of the total units offered, approximately one third may constitute content in African music and ethnomusicological issues. This is evidently supported by the Omondi report (1984:30) in explaining the situation at Kenyatta University:

> Too much stress has been placed on Western music despite the fact that some aspects of this western music are archaic, irrelevant to the experience of the students and of non-functional value. The syllabus overlooks contemporary trends in music, as well as acquaintance with the music of other world cultures.

Consequently students who graduate from these institutions have not been able to convincingly articulate issues related to African music. In addition, their practical musicianship in the field is wanting.

The argument of this article is that a true model of a music institution in Africa should be based on strong tenets of African music. It does not suffice to keep referring to African indigenous music as some sonic objects that existed several decades ago and which can only be studied under the field of ethnomusicology. Practical aspects of the music and its application in present situations need a much stronger emphasis to make it relevant to the learners.

Resources

For a student to function well in an educational environment, he/she needs to be adequately catered for in terms of physical facilities and equipment, teaching staff and resources in indigenous music technology. A general consensus among the students and the staff is that the departments are ill-equipped to merit being called music departments at institutions of higher learning. The equipment and physical facilities available are not sufficiently adequate to fully harness the students' potential. There is no thorough library system to back up training in African music. Only a few copies of the following books are available on the shelves: Hood (1971), Hyslop (1975), Kavyu (1977; 1980), Nketia (1992 [1974]; 1963), Senoga-Zake (1985) and Agu (1999). In addition, journals, periodicals, audiovisual facilities and other referential materials are hardly available for students pursuing courses in African music.

Apart from the above problems, the African academy is faced with a serious shortage of teaching staff. The statistical evidence provided below reveals that Kenya has produced only two professors in music since independence.

Ranking per qualifications	Number
Professors	2
Senior Lecturers (PhD holders)	3
Senior Lecturers (with MA)	0
Lecturers (with PhD)	4
Lecturers (without PhD)	6
Assistant Lecturers (with MA)	8
Assistant Lecturers (without MA)	6
Tutorial Fellows (with MA)	8
Tutorial Fellows (without MA)	0
Others	0
Total workforce	**37**

It was found that lecturers are generally unable to convincingly express themselves with the agility and practical musicianship that are essential recipes for the performance of African music. Unlike their counterparts (from the West) who have shown great mastery of skills in playing and performing their music, Kenyan scholars lack what it takes to be master drummers, flutists and proficient dancers, soloists or dance choreographers.

Coupled with this scenario is the lack of enthusiasm among Kenyan scholars to carry out research in African music. The rich diverse musical cultures of the Kenyan people can only be found haphazardly and sketchily documented in the

books by Hyslop (1975), Kavyu (1977; 1980) and Senoga-Zake (1985).[1]

Funds and grants should be made available for Kenyan scholars to do fieldwork for research purposes. There is an urgent need for scholars to document and publish existing information, besides becoming versed in both old and new African musical expressions. These and many other measures may guarantee a meaningful survival of African music.

Linked to the above issues is the problem of diminishing resources in African music technology. What is present in our institutions is what I would call a few cultural artefacts in lieu of musical instruments. Musical instruments at the students' disposal are not a true representation of a majority of the instruments found among the ethnic groups living in Kenya. Arguably the few instruments available cannot be used to harness students' potential effectively. Courses aimed at manufacturing indigenous technology are not well designed to create enthusiasm and generate aspirations among the students.

All these factors have tended to compromise the quality of African music-training programmes in Kenyan universities. This contribution suggests that research be carried out on how to incorporate modern technology in the construction of indigenous musical instruments with a view to making them adaptable to current situations. Based on certain acoustic principles and mechanisms of sound production, instruments such as lyres (e.g. *obokano* of the Kisii), flutes (e.g. *chivoti* of the Mijikenda), lamellaphones (e.g. *Adongo* of the Iteso), tuned xylophones (e.g. *Kiringongo* of the Giriama) and fiddles (e.g. *eshiriri* of the Luhya) could be improved to sound convincingly audible and with more precise pitches.

Teaching and learning of African music

Investigation into the teaching and learning approaches used in Kenyan universities reveals that a lecture delivery method is employed in the theory of

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[1] Editorial note: The reader is also referred to the following sources, to mention a few: Andrew Fedders, Andrew & Cynthia Salvadori (1998), Cynthia: *Peoples and cultures of Kenya*. Nairobi: Transafrica; Malcolm Floyd, (1999) 'Warrior composers: Maasai boys and men' in Malcolm Floyd (ed), *Composing the music of Africa: composition, interpretation and realisation*. Aldershot: Ashgate, 135–164; Hussein A Isaack (1986), *People of the North Boran*. Nairobi: Evans Brothers; Pius W Kakai (1992), *Social contexts of the initiation rites of the Abatachoni: a historical study*. Unpublished Master's dissertation, Nairobi: Kenyatta University; S Khakai (1984), The educational role of African traditional religion and customs among the Abanyole of Western Kenya. Unpublished PGDE Project, Nairobi: Kenyatta University; Joseph Malusu (1978), *The Luyia way of death based on the Isukha* people of Kakamega District. London: Oxford University Press; Florence Miya (2004), Educational content in the performing arts: tradition and Christianity in Kenya. University of Cape Town: Unpublished doctoral dissertation; Charles Nyakiti Orawu (2002), *Bul: the Luo drum*. Kisumu: Lake Publishers; ——— (2002) *Lwimbo: Busia-Luhya song dance traditions*. Kisumu: Lake Publishers; ——— (2002) *Miel: the Luo dance*. Kisumu: Lake Publishers;——— (2002) *Music of Kilifi: the Midzi Chenda and their music*. Kisumu: Lake Publishers.

African music, an area which involves most of the lecturers. The practical aspect of the music is left to master drummers, flutists or fiddlers (with no proper communication skills and limited provision of course content) recruited from various Kenyan ethnic communities. Learning in this case takes place through individual tuition as a form of apprenticeship (Shitandi 1996; Wangenge 2002). The process allows acquisition of practical skills in African music through the rote method of learning. Evidence accruing from the interviewed students revealed that the design of the courses offered do not provide them with sufficient time necessary for mastering the content area. The slots of thirty minutes per student are never adequate to enable the student to acquire the necessary skills. A further revelation indicated that the courses lack direction and were to a large extent irrelevant to the students' aspirations.

Unlike piano lessons where teaching and learning are supported by sufficiently documented information, lessons in indigenous music technology lack material that can guide students. Worth noting also is the absence of effective pedagogical approaches. The rote method being applied in such an environment of formal learning is, to say the least, defective in its entirety.

For students to acquire expertise and attain virtuosity in performing African musical instruments, a sustained apprenticeship should be adopted in the absence of any formal instructional process. This can easily be achieved by students being sent to the field for a period of three to six months. The students should be able to learn and master the necessary skills, then display them through a performance that should last between thirty and forty-five minutes. This should form the basis of the students' certification.

With the rapid disintegration of traditional music cultures, there is a need for an interdisciplinary approach in teaching Africa music. In advocating this approach in teaching and learning of music in a global university Irmgard Bontinck (1997) explains:

> The increasing interdependences of our planet's cultures in the age of mediamorphosis (interactive scenario of economic, technological legal, social and aesthetic conditions of change) stresses once and again the necessity for the disciplines to cooperate […] When taking into account the cultural mandate of education in the above-mentioned sense, and with a view of imparting social skills for later professional practice, it is of paramount importance to introduce students to an interdisciplinary working method […] Teaching and learning should be problem-oriented in spite of being system-oriented.

The present Kenyan generation has been groomed under diverse environmental conditions and cultural experiences. Teaching African music in class without a sustained practicum for vigorous practical experiences in the field is a waste of time. This should be followed in earnest with its practical applications which should be effectively linked to various disciplines, namely, the theatrical world, sociology, politics, commerce and the recording industry, music in the film industry, among other economic and technological professions.

Problem-oriented projects should focus on current issues in African music. This may involve the production or creation of African traditional dances, besides composing and performing in African idioms. For instance, a student would study musical styles of Turkana, Maasai, Luo or Giriama with the aim of creating and mounting musical performances of a given culture. The production of the performances should be purposeful, perhaps targeting a certain audience with a view to articulating problems seemingly afflicting the society. Qualified students could be recommended for directing African music in theatre and drama, the film industry, local TV programmes, musicals, among other disciplines or professions.

Historical and political upheavals

Many African writers attest to the fact that 'the rain began beating' the African natives and their musical cultures during colonisation. Caroline wa Kamau (2003:17) writes:

> To some extent, Kenya has colonialism to blame for the sudden extinction of the notion of indigenous culture amongst the urban dwellers. Unlike other African colonies, Kenya was under a distinct cultural grip by the British, who were intent on holding on to it, which with time would have nothing of indigenous Kenyan culture left.

With the arrival of the white man in Africa there was a protracted demeaning of African traditional music by the Europeans, before and even after colonisation. Firstly, the African converts vehemently opposed many African traditional practices and values. Consequently this marked the beginning of disintegration of the rich forms of African musical expression. Secondly, the introduction of music literacy by the missionaries and their conservative music genres brainwashed the African mind to start believing that his/her musical culture is 'primitive'. As a way of asserting the Western music traditions in the country, a Kenya Conservatoire of music was established in 1944 (Omondi 1984:135). Until now, the institution focuses on teaching conventional Western classical music to people of all races. Interesting to note is that more than 50 years have passed since the institution's foundation and it has yet to introduce Kenyan indigenous music into its curricula. The Conservatoire still only prepares candidates for examinations by the external Associated Board of the Royal Schools of Music.

Apparently music institutions in our public universities have for a long time based their admission criteria on the passing of the Associated Board of the Royal Schools of Music examinations. This is done in total disregard of the African musical attributes possessed by the candidates.

Powerful politicians, on the other hand, have used Kenyan traditional music to propagate their political agendas. In order to impress politicians, traditional music-makers have decontextualised Kenyan music, altered the original text, tunes and rhythms to suit the occasion and the desires of the political figures in question. Notwithstanding their contributions, the efforts of the professional or semi-professional performing artistes have gone unnoticed or unrewarded.

This article urges scholars, i.e. the African academy, to move swiftly and restore the integrity and uphold the dignity of the music of the Kenyan people. Guidelines should be given in a policy framework on what, how, when and where to perform Kenyan traditional music. Musicians who are stylistically purists in the indigenous sense should be highly regarded. Academia should also consider admitting students (who wish to pursue music as a career) on the basis of the strong African musical attributes that they possess.

Government education policies

The present government policy underlying music in education aims at achieving the following:

» National unity

» National development

» Individual development

» Social equity

» Respect and development of cultural heritage.

In his report Koech (1999:22) recommends:

> Those subjects and instructional methods which reflect on national unity such as Kiswahili, History of Kenya, Geography, Literature, Music and Drama, with the attendant informal activities be designed to give due emphasis to Kenyan culture patriotism and national heritage in their curriculum.

In an attempt to realise the above goals the government emphasised the importance of music in the school curricula by introducing it as an examinable subject in the 8-4-4 education system. Recently, however, in an apparent retrogressive move, the government de-emphasized the role of music in society by recognizing it as only a taught but not an examinable subject. The Koech report (1999) recommends that:

> Subjects to be taught at Primary level include Math, English, Kiswahili, Science, Geography, History, Civics, and R.E. Subjects to be taught [bu]t not examined include Art and Craft, Music, P.E development, survival skills and pastoral care.

If this recommendation is anything to go by, how can our students access training in music at the universities and yet there is no provision for music education at the Primary level or adequate content in the Secondary school curricula?

Certainly such changes in government education policies are bound to impact adversely on the enrolment of students intending to pursue music at the university. This, of course, is made worse by the imminent collapse of music teaching programmes at the secondary school level. Many secondary schools have begun phasing out music as a taught subject from their programmes.

Indeed this impact did not take long to be felt. In an apparent turn of events, the academic year 1999–2000 in our public universities saw a mass exodus of music students from their area of specialty to other disciplines. This was prompted by the government's announcement that the Teachers Service Commission (TSC) could henceforth cease to employ graduate teachers. Further clarification and reference were made to the effect that the most affected graduates will be those pursuing courses in the area of social sciences. The students had no choice but to change their courses out of fear that music was no longer a job-oriented field.

'Every lake has a feeder'. From where do our music institutions in public universities expect to get music clientele? It is against this background that the African academy finds itself faced with an enormous task of repackaging African music for more accessibility and relevance. The recent introduction of more degree and pre-university (certificate, diploma) courses is a positive step in the right direction. However, the question still remains for whom and for what?

Impact of media propaganda in Kenya

Kenyan media are partly to blame for the erosion and apparent extinction of our Kenyan indigenous music. In its observation the Koech report (1999) noted:

> The mass media has infiltrated Kenya society to the extent that Kenyans as a nation are losing their songs, dances, their drama and even traditional games as '*ajua*' and wrestling. This has resulted in a society adrift with young people totally ignorant of their roots and true identity and at the mercy of western influences, which assail them through modern media.

It is evident that Western culture is negatively influencing the behaviour of Kenyans, especially the youth. Young people and even adults seem to believe that Western music, behaviour, language and foods are better than those of their own country. Of course many Kenyans are not happy with this trend, which is reinforced by the media. Caroline wa Kamau (2003:17) writes:

> There must be artistes who reject the copy-catted foreign cultural forms. There must be artistes who do justice to our ancestors' efforts – their song styles, their instruments, even to language itself. The Kenyan media should stop feeding youths a diet of imported culture and society should stop adopting that culture in a no-questions-asked manner. The future of authentic Kenyan culture is at stake.

Naomi Ndubi (2001), in a different reference to the talents displayed during the Kenya Music Festival, writes:

> One wonders where the talents go after that. This is because the songs are never developed into national tunes. Instead, the music industry in Kenya is in a slumber. Western songs are promoted and advertised, dominating and inspiring the lives of the youth. There is a need to revisit our consciences and see why we are also obsessed with western music, when we can produce better quality tunes.

There is no doubt that the Kenyan media have become a menace to our music. The African academy should therefore strive to make Kenyan music easily accessible to the youth. The academy should create an enabling environment in

which the youth can grow up to be curators, cultural festival organisers, artistes and celebrators of folk music/art. There should be concerted efforts by academics and other players (Kenya musical festivals and other cultural festivals) to detect young talents and nurture them for further development. Young people should be helped to begin appreciating their own music. In this way the academy will be able to counteract the effects of the media and their technology. In this way our culture will never die nor cease to evolve.

Conclusion

The development of musicians and the continuity of their musical art should be the main thrust of music education in Kenya. The institutions of education are expected to be equipped to mould the development of music in the society, encourage what is fashionable, acceptable and available, while making the strongest input towards preserving the musical expressions of the older generation. The function of the university in this context, as Bontinck (1997) observes,

> can also be seen as a kind of observatory, registering new trends in society in general and evolving cultural behaviour patterns in particular and processing these new trends and developments for the teaching, learning and research.

Since social demand for higher education in terms of access and equity are burning issues in African Universities (Assie-Lumumba 1994), students have to succeed in a rapidly evolving or changing culture. In preparing for the task of meeting unpredictable changes and unknown challenges, different styles of teaching are required. Students have to be given a wide spectrum of options from which to explore and make appropriate choices. Students need sustained resources to rely upon when being confronted with new developments in their future careers.

With huge qualities of information available through computerised highways, students studying African music need to be assisted to discern what is relevant and meaningful to them; to understand the nature and circumstances of our African music, what it is, how it is made, who listens to it and where. With this kind of understanding African music will thrive and survive the test of time. Society, in the end, will find the need to access it, as a career prospect, and then there will be an increase in demand for it at the institutions of higher learning.

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External influences on the *Litungu* traditional popular music of the Luhya in Kenya

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Abstract

The creation of a new style of popular *Litungu* music by fusing elements of traditional popular music with musics from other parts of the world could hinder the continuity of *Litungu* indigenous popular music. Against this background of this statement, the researcher investigates the effect of external influences on *Litungu* traditional popular music of the Luhya in Kenya.

Background

For a long time, among the indigenous African societies in Kenya, people enjoyed listening and dancing to their own authentic, traditional music which enjoyed great popularity. Each ethnic community had its own music, which was accompanied by musical instruments and dances peculiar to it. The songs were also sung in the language of the community to which they belonged.

Toward the end of the 19th century visitors started arriving from the Asian and European continents. These visitors came with their own traditions and popular music. The interaction of those visitors (the Arabs and Europeans) with the Africans in Kenya greatly influenced traditional Kenyan music in general, and more specifically, Luhya[1] *Litungu* traditional popular music. Numerous ideas and

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[1] Editorial note: the Luhya and one of its sub-ethnic groups, the Bukusa, form part the 50 ethnic groups living in Kenya. The *litungu* is a seven-string lyre.

Traditionally, the sound box was a large hemispherical wooden bowl, roughly half a metre across, cut out of a stump of wood; prefabricated metal bowls (*karai*) have now taken favour, as they need little work. The resonator was originally covered with cow-hide, although nowadays zebra skin is also used.

Two sticks (arms) attached sideways to the resonating chamber form the support for a crossbar, which serves as a peg. The arms are about 70 cm long, and the crossbar measures approximately 65 cm. The string, formerly made of animal tendons but now from nylon, run down the length of the instrument from the cross-bar to a bridge made from strips of reeds fastened in position by a big lump of beeswax.

The strings of the instrument are tuned in two separate groups: each of these groups of four strings is reserved for one hand, according to a distribution which allows for the greatest speed.

Jens Finke, 'Traditional music and cultures of Kenya'. <http://www.bluegecko.org/kenya/> accessed 4 June 2005.

instruments were borrowed from the musics of these visitors and fused with the traditional popular music, resulting in new types of *Litungu* popular music.[2]

Stating the problem

In indigenous Luhya society all music belongs to the community and is a function of factors that are both intrinsic and extrinsic to it. Therefore, any interference with the music by the external factors will automatically affect the community as a whole. The creation of a new style of popular *Litungu* music by fusing elements of traditional popular music with musics from other parts of the world could therefore, most likely, hinder the continuity of *Litungu* indigenous popular music. Against this background, the researcher investigates the effect of external influences on *Litungu* traditional popular music of the Luhya in Kenya.

Rationale

It is hoped that the findings of this study will assist in the development of *Litungu* traditional 'popular' music of Kenya by revealing problems surrounding its continuity and suggesting possible ways of ensuring continuation. The study will also add information to the body of knowledge on *Litungu* traditional popular music of Kenya.

Demarcating the field

This research was conducted on the *Litungu* music of the Bukusu people, a sub-ethnic group of the Luhya residing in the Bungoma district. From earlier surveys conducted by the researcher, it was found that the Bukusu community highly valued and practised traditional *Litungu* music, more so than in other Luhya sub-ethnic groups.

Research questions

The study was guided by the following questions:

» What are the characteristics of *Litungu* traditional popular music of the Luhya?

» What elements of this music have been influenced by external [non-Luhya and non-Kenyan] music?

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[2] Editorial note: the reader is referred to the following selection of sources for more detailed historical background: A E Afigbo *et al.* (1993) (eds), *The making of modern Africa:* Vol. 1, Eighth Impression. Longman: England; Robert Collins (1971), *African history, text and readings*. New York: Random House; George Delf (1963), *Asians in Africa*. London: Oxford University Press; Kaplan *et al.* (1976), *Area handbook of Kenya*. Washington: American University; W R Ochieng' (1985), *A history of Kenya*. London: Macmillan Publishers.

> » How has this influence affected the production, performance and appreciation of *Litungu* traditional popular music?
> » How can traditional performing styles be maintained?

Methodology

Data were collected through interviews with traditional and modern players of *Litungu* music. The researcher also observed live performances and listened to recordings of the music as well as analysing them.

Findings

Socio-cultural environment, playing techniques and general characteristics of *Litungu* traditional popular music of the Luhya

In this genre of music the *litungu* instrument is a seven-stringed lyre (played by men) and is normally seen as the main instrument. It may be accompanied by other instruments such as jingles, wooden rattles (*luengele*), drums (*efumbu*) and a fiddle (*shilili*). One person or a group may perform the music. The instrument in all these cases accompanies the singing.

Most of the players interviewed had been playing the instrument since childhood, and they learned the art of playing from their grandfathers, fathers or uncles within the clan. After acquiring the basic skills of handling the instrument, they would build on this and refine them through listening to other *litungu* players and exposure through performances at occasions such as weddings, circumcision rituals, as general entertainment and at beer parties.

The performing styles of the different players of *Litungu* music were similar, with only slight differences in fineness of tone, vitality in the plucking of the strings, timbre of the instruments and voice as well as ornamentation.

The *litungu* is normally plucked by both hands with the resonator resting on the lap of the player and the arms facing the player. The player may play a steady rhythmic ostinato in compound quadruple time, marking the tempo with the leg jingles as he sings along the same rhythm. He may vary this by singing in a different rhythm from the rhythm of the instrument. He may also do a solo-response style with the instrument, whereby he 'solos' and the instrument responds or the instrument calls. The instrument now plays the melody in the left hand and the right hand gives the harmony or embellishes with either ornaments or counter-melody. At times, the player sings with chordal accompaniment, or sings an octave higher or lower to the melody played on the instrument.

At times, in the middle of the performance, the player talks or chants for variation on performance. In his talking, he introduces himself and the people in attendance may praise him. He may also comment on current issues in the traditional community, although this is done very metaphorically.

As the performance goes on, everybody may join in the dancing of the *akamabega* dance and sing along in response to the soloist, who is normally the player. The songs sung are usually folk songs found in the history of the community and its mythology. Based on these old tunes, the players improvise, especially when addressing a topical issue such as farming and family health care. Sometimes they compose new tunes and use old or new words, or they may also use old tunes and add new words.

Some of the issues they address include the political (patriotic songs), the sacred-religious, condemnation of the vices in the community and the history of the community. They also normally acknowledge the founders of the community, for example, Mwambu and his wife Sela for the Bukusu. The singers describe wars fought in the past between the whites and the Bukusus and also talk about the myths in the society, for example, the ogre stories. All this is done metaphorically and the more symbolism a performer applies, the more the community respects and honours him.

An example of a song discouraging excessive pride is entitled *Kulu kulu wa bwabi*. In this song the singer describes a lady who thought she was beautiful enough to get married, but unfortunately, when her grandmother was coming out of the house with a pot of hot water, it fell and the hot water splashed onto the lady's face, causing her to lose her beauty. From then onwards, men called her '*kulu kulu'*, the way one summons a dog, and she would follow them in despair. In the songs the players also discourage gossip and backbiting.

Most of the *Litungu* traditional music is composed spontaneously and performed on the spot. At times it may be created over a period of time. These compositions also keep changing according to context every time they are performed, with quite a lot of improvisation, which would be highly appreciated. Assessment of the player's ability would be based on both his improvisational skills and his contextualising of the songs.

When it comes to performing in functions or ceremonies, the players may be invited, but in many cases they invite themselves because in the African societal setting all functions belong to the community and everybody is welcome. During such functions the musicians are fed and accommodated; sometimes coins may be inserted by the audience into the instrument depending on how much they have been impressed. Since the music is mainly performed in the rural setting where the people understand the music, the *litungu* traditional music players are highly appreciated and honoured.

The musicians in their playing keep influencing each other in many ways. For example, Mukasa Wafula of Ndengelwa in Bungoma admired Wasike wa Musungu's fine articulation of strings and the way he manipulated the Bukusu language in expressing his ideas as he cleverly approached various topics. However, these musicians do not just borrow wholesale; sometimes they ignore some styles which they feel may not be quite original or authentic.

Elements of *Litungu* traditional music influenced by external music

Urban audiences have largely forced the *litungu* musicians to modify their music in terms of instrumentation and performance to make it attractive and appreciable by changing the following:

» Rhythm

The rhythm is simplified as opposed to the intricate, complex traditional rhythm. The tempo may also be made much slower or faster than the traditional tempo, depending on the performers, audience and context.

» Language

Performers tend to move away from the local languages and use other languages such as Kiswahili, English and Lingala. The poetry is also less metaphoric but rather simplified and straightforward.

» Topics/issues addressed

These tend to be diverse and address national and international issues rather than community issues. Some issues addressed include love relationships, politics, education, health – the HIV scourge – and family planning.

» Tuning

The traditional standard tuning of *litungu* is 'd r m f s l d[1]'. External influences here led to variations of this scale. Some instruments studied were found to have a leading tone and the higher re[1], neither of which is found in the scale of the traditional *litungu*.

» Combination of instruments

To add to or replace the traditional instruments in the *litungu* music ensemble, the following are used: guitar, keyboard, drum set and other modern Western instruments. For the sake of audibility the *litungu* is now amplified, using modern technology. In performance some players tend to transfer the *litungu* playing technique directly to the guitar and this may distort the authentic *litungu* rhythm/style.

» Style and technique

Litungu music players have tended to adopt the modern styles and techniques of playing, adapting and appropriating them at the expense of the authentic unique styles and techniques peculiar to traditional Luhya *Litungu* music.

The influence of modernity on the production, performance and appreciation of *Litungu* traditional popular music

The steady establishment of 'modernised' *Litungu* music has resulted in the decline of the production of the traditional genre of this music. Where it is

produced, it is done only by the older generation who are strong conservationists. Sometimes, in their struggle to keep their music viable, the traditional players adopt some styles and techniques from modern music, but play them on the traditional instruments. They also tend to mix the local language with English, Kiswahili or Lingala words.

The performance of traditional *Litungu* music has been affected in such away that it is limited to the rural population/settings. The combination of the traditional instruments coupled with its soft sound production might not appeal to the urban audiences. However, there have been efforts to promote its performance in cultural villages and tourist resort centres across the country, thanks to the Ministry of Culture and Tourism.

Appreciation of the traditional popular *Litungu* music has long been diminishing, especially among the youth and modern audiences. In many cases these audiences tend to dismiss traditional *Litungu* music in favour of modern types.

Conclusions

From this contribution it is evident that a new musical wind is blowing over Luhyaland in the Western Province of Kenya, transforming the dominant local *Litungu* traditional popular music to fit into the contemporary style of Kenyan pop music. This transformation has been effected through the adoption of melodies from the West and contextualising them to suit Kenyan needs. This kind of 'music drift' is posing a challenge to the traditional musicians of *Litungu* music, who prefer to adhere to their old styles. As Mukasa Wafula said in an interview: 'As we inculcate our music, we need to maintain originality/ authenticity so that we do not erode our roots.'

As much as most of our fans like the 'new beats', the question that remains is to what extent musicians should borrow from the West. And what should remain to show their identity?

Recommendations

I would like to suggest that, as much as our culture is dynamic, we need to preserve and enhance our authentic styles as we change within those dynamisms. This can only be achieved by the knowledge and clear understanding of the traditional styles, so that we build the new ones upon these cautiously, taking care not to do away completely with the old styles of the *Litungu* traditional popular music. This will help in the preservation and propagation of this traditional genre of our popular music for along time to come.

To overcome some of these adverse influences upon the traditional *Litungu* popular music I wish to suggest the following:

» There is a need to enhance the appreciation of this traditional music by sensitising everyone to the need for its preservation and promotion. This can be done by expanding its repertoire within the framework of its authenticity;

» Encourage the older generation to teach the *Litungu* music to the younger generation, with emphasis on the traditional styles and techniques;

» Encourage and promote the making/production of the *Litungu* instrument plus other accompanying traditional instruments and utilise the same in our institutions of learning;

» Encourage the musicians who try to modernise the *Litungu* traditional popular music to do so by building the new styles on the traditional authentic styles and techniques of *Litungu* music.

Appendix A: Interview questions posed to *Litungu* musicians

» Where were you born?

» Where did you go to school?

» How did you learn to play the *litungu*?

» Who influenced you into playing *Litungu* music?

» Which is your style and technique of playing *Litungu* music?

» Which other instruments do you use and how do you combine them in the ensemble?

» Do you sing alone or in a group?

» Do you compose the songs or does someone do it for you?

» If you do it yourself, how do you create the songs? Text to music, or music to text, or text and music together?

» What topics do you address in your songs?

» How long does it take you to get your music ready?

» Do the compositions change or remain the same?

» Where do you perform this *Litungu* music?

» Are you normally invited or do you invite yourself?

» What comments do people make about your music: positive or negative?

» Are you normally paid for performing?

» Have you ever recorded your music?

» Do you listen to other *Litungu* musicians?

» If you do, in which way do they influence your performance?

» (Additional question for those who have incorporated Western music into their music) What made you incorporate Western instruments into your performance?

» Do you apply the same technique of playing *litungu* when playing the guitar or it is different?

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The Soccajasco Kids project: an African musical intervention in an African problem

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Abstract

'…children everywhere – without discrimination – have a right to survival; to develop to the fullest; to protection from harmful influences, abuse and exploitation; and to participate fully in family, cultural and social life' (Unicef Convention on the Rights of the Child). The focus of this contribution is on the role that the musical arts can play and is playing to meet the criteria for an abundant multifaceted life during childhood, with specific reference to the Pretoria-based (South African) music ensemble entitled The Soccajasco Kids.

Introduction

Much has been made in recent years of the need for integrating African musical arts education into formal music education curricula. Increasing effort and research have gone into determining the best way of teaching African music. Although increasing attention is being given to how we should implement effective African musical arts education and research, we need to broaden our vision of why we should do so, and who should benefit from such education.

The musical arts are integral to the life of traditional African communities, giving worth to individuals and reinforcing their identity within that community. Musical arts bind communities and provide a powerful means of healing, education, communication and expression. They have a profound bearing on all aspects of life, from the spiritual to the mundane. It is for these reasons that music educators need to come up with a strong vision of how African musical arts can be restored to their rightful place as a powerful, socially cohesive and healing force on the African continent today, a continent increasingly overwhelmed by the ravages of war, poverty, HIV/AIDS, corruption and attendant evils.

In South Africa a vision of African musical arts education as a means of personal, social and economic empowerment has become a reality in the lives of a group of street children. 'Street children' are minors who spend extensive periods of time living and working on the streets, usually alternating between street and home, or living permanently on the streets in cases where they have been abandoned by their families (South Africa 2001:125). In South Africa a number of concerned organisations now provide basic services for these children, many of whom are persuaded to leave the streets and to stay in transit houses known as 'shelters'. In 2000 Nigerian Meki Nzewi arrived in Pretoria and met

some children from a local shelter who were participants in an outreach programme of the University of Pretoria. He recognised their unharnessed potential and the possibility of transforming their lives and of giving them a future full of hope through African musical arts education. He started training them in classical African drumming, and formed them into a performing group, The Soccajasco Kids.

Eight months later, The Soccajasco Kids performed with the English Chamber Orchestra in a commissioned work for the prestigious gala opening of the first International Classical Music Festival of South Africa in Pretoria. Dramatic and exciting though this achievement may be, it represents only one facet of the remarkable personal and social transformation that has been effected in the lives of these severely marginalised children.

Soccajasco and the phenomenon of street

The plight of The Soccajasco Kids children prior to their joining the group reflects the plight of street children anywhere in Africa. The children had opted for life on the streets in preference to intolerable conditions at home. Once on the streets, such children are exposed to a life of extreme hardship. They spend large parts of their days washing or parking cars, hawking, begging, or engaging in commercial sex in order to survive (Children's Rights). They experience hunger, cold, poor sanitation, physical and sexual abuse, infections including HIV/AIDS, violence, and substance abuse which is itself a means of survival, for it dulls their hunger, cold, and deep emotional pain. They are deprived of essential schooling or vocational training which would equip them with life skills to enable them to cope and to sustain themselves as adults. Above all, the children are deprived of the love, care and affirmation so basic to healthy development, and they grow up with extremely poor self-images and lack of confidence.

Street children not only tend to get involved in crime in order to survive, but are also frequently victimised by criminal adults living on the streets. Violence is a continual and serious threat in their lives. Many of them are raped, sodomised, or given food, money for food, or warmth from blankets in winter in return for sex. Once they have been victimised by paedophiles, rapists or other criminals they are unwilling to report the crimes, and are unlikely to have access to help or protection (Carte Blanche 2001).

The future for such children is hopeless unless society intervenes. In South Africa, although the attitude of the public towards street children tends to be hostile, there are a number of non-governmental organisations (NGOs) that meet the basic need of street children for food, clothing and shelter. The work of NGOs has yielded valuable insights that underpin programmes and official policies which emphasise family re-unification and support (South Africa 2001:125). Although much work is being done at present by many such bodies in trying to implement these policies, nothing yet has been achieved on a significant scale by way of

rehabilitating these children and giving them the vocational training or life-skills that would eventually lift them out of their situations of hopelessness and empower them for a productive, self-sustaining life as adults. It is in this context that The Soccajasco Kids pilot project has developed.

The children who started with the Soccajasco Kids project were persuaded by child-care workers doing outreach work on the streets to come to a local transit shelter known as Itumeleng, run by a child welfare organisation, the Pretoria Child and Family Welfare Society. At Itumeleng they were given shelter, food and clothing. The purpose of such shelters is to give the children basic care and assessment, with a view to re-uniting the children with their families or placing them in children's homes or foster homes.

However, the reality of the situation is that the social problems are usually so great that street children cannot easily be placed anywhere. Families are often too severely dysfunctional or too poverty-stricken for the children to return. There are not enough children's homes to accommodate all the children in South Africa needing a home, and the South African government has now placed a moratorium on the building of more such homes, in the hope of encouraging local communities to take responsibility for the children by fostering them (Tshwane Alliance 2003). However, it is proving to be very difficult to find people who are willing to foster street children.

The presence of children on the street reflects a deep social problem, poverty being one of the main factors (South Africa 2001:125). The United Nations organisation has identified the global trend of urbanisation as being a major factor in the rise of poverty, relocation to large cities and the break up of extended families. The preamble to the United Nations Convention on the Rights of the Child recognises the presence of children on the streets as being one of the most conspicuous signs of urban poverty (Unicef). In South Africa other factors playing a role in the phenomenon of street children are the legacies of colonisation, political violence, and migratory labour and forced removals (Uberbacher 2003:1). These factors have contributed to the breakdown of the closely-knit, corporate structures of the extended family in African society, and as a result the traditional family and community support systems have been weakened (Shorter & Onyancha 1999:13).

These sociological theories translate into grim reality for the children of these broken, dysfunctional families. One of the most frequent reasons for these children living on the streets is the inability of their families to meet their basic needs for food, clothing and shelter because of poverty. The children are driven onto the streets by hunger; in the hope that they will be able survive by begging or stealing.

A social worker connected to the Soccajasco project recently visited the family of a street child and found the whole family in bed even though it was midday. She discovered that they had not had any food for two weeks. Soccajasco

management team members have also personally encountered similar desperate poverty in the families of some of the children involved in the project.

Many children are on the streets as a result of severe physical, sexual and emotional abuse or neglect. Others have been abandoned or forced away from home by stepparents or boyfriends of their mothers who are not willing to take on responsibility for children not their own.

The number of orphaned children on the streets is increasing as the AIDS pandemic spreads. Even at present levels there is a desperate shortage of homes for orphans. South Africa's National Association of Child Care Workers estimated that in 2001 there were 400,000 orphaned children in the country, but children's homes could accommodate only 120,000 nationwide (Sanabria 2002b). Experts have projected that there will be will be over 3 million orphaned children in South Africa within the next ten years (*ibid*). How many of these will end up living on the streets for survival as the pandemic takes its toll is a matter for speculation.

The problem of street children is not limited to the developing nations. It is estimated that there are 25 million children living and working on the streets worldwide (Childhope). In Africa the magnitude of the problem differs from country to country. At the Civil Society Forum for East and Southern Africa on Promoting and Protecting the Rights of Street Children held in Nairobi in February 2002, statistics emerged for several major countries across Africa. It must be borne in mind, before considering these figures, that street children statistics are notoriously unreliable due to the mobility of street children, their exclusion from 'statistic friendly' structures and the differences in definition of 'street children' (Streetchildren).

According to the Civic Society Forum report, Kenya, with an estimated population of 30 million, has an estimated 250,000 street children. The number is growing and it is projected that, by 2005, there will be over 1.5 million orphans. Malawi, with an estimated population of 10 million has an estimated 1.2 children orphaned by AIDS of whom 48,000 are estimated to be street children. An indication of the escalation of the problem is that 90% of street children in Blantyre had arrived in the previous five years. Mozambique, which has a population of around 20 million, has an estimated 3,500–4,500 street children, with numbers growing as a result of the impact of AIDS. In Uganda, with a population of nearly 22 million, there are an estimated 10,000 children living on the streets. In Zambia, which has a population of around 11.5 million, there were an estimated 75,000 street children in 1997, but no more recent statistics were given. In Zimbabwe, also with a population of around 11.5 million, and where 30 per cent of the sexually active population is HIV positive, and AIDS deaths have severely impacted on family life, there are an estimated 12,000 street children (Streetchildren).

In South Africa, with a population estimated in to be around 40 million, the official government figures for 2001 indicated that over 6,000 street children were

catered for by non-government organisation projects (South Africa 2001:15). However, the total number of children on the streets is estimated by South Africa's National Alliance for Street Children to be around 12 000, with only 50% of street children in the country being cared for by NGO projects (Sanabria 2002a).

Responses of society to the problem

The general public tends to be unsympathetic towards street children. Many people regard them as young criminals and treat them accordingly. Others display ambivalent feelings and behaviour towards them. An expert on street children believes that people get angry because they realise that adults have failed these children, yet they do not know the circumstances or at whom to direct their anger, so the anger is transferred to the children (Sanabria 2002a). This ambivalence is borne out by an experience of one of the boys in the Soccajasco project, who described an incident during which one of a boisterous group of men leaving a rugby match punched him and then gave him a R50 note.

Clearly the need for acceptance, affirmation and love is paramount in the lives of all street children. The Soccajasco project has amply demonstrated that musical arts education can be a means by which they can experience such love and acceptance and grow to realise their deep worth.

The Soccajasco Kids have been trained in authentic African drumming, using authentic African drums. Such drums appeal to the children and to their innate cultural identity. They are very 'user-friendly' instruments to play and each child can make a very real musical contribution no matter what his or her level of competence. This has done much for all the children participating in the project to counter their deep lack of confidence and self-worth.

Another characteristic of African ensemble performance that reinforces the sense of self-worth of the children is that it relies on individual creativity and self-expression within communal musical structures. Each rhythm created and expressed by an individual child within the group contributes to the character of the music. As a result the children, previously rejected, neglected and despised, have begun to learn that they are much needed and valued members of a community.

One of the values of the African musical arts training given to the children lies in its ability to by-pass the children's disrupted formal school education, their material poverty, and their often severe trauma and deep emotional pain and to reach their innate African artistic and musical creativity. The musical achievement attained through this has not only given them an intrinsic recognition of their self-worth but has gained them a social acceptance that they had never before experienced. When The Soccajasco Kids perform, which they are able to do outstandingly well, instead of the rejection and abuse they had come to expect as street children, they receive what is at times tumultuous applause and praise.

This process of learning to appreciate their own worth is reinforced by public recognition of and demand for the Soccajasco Kids' performances and workshops. They have given 37 performances since the inception of the project, and many of these performances have been at prestigious occasions, for local and foreign dignitaries and corporates. As mentioned already, they performed with the English Chamber Orchestra at a Gala concert of the International Classical Music Festival in Pretoria, South Africa, in 2001. Last year they were hired to perform at many elite social functions including a party hosted by the Swiss Ambassador in Pretoria, an anniversary celebration held by the South African Broadcasting Corporation, and at dinners for two prestigious international conferences held in Pretoria.

A highlight of the project was the visit of The Soccajasco Kids in 2002 to Norway, where they performed jointly with the Pallisander Choir for the international biannual conference of the International Society for Music Education (ISME). At the time of writing this article, in June 2003, they have performed for three civic functions hosted by the Mayor of Tshwane and have given workshops to teachers in an event run by the Gauteng provincial Ministry of Education. Another performance for the higher echelons of society took place in May 2003, at a function hosted by the Department of Foreign Affairs for 14 US Congressmen. Then, in early July 2003, the Soccajasco Kids performed, first alone, then with South Africa's Pallisander Choir at a high-level function for the South African Minister of Correctional Services and Cabinet Ministers from neighbouring states.

It is clear not only that their musical abilities are recognised, but that their musical performances and workshops are marketable. This indicates to what extent training in African musical arts can also be a means of economic empowerment for even the most severely marginalised children in society. The children are aware of the contribution they can make internationally as well as locally. They have participated in the presentation of key workshops at this very Pasmae conference, and in December 2003 presented workshops and performed at a biannual cultural festival in Ortona, Italy.

Yet, exciting though the international travel may be for the children, and outstanding though their musical achievements may be, it is not necessarily the performances at glittering social occasions or the prestigious workshops that have most meaning for the children in the Soccajasco project. Their artistic director and mentor, Meki Nzewi, has privately observed to the author of this article that the children are at their very best when performing or presenting workshops in the poorer urban, peri-urban and rural areas to their own people, who respond deeply and with instinctive recognition of the excellence and worth of the children's music and musical skills. It is when presenting their music in these areas that the children come to recognise themselves as heroes.

At the same time, the value of the recognition given by the wealthier sectors of the community is not to be underestimated. This recognition does much to counter the very negative images that the public may have of them, and gives them a more positive identity within the community. The Soccajasco Kids have provided a role model for other street children, many of whom now aspire to belonging to the group. It is hoped that, in due course, when the human and financial resources of The Soccajasco Kids project can be increased, we will be able to extend the project to other street children.

The appreciation of the children's music signifies not only an appreciation of their talent but also of their African culture. This anchors them in a sense of cultural identity which is also critically important to the development of any child and which is lost or never developed when a child lives without a family on the streets of a modern city.

The techniques and style of drumming employed by the Soccajasco Kids belong to no specific African culture, but are derived from a decoding of generic African musical knowledge. Thus, instead of freezing or isolating specific traditional African musical styles from the past, the children have been given non-specific but generic traditional tools with which they can create something their very own as Africans in South Africa (Nzewi 2002a).

The voices of street children

In 1995 South Africa became a signatory to the United Nations Convention on the Rights of the Child. The Convention of the Rights of the Child, which has been ratified by every country in the world except two, is a universally agreed set of non-negotiable standards and obligations that spells out the basic rights of children (Unicef).

The preamble to the Convention declares that children are not the property of their parents, nor are they helpless objects of charity. They are not merely 'people in the making', but have equal status with adults as members of the human family. Their fundamental human dignity demands, as a matter of urgency, that their well-being and development is ensured (Unicef). The Convention also confirms that children and their views are to be respected and, in turn, states that children have a responsibility to respect the rights of others. The right of street children to express themselves and to communicate their values, opinions, needs, desires and experiences can be implemented most effectively through music. African drumming ensemble and song can also help develop the children's sense of responsibility to respect the rights of others, through the messages conveyed in the themes and words of the song and through the processes of African music-making (Unicef).

The music played by The Soccajasco Kids is an adaptation of the *oko-oko* style of modern popular music created in 1995 by Meki Nzewi and his son Odyke Nzewi, both modern classical African drummers. The texts of *oko-oko* music

communicate messages of global interest and focus on universal modern human issues (Igba Joli:4), and can also be adapted for children. The text of the songs initially written for the Soccajasco Kids by Meki Nzewi deal with moral and social values and family sentiments, all which are seriously damaged in the lives of street children. Many of the songs articulate what children in their situation need: 'Africa, give your children a hope for the future … children need love … children need peace'. Another song extols mothers, even though many of the children have never experienced the nurturing a mother should give a child.

Another song is entitled 'My philosophy' which, in language appropriate to teenage children, contrasts power-seeking with the quest for happiness, killing with the need for peace, and the cycle of violence with the ripple effect of love, respect and sharing. It is intended that the positive message of these songs should resound with and reinforce their own strong sense of values, for indeed, street children do possess a strong value system, contrary to popular perceptions about them (Ennew 1996:203).

The children have composed a song of their own, entitled 'Mpumalanga'. Mpumalanga is the name of one of the nine South African provinces. The song tells of the great suffering and hardship experienced in that area and the proliferation of crime. There are coalmines in the area and maize grows plentifully, but there is a serious shortage of water. The singer sings of how he comes from a farm in Mpumalanga and how he is not ashamed to come from Mpumalanga.

The 14-year-old boy in the group who composed the text of this song comes from a family who worked on the mines at Mpumalanga. The boy's extended family now lives in great poverty on a farm. His grandfather sent him to work in a maize-meal factory. On arriving at the factory he discovered that his job would involve picking up 50 kg sacks of maize meal and throwing them onto the back of the trucks. The child is slight and small and, realising that the work would be too much for him, he ran away to Pretoria and lived for a while on the streets before going to the Itumeleng Shelter and eventually joining The Soccajasco Kids.

'Mpumalanga' is a song about the circumstances and suffering which have played a central role in the life of this child. The song, which has a powerful drive and energy, has proved to be very popular among audiences, who cannot resist dancing to the rhythm. The child has succeeded in given creative expression to what have been major and even traumatic experiences in his life. The strong, appreciative response of audiences to the song serves as an acknowledgement of his expression, and an unspoken affirmation and acceptance of the child's experiences, a response that can bring deep psychological healing.

A sense of responsibility towards and respect for others has also been fostered through practical African music-making processes. The circumstances in which street children struggle for survival are not conducive to the development of interpersonal consciousness and interaction. However, through the musical

structures and rhythms of African music, group consciousness, group ethos and solidarity, societal values and sense of responsibility of the children for their own lives as well as respect for the life and rights of others have been engendered and developed. The team-building education has also been achieved with the children as they begin to take responsibility for their lives, while at the same time demonstrating respect for the life and rights of others.

The development, through drumming ensemble practice and performance, of awareness of others, of teamwork and mutual support has been demonstrated time and time again among the children in the group. As artistic director, Nzewi was surprised to find that most of the children were able to move from one musical part to another at a moment's notice, and without any additional tuition, for the children were so aware of what the others in the group were playing that they could take over another part without any additional teaching.

Another remarkable demonstration of the extent of the development of teamwork and interaction among the children occurred during a formal performance for international dignitaries and guests. The children lost the flow of the song at one point, and it seemed to those who knew the song as though the music might come to a stop. Yet in a matter of seconds the group had confidently rectified the 'mistake' by improvising. During that performance the improvisation developed into a new song, 'Mpumalanga', mentioned above.

A third example of the ability of the musical arts to foster group interaction and a sense of respect for others was recently observed during a musical arts performance on June 3rd 2003. The boys from the Soccajasco group had just moved from a shelter for street children into a more permanent home for street children run by a local faith-based organisation. The managers of this home put on a welcoming concert for the boys, at which The Soccajasco Kids and two other groups of children performed. As The Soccajasco Kids performed, the drumming caused much excitement among the children and adults in the audience, who joined in the music with their movement, dancing, ululating and shouts of approval. Several children came up to take the centre of the stage with their dancing. Each time a new boy took the floor, the boy from The Soccajasco Kids demonstrated an awareness and respect for him by standing back or sitting down, letting him take the limelight. At one point during the performance one of the children took the lead with his drumming, and what he communicated and expressed through the drumming stirred the audience to even greater levels of excitement and participation.

What had been achieved was a joyous musical and personal interaction among children and adults, many of whom had never met before this occasion. The music of these children reached others, and expressed and communicated something of their identity. The reaction of the audience indicated the extent to which they were accepted and appreciated as a result.

African musical arts and disrupted schooling

One of the areas of major disruption in the lives of street children is that of their schooling. The South African Constitution guarantees the right of every child to an education, but the reality is that the government seems unwilling to commit itself to the schooling of street children. There were only two schools in South Africa catering specifically for street children with their special needs, and one of these, the Matsupatsela School in Pretoria, was forced to close owing to lack of funding. Government policy is that all children with special needs must be assimilated into mainstream schools. Yet when shelters in Pretoria tried to place street children in mainstream schools, the schools refused to accommodate them. They understandably consider it unfair and unrealistic to put older children with only two or three years' education into a class with children many years younger (Smith 2003:11) This had a direct impact on the children of The Soccajasco Kids, who have now been placed in a private school of highly questionable educational standards, while a team from the Pretoria Alliance for Street Children, which includes a member of the Soccajasco management team, works to find funding to re-open the Matsupatsela School.

The disruption in the continuity of the formal schooling of the children in The Soccajasco Kids has been greatly mitigated by the project which, using an approach based on the model of authentic African traditional musical arts education, has integrated specialist training with education for social responsibility, character development and identity. The children's remarkable socialisation and psychological reformation has been achieved not through classroom pedagogy but through the processes of practical music-making.

There are some major gaps in a schooling that is already disrupted which can be filled by African musical arts education: concentration, memory development, and mental and personal discipline. As a result of their lifestyles and substance abuse, the concentration of street children is often underdeveloped or impaired. At the start of the project in June 2000, the children were unable to concentrate for more than thirty minutes. Within four sessions they were able to concentrate for an hour. Their concentration span continued to develop by leaps and bounds over a period of only a few weeks (Nzewi 2002a:82). Only eight months later they had reached a stage where they were able to rehearse and perform with the English Chamber Orchestra with admirable levels of concentration and musical and personal discipline.

Rehearsal discipline has been strict. The children soon acquired a sense of mutual respect, an intrinsic self-discipline and a responsibility regarding times of rehearsals. Leadership qualities among some of them have also emerged. At the start of the project, one boy had been particularly lacking in self-confidence, and had battled to master the rhythms he was required to play. Two years later, at the age of 16, he amazed members of the Soccajasco management team when he took the lead in presenting a team-building workshop to a group of adults. With

great self-confidence he showed the participants what was required, displaying remarkable awareness and sensitivity towards those who battled to understand what was required of them or who struggled with the rhythms.

The children have displayed remarkable commitment and motivation. The four girls who joined the group in February 2003 have worked extremely hard. One day they had been rehearsing drumming on their own; Meki Nzewi was in his office nearby. When the music stopped Nzewi thought they had finished rehearsing, but as they did not come to his office to return the key to the room in which they had been rehearsing he went along to see if everything was all right. He found them learning from a printed sheet the words of a song, which they had not been asked to learn, but which they were determined to sing with the group.

The discipline and dedication these children have for the music and for the group have translated into their daily lives on many levels. When interviewed for a programme about The Soccajasco Kids project for M-Net's programme *Carte Blanche* the social worker who was managing the shelter at the time said that as a result of their involvement in the project the children 'have realised who they are and what they are capable of, so …they tend to appreciate themselves more. It encourages them to learn' (*Carte Blanche*).

African musical arts and healing

The need for healing is great among street children, many of whom are deeply traumatised. They tend to experience high levels of stress and negative emotions. Many of them have also suffered from malnutrition and chronic disease borne of neglect, poor sanitation and lack of primary health care, all of which shows in their being smaller and thinner than other, less disadvantaged children of their age.

These problems, too, are dealt with in African drumming ensemble playing. The pitch of drums provides healing. The combinations of melorythmic tones and the combination of different instrumental timbres with their natural harmonics have a healing potency that has equipped traditional Africans to deal with the stresses and tensions of society (Nzewi 2002b:11). The tone levels of the drum provide a soothing energy and the harmonics 'massage the nerves'. These properties of pitch in traditional drums are well known to those who deal with healing in African society (Nzewi 2002b:10) At the same time, the pooled spiritual, emotional and physical energies and musical interaction within the ensemble recharge the vital energy of each child, exorcising stress and negative personal energies (Nzewi 2002b:17).

There have been no attempts and no desire among those working with the children to measure scientifically the healing the children have experienced through drumming. However, evidence of healing exists in the obvious transformation in the behaviour and bearing of most of the children who have been involved in the project. One particular example springs readily to mind. One boy in the group was particularly withdrawn and uninterested in all that was going

on around him. His concentration span was limited and his generally dispirited behaviour suggested a deep clinical depression. A year later the boy had changed radically. He is now attentive, lively and cheerful, his prodigious musical talent has developed by leaps and bounds, and he has become a strong and charismatic leader in the group. Physically, too, the children appear to be far healthier and have significantly fewer colds, sore throats and bladder and stomach infections.

Dreams of a future

The children now have hopes and dreams of a successful and exciting future. On two occasions one of the boys has been observed poring over a map of the world, finding Norway, where he had been, and looking for other countries which they were scheduled to visit or which he would dearly love to visit. Another of the boys in the project told a television interviewer of his dreams for the future. He spoke of making CDs that would sell and then he could get money. The interviewer then asked Nzewi if we were not giving the children false hopes of stardom. Nzewi replied that, without that expectation, the project would have flopped. 'If we aim for the sky we may reach the top of a tree' (*Carte Blanche*).

The material achievements of the Soccajasco Kids project

One of the initial aims of the project was to develop the project till the income generated from performances and sales of an envisaged CD of the music of The Soccajasco Kids would enable the children to move out of the Itumeleng shelter and into a flat or house where they could live as a group, under the care and supervision of a qualified childcare worker. For a while, till the children were older and able to sustain themselves through their music, it was envisaged that funding would be procured to supplement the money from performances in order to run the house and sustain the children.

Pressure began to mount to find such funding and a house for the group. The management of the Shelter felt that the children were no longer benefiting from staying in an environment which could not cater for their long-term needs and they were unwilling to accommodate them for much longer. A professional fundraiser, experienced in community development projects and with a great deal of corporate management experience, joined the management team of The Soccajasco Kids. As she embarked on research into the possible options available for housing and care, it became clear that the vision of the children moving into a home of their own was not going to be possible to achieve, due to the various laws dealing with childcare and the sheer complexity of the issues concerning street children.

To date (June 2003) it has not been possible to realise the dream of setting up a home specifically for The Soccajasco Kids. Yet it has been noted by their child-

care worker in an informal conversation with the author that the children are having some difficulty in relating comfortably to the other children at the home, most of whom are recently off the streets. This is seen by him not as something negative, but as an indication of their successful rehabilitation and as a result of the varied experiences and social environments to which they have been exposed. All of these factors make it more difficult for them to find things in common with children more recently off the streets.

The Soccajasco Kids project has now entered into a partnership with the organisation running the home in which the children are living. An agreement has been made between the two organisations to work together in incorporating musical arts training into a vocational skills training centre for street children at that home. Plans are also being made for developing outreach work to other street children as well as involvement in general community outreach projects. It is envisaged that the Soccajasco Kids would do much of the teaching involved in this outreach work. Through this outreach work, it is hoped that other children will become sufficiently interested and motivated to join the Soccajasco Kids project. These children will then be formed into a second group and developed in the same way that the present group has been formed.

The purpose of outreach work would not be solely to recruit new Soccajasco Kids groups. It is hoped that the outreach work might eventually extend to children still on the streets. In this case, a centre would have to be established, which they could visit and benefit from a few hours of informal African music education and performance, and begin to experience some of the fruits of African ensemble playing. At present the development of the project along these lines is not assured. There is the difficulty of obtaining funding for essential costs such as the purchase of instruments and for remuneration for more personnel to help with administration and training within the project, which has grown too big for the three people presently running it on a voluntary, part-time basis.

In the course of finding funding for a new home for the children, the project has extended beyond musical arts training. Non-musical needs arising within the project have necessitated the involvement of various members of The Soccajasco Kids management team in advocacy relating to street children's issues and in fairly extensive networking with other organisations working with street children. A substantial amount of data on street children, legislation and policies affecting them has been collected and a comprehensive contact list of government departments, officials and non-governmental organisations dealing with street children has also been compiled.

The work that is being done by The Soccajasco Kids team in areas other than musical arts training is very relevant to the development of musical arts education in the lives of street children. As a clearer, more realistic and less theoretical picture continues to emerge of the factors giving rise to the phenomenon of street children and the problems encountered in their lives and in the efforts of

organisations and projects seeking to help them, so the musical aspects of the project are developing. The Soccajasco Kids team has also been effective in helping to break new ground in areas of the management of street children.

The Soccajasco Kids project, through its membership of the Tshwane Alliance for Street Children, is now aligned with official efforts of the government to provide for specific rights for street children, rights that are also provided for under the UN Convention for the Rights of the Child. The South African government, in its efforts to bring about greater harmonisation between domestic legislation and the Convention (United Nations:2), has implemented a National Programme of Action (NPA) to promote the rights of children (*ibid.*) This National Programme is subdivided into nine Provincial Programmes of Action, corresponding to the nine South African provinces.

The NPA has mandated the national Alliance for Street Children in South Africa to help implement these programmes of action. The Alliance, formally constituted in 1999, has a membership drawn from the nine Provincial Alliances for Street Children, is intersectional and provides a network for non-governmental organisations, faith-based organisations and relevant government departments (South Africa 2001:126).

Over the next two years the aim is to continue the musical training and personal development of the street children currently on the programme, until they have reached a stage where they would be able to continue on their own as a group, able to look after themselves and to sustain themselves economically as a group. This is not unrealistic, bearing in mind that in two years' time, the oldest of the group will be nearly 20 years old, and the majority of the others will be 18.

One of The Soccajasco Kids songs ends with the line 'Africa, you can solve your problems'. The Soccajasco Kids have shown to what extent solutions to modern African problems lie in traditional African musical arts.

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Interactive songs for children

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Abstract

Teachers who are convinced of the importance of singing activity often wonder what the best teaching strategies and repertoires might be. This presentation therefore focuses in particular on the importance of repertoire and the best way to practise singing activity.

Introduction

In the majority of musical cultures singing is an important activity right from the first months of infancy. From an anthropological point of view, not only music but also singing plays an important role in human life: religious or civil rites, feasts and funerals, as well as jobs and other events, are all regularly accompanied by various types of song. In private life, too, especially when bringing up children (from lullabies to hand coordination and so on), singing is a very common activity. Suffice it to think of the Anang children from Nigeria who, at the age of 5 years, are already able to sing hundreds of songs (Gardner 1985).

Through music activities in general and through singing in particular, the musical structures specific to each culture are gradually assimilated (melodic, harmonic and rhythmic patterns, tonal functions in our system, etc.). This assimilation can be achieved through explicit or implicit education: in the former case the teacher may, for example, point out and stress certain musical elements, such as piano/forte, slow/fast, suspension/conclusion, beginnings/endings, etc. In the latter case assimilation simply happens through direct experience. Just as children learn to speak their mother language simply because people speak to and around them, and they are continuously practising, in the same way by listening to music, and especially singing, children assimilate the structures of musical language.

Interactive singing

Teachers who are convinced of the importance of singing activity often wonder what the best teaching strategies and repertoires might be. How should they teach a song? How can children repeat the songs? Just by repeating the whole song several times or by participating in some way? Which songs are the most

stimulating for children and better support their learning? And what are the best ways of carrying out singing activities?

In this presentation I would like to focus in particular on the importance of repertoire and the best way to practise singing activity.

We often see children singing all together quite passively, seated or standing in a circle, following what the teacher is singing. What can we do in order to involve them in a more active experience, to elicit greater participation? Interactive singing has been suggested as a possible answer to these questions and it can be traced to three different roots.

The first I would like to mention is active pedagogy, a discipline that goes back a century and which aims to promote a child-centred education, taking into account his/her personal and social needs/interests, and recognizing the importance of the child's concrete experience (Mottana 1992). This pedagogical approach strongly urges the active participation of children, drawing on their ideas and inventions. If we consider the activity of singing from this perspective, we need to discover ways of allowing children to become actively involved when they are singing.

The second root can be found in the ethnic tradition relating to songs for children. In the Italian tradition (as in many others) we can find different kinds of music whose structures facilitate the intervention of children (counting numbers, repeating syllables or words, coordinating movements and so on). If we examine the texts we can also realize that this kind of song promotes memory, vocabulary, the knowledge of arts and crafts, habits, life-styles, etc. In the ethnic tradition many songs are utilised for playing with children. Many kinds of games can be played while singing: the words and/or the music structure lend themselves to certain gestures, actions, movement coordination, etc. (Leydi 1973; Goitre & Seritti 1982). But above all, songs are attractive and invite children to sing, thus promoting the musical development and in particular the ability to sing in tune.

The third root can be found in the essence of play. It is common to hear people say that for children music has to be a game. If we look at the nature of play (Roberts and Sutton-Smith 1972; Bruner, Jolly & Sylva 1981; Stella 1993; Genovesi 1993), we see that it involves repetition and variation, a systematic approach and spontaneity, fidelity to the rules and creativity, symbolic investment and realism, risk and security. This dualism, which allows the free choice of the players, is what differentiates play from work.

Children need to have rules: they experiment with constraints (cognitive, motor, rhythmic-melodic, etc.) as a stimulus to go beyond them. Playing develops attention and concentration, as well as memory and the ability to process a large quantity of information. When singing a song, in fact, children have to process words and music at the same time.

Can the activity of singing be turned into play?

Playing is 'a frame for the action' (Bateson 1980) and therefore singing should be organized in such a way that children can find in it different ways of playing, for example repetition and variation, firstly between strophes and refrain, but also by inventing other situations within the same frame, or changing vowels ('*Il fachiro Casimiro*' can become, for example, 'Al facara Casamara'…), etc. The stories of songs offer room for both symbolic and realistic investment. The rules to be respected are certainly an aspect of realism, but in themselves they call for the respect of rhythm, melody, speed, etc., while children can find space for their creativity by inventing other words, gestures, ways of expressing themselves and, in some cases, also inventing fragments of music. (I am not referring here to spontaneous singing, even though I believe that this, too, can be considered as a play situation).

The project

This paper aims to present a creative project carried out by the students of Methodology of Music Education in the Conservatory of Music, Bologna (Italy). The starting question of the project was: what is the best way to involve children in singing activity and how to compose interactive songs for children aged 2–3 to 7–8 years?

Since the 4-year Methodology course includes, among other subjects, Composition and Choral Conducting, I decided to carry out the project in collaboration with the two other colleagues teaching these subjects. A total of twelve students were involved in the project throughout the whole academic year (November to May). First they studied the pedagogical-didactic aspects with me, then they composed the interactive songs with the assistance of the Composition teacher, Riccardo Bellotti. Finally they performed and conducted their songs with the assistance of the Choral Conducting teacher, Silvia Rossi.

After studying the active pedagogy theory and the teaching practice related to singing activity, the students analysed the Italian tradition of children's songs and identified the following categories:

» Number songs (numbers, days, months, etc. are enumerated);

» Cumulative songs: in each new strophe one element is changed and the previous are repeated (the cat eats the mouse, the dog eats the cat that eats the mouse, etc.);

» Songs with a riff (embedded short refrain);

» Songs with an echo (of a syllable or a word);

» Songs with concatenation: each verse starts with the last word of the previous one;

» Songs with cumulative motor substitution: in each repetition some words are substituted by gestures (and continue to be substituted);

» Frame songs, that is, those songs with situations that can be changed, by inventing new strophes within the same frame (changing the instrument played or the dress worn, etc.);

» Songs for movement and dances.

The students analysed the structure of each category, the words and the musical elements in order to find models for their own compositions. They were instructed to compose two songs each and could freely choose the model to reproduce. Some of them also composed the lyrics, whereas the majority set lyrics by writers or traditional verses.

The realisation of the project

Let us now consider the models selected by the students, the musical aspects of their compositions, and finally the various activities that can be done while using these songs with children.

The 23 songs composed (instead of 24 because one student composed only one) are based on the following models: 5 songs with riff, 5 with concatenation, 1 with echo and 2 with gestures substituting words; 6 are frame songs, 2 number songs, 1 is cumulative, and 1 is for dancing.

As far as musical elements are concerned, the overall collection of songs offers a certain variety: duple and triple meter, tonal and modal systems, major and minor modes, modulations from major to minor and vice versa, various uses of cadences. The harmonisation is quite simple (tonic, dominant and subdominant), but is enriched by subtler harmonic passages. For the instrumentation the students mainly chose Orff percussion instruments which can also be used by children. Only in a few songs did they select other instruments such as the violin, flute, clarinet, piano and guitar.

From the didactic point of view, the students suggested various possible ways of using their songs, involving different aspects of play, in order to make the children's participation as active and enjoyable as possible.

By learning the songs with an echo or riff, children can easily start to sing these fragments (the echo or riff), without having to wait to learn the complete song, which takes a long time for all the words to be memorised. Even if the children are already able to read and write, it is inadvisable to ask them to read written words, because it distracts their attention from the music (rhythmic and melodic accuracy) and the song as a whole. Once the song is learnt, one of them can sing the strophes and the others only the echo (or riff).

In the number songs children can each be involved in doing something (joining the circle, throwing a flower into an imaginary river, imitating the gestures of a job, etc.). In these songs the numbers can increase according to the actual number of

children involved in the singing activity. Children can also invent new verses where they add names, animals, jobs, etc., according to the content of the song.

Invention can actually work better in the songs classified as 'frame songs'. For example, one song speaks of 'a boat loaded with…' and after the particular items presented by the song others can be added by the children; in another example, the song invites us to think of 'beautiful words of silver which can be written with a breath of wind; …words of sea written with a grain of salt …', etc. In this particular song the children can suggest (or with very young children the teacher can prompt) other kinds of words 'written' with different means. In another song 'a cat saw a mouse, invited it and ate it' the teacher can ask: what other animals? And so on.

The repetition of the music with the variation of some words within a given frame is a good opportunity to learn the song well without getting bored, to invent new verses guided by the frame, to learn how to rhyme, etc. This kind of interaction between teacher/children and among the children themselves does not give much scope for the invention of music. I have suggested that students should deal with this undoubtedly very important aspect in another project.

In the songs with concatenation, children can sing one verse each, changing on the repetition of the common word and continuing the song adding new strophes.

In the cumulative songs the teacher can assign to or give the children the items (objects, or instruments, or animals, etc.) that are accumulated in the song and each child sings his/her fragment. The list can also be increased. The songs with cumulative motor substitution and the songs for movement and dances primarily involve children in movement. In the first case some words of the first verse are substituted by imitative gestures and in each repetition new gestures systematically substitute other words in the following verses. In the last repetition each verse has some words sung and some substituted by gestures. In these songs children can, for example, invent the gestures.

Many songs can be accompanied by imitative gestures that help motor coordination and, if they are expected to keep time with the music, can also help the development of metrical sense, through synchronisation with the beat. Another possibility is to allocate the performance of different parts of the songs to different children or groups of children. Finally, teachers should pass on their conducting/coordinating role to some individual children as soon as possible so that they too can learn to guide the singing.

This project does not deal with the expressiveness of the performance, even though this was considered an important point during the Choral Conducting classes. The students often mentioned it, in fact, as an element to work on. After writing the songs, the students rehearsed, performed and recorded all of them.

The natural conclusion of this project was to use the songs with children of different ages, which some students managed to do. In this way they were able to

verify the actual correspondence of the interactive singing to the needs and interests of children. They also realised that not all the songs raised the same level of interest and that some were easier and others more difficult. Some students are now analysing the collected data regarding these points in order to determine more precisely the relationship between words and/or music and interest/learning.

Preliminary results would seem to indicate that children show a greater interest in songs with gestures and movement, with a marked rhythmic pulse, and with a chordal melody (ascending or descending) based on the tonic/dominant chords (one incipit is 'sol mi sol fa fa re si do…'; another 'do mi sol fa-sharp, do mi sol fa-sharp…; another one 'do la sol mi do la sol mi'). The results in any case appear to confirm the importance of the active involvement of children in singing and, more generally, in the learning process, leading to a better assimilation of musical structures and the development of the ability to sing in tune.

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Linking music making to musical arts education in Africa: a case study of Zairian music

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Abstract

This paper seeks to examine the curriculum and the content of musical arts education in Africa. The argument put forward is that a sound musical arts curriculum and content leads to a productive musical career. In the current circumstances of rampant unemployment in many African countries, this observation sounds enticing! The authors note that music as a medium of communication and entertainment is prevalent in all human cultures. Therefore, for any music to be meaningful it ought to entertain and communicate salient societal issues. Above all, music should contribute towards making people's social and economic life better. This paper furthermore examines the role and effect of colonialism and neo-colonialism in the shape and content of African musical arts education curricula and the problems faced in their planning and execution in many African countries. This contribution emphasises that the results of music performance should be tangible socially and economically. The authors singled out as a case study music from Zaire (now the Democratic Republic of Congo) as an exemplary instance of pop music which has been nurtured from existing cultural, social and political contexts. Several aspects that can enrich music making and musical arts education in Africa were demonstrated in the case study.

Introduction

> Just as the fishermen now still use canoes, they now have canoes fitted with outboard motors. (Dibango 1991:7)

The quotation above, drawn from Manu Dibango's reflections on African music, aptly describes the tenor of this paper. Dibango perceives the dynamism of African music in a way that is similar to the late Anyumba (1971:193), who stated that 'as social institutions change, the music[s] associated with them also change or are replaced by new ones more fitted to the 'tempo' and 'temper' of the day.'

The image that Dibango uses is profound, because it expresses the maintenance of a recognisable African identity in the process of change in music, which is comparable with the fisherman's adoption of modern technology within the framework of his traditional occupation.

To what extent has our music education reflected the dynamism of African music? This paper explores this question by drawing examples from the structure of Kenyan music education systems and the situation in the music industry. In the

course of attempting to answer this question the article seeks to achieve the following objectives:

» To determine the extent to which African music education has reflected an African identity;

» To establish the link between African music education and the music industry in the continent;

» To make a few suggestions on ways in which this link can be more effectively established.

In the sections to follow this article (a) addresses pertinent issues which have arisen in relation to music education and the music world, (b) provides an example of Zairian music as a demonstration of dynamism in this respect, and (c) makes recommendations for Kenyan education.

Music education and the music industry

Education is a cultural process through which members of a community are 'socialised' to enable them to interact productively with their environment and to respond creatively to emerging challenges. An educational system must therefore be socially relevant in the sense that it ought to address the aspirations, concerns, values and problems of a community. As George Bishop (1985:15) states: 'A curriculum must be designed with relevance to the major trends and developments in society. Education must be linked to national development and cultural renewal'.

Like other kinds of formal education in Africa today, African music education is a child of two historical processes, namely, colonialism and the introduction of Western principles of music, on the one hand, and attempts by postcolonial governments to establish educational systems which are relevant to African culture and aspirations, on the other. This desire is evident in the stipulated objectives of music education in African states. For instance, one of the objectives in the Kenya educational policy document is 'To promote and enhance national unity and identity through exploration, appreciation and performance of indigenous music from all parts of Kenya' (Kenya Music Education Syllabus 2002).

Can we therefore conclude that in Africa we have established satisfactory music educational systems, which address our circumstances and aspirations? Unfortunately we cannot do so, for a number of reasons.

In the first place syllabi in schools and colleges, especially in the Kenyan case, have their basis in European music. A major part of the content concerns itself with the history of European music as well as requiring the student to learn the dynamics of a European instrument. Examples in class are still drawn from European songs.

Secondly, there is limited space set aside for the learning of music as a discipline in Kenya, especially since music is no longer compulsory in the 8.4.4 syllabus.

Thirdly, because our concept of music in modern Africa has largely been influenced by Western perceptions, we have tended to compartmentalise music. Traditionally, music has been integrated with other artistic forms and with life itself in many communities. According to David Coplan (1997:586),

> Western aesthetic concepts, genre definitions and performance categories are naturalistically imposed on non-western musics. Yet one of the first things that field research into expressive domains reveals is that other cultures do not classify them into familiar categories of performing and visual arts, or performance into dance, music, drama, verbal recitation and so forth. Any of these categories may be classed together or separately from one another but together with forms of spectacle, rhetoric, games, historical recounting and, of course, work. The languages lacking distinct terms for "music" or "art", or "theatre" are legion.

It is common to find in Kenyan institutions of higher learning departments of music, which are divorced from departments of drama/theatre arts, or a department of music and no department of theatre/drama. Paradoxically, we at Moi University discovered recently how often we have unconsciously relied on music to teach our theatre arts courses (and yet we only offer a basic music course). In the school curriculum drama is still treated as an extracurricular activity and is therefore neither taught nor examined. This compartmentalisation – and in some cases emasculation – has led to the loss of the African sense of performance whose richness is based on the integration of forms; the consummate African musician is also an accomplished dramatist, as witnessed in the performances of the Luo *nyatiti* musician Jathum and the Luhya *isukuti* dancers. It is most astonishing that, in the last thirty-four years, oral literature has been collected, studied and taught without being integrated into performance studies in this country.

A final and most important reason for the failure to establish a fully relevant African music education system is the lack of an effective link between African music education and developments in African music. A number of issues arising from the situation of the African music industry are yet to be addressed by our educational systems.

Such issues include the role of governments in implementing sound educational policies as regards music learning and training, as well as providing an environment that will enable the local music industry to develop. This can be done through opening up markets for musicians, ensuring that copyright laws are established and enabling musicians to obtain capital for setting themselves up.

Festivals (such as the Kenya National Schools and Colleges Music Festival) have played a big role in nurturing talent and creativity in music. Unfortunately, there is no follow-up beyond the festival occasion, so that the wonderful pieces composed, arranged and performed remain fossilised at the end of the event.

Talented participants often view the festival only in terms of competition. In the Kenyan festival we have, unfortunately, retained the European set piece as one of the categories to be competed in. The result is the often odd mix of very creative African arrangements and groups struggling to sing a Scottish or English folksong, whose meaning and references are far removed from our context. The focus of the festival ought to be African Music and the occasion must be structured to move beyond the narrow limits of an annual competition, which ends up in a Gala and State House and then winds up. How, for instance, can these pieces be recorded and played in our media? How can talented musicians be nurtured and supported to develop their talent? Closely tied to this are the important messages of the songs. How can we ensure that these messages find their place in the broader dynamics of development? As Coplan (1997:586) observes:

> …the organization of healing, war, work, political process, ideologies of identity, the recording of history, the relationship of human beings with one another, to nature, and to the supernatural, to name but a few, may be supported by or even be unworkable without musical performance and the movement forms to which they are attached.

Music is a powerful instrument of mobilisation and organisation and it communicates in poignant ways. The powerful pieces performed in the Kenya Music Festival are yet to realise their potential beyond the competition hall. Ayi Kwei Armah (1985) takes a critical look at festivals:

> Festivals are counter-cultural, diverting needed resources and energy from everyday expression. The festival mentality is a fallacy as culture is a process and not an event. Its existence depends on calm continuity and not on spectacular extravagance.

Another issue of concern is the exploitation of musicians by producers in the music industry. A major reason for this is the fact that many practising musicians are also illiterate, or ignorant of their rights. Closely related to this is the fact that these musicians do not have skills in basic economic management or business, with the result that they often make wrong decisions when managing their finances. Thus many musicians in Kenya live from hand to mouth. Educational institutions have yet to design courses which can empower practising musicians by providing them with skills in salesmanship, business management, copyright law and other legal issues concerning the production and marketing of music. It is of course important to encourage musicians to learn how to read and write.

Related to the previous problem is the unfair competition in the world market. As Graeme Ewens notes: 'Like its raw materials, Africa's music does not get a fair deal on the world market. It is plundered, exploited and refined to suit western tastes' (Ewens 1991:208).

This situation is associated with the economic imbalance between Africa and the so-called developed countries. At a more specific level this includes lack of

capital and facilities, problems of distribution and the quality of music produced. Because of these factors African music cannot compete on an equal basis with Western music. The latter dominates our media and fills up our music stores at the expense of our own music. The resultant effect is that it influences us in adverse ways. At worst, it leads to a total ignorance of African music and its nuances. This ignorance can be seen in the gap between our music education content and the creative dynamism of African music, for despite being at a disadvantage, practising musicians in this continent have consistently adapted to change (be it colonialism or globalisation), creatively weaving their traditional modes with incoming modes. This has been the nexus of African creativity and can be seen, for example, in the manner in which the guitar has been adapted to become part of the African musical ensemble. According to Dibango:

> Traditional musicians are human, they live in the modern world and their music is not fixed, it changes…The tradition will always be there of course, but like a person, it evolves, develops. (Dibango in Ewens 1991:7)

Our educational institutions have not managed to effectively establish a link with practising musicians. How often has Benga music, Zairian music or Taarab been brought into a class? How seriously have they been studied? To what extent do we foster exchanges between ourselves as teachers, our students and practising musicians? These questions are important because it is only by consistently interacting with, undertaking researching on, studying, documenting and teaching the work and life of practising African musicians that we can be able to nurture an appreciation of African music, enable our pupils to understand its dynamics and build upon it as they confront changing circumstances in the world today. More importantly, educational institutions are capable of providing the necessary facilities to assist practising musicians to improve their knowledge of music and its quality to enable them to compete more favourably in the market. This requires a radical restructuring of our music programmes and the introduction of courses, which are tailored to the needs of our musicians.

The case study below enables us to reflect on the extent to which it is possible to appreciate the creative dynamism of practising African musicians and to draw from it as a basis of teaching African music.

Why is Zairian music popular?

Many people find themselves singing and dancing to Zairian music without asking themselves why Zairian pop music, often sung in the Lingala language, appeals to them more than any other music in the world. A good example is in Kenya, where an approximate 90% of entertainment resorts, pubs and disco halls stock Zairian music. This phenomenon is also a reality in most countries in the eastern and central African region.

Music and dance are forms of art that fall under a sub-category of philosophy called aesthetics. Aesthetics, the study of beauty, is a very complex field because of its relativity: what looks beautiful to one person may not necessarily be beautiful to another person.

In reference to music, what sounds like good music to one person may sound like bad music to another, depending on the listener's exposure to the varieties of music available. The more one listens to music from various parts of the world, the more one appreciates music from other countries.

Our research in Lingala (Zairian) music reveals that, although the question of beauty is a delicate one, there are basic underlying principles, which govern what we can term 'general aspects of the beautiful'. In reference to music, these principles entail a distinct melody, appropriate harmony, a form/shape of some kind, a firm rhythm to support the melody[1], well-trained voices and skilled instrumentation.

Dance, on the other hand, appears 'generally beautiful' if the dancers are flexible in their uniform responses to varying rhythms. They should put on costumes which can enhance movement and help them to be completely involved in the performance.

Some of the aforementioned factors and many more have contributed to the popularity of Zairian music, as will be explained shortly.

First and foremost, it is worth mentioning that the colonial masters of Zaire contributed immensely to the growth and development of the culture of dance, singing and performance in this particular region. The French colonial masters encouraged upcoming artists and musicians to develop their talent. This was unlike their British counterparts in countries like Kenya and Uganda, where indirect rule was used. The British emphasised Western civilisation by encouraging literacy and Christianity.

The British Christian missionaries branded African music as evil and thereby brainwashed the Africans in these colonies to a point of believing that their music was not worthwhile. This movement led to abandoning the development of African music. Furthermore, with the introduction of Western instruments, more specifically the guitar, more Africans were eager to learn how to play them. However, since most of these instruments were associated with popular bands, the Christian missionaries were again at the forefront; whoever was involved in

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1   Editorial note: While this observation might be true with reference to Lingala music, within an indigenous African music setting these are instances where rhythm is not seen in a supportive role to melody, but rather forms part of the melody. Meki Nzewi, for example, developed the term melo-rhythm to describe this phenomenon. Meki Nzewi, *African music: theoretical content and creative continuum, the culture – exponents definitions*. Oldershausen: Institut für Didaktik populärer Musik, 1997:34. Even in non-indigenous-African music numerous examples can be found where rhythm plays an intricate part of melody, a fact well captured by Simha Arom (1991 [1985]), *African polyphony and polyrhythm: musical structure and methodology*. Translated from French by Martin Thom *et al.* Cambridge: Cambridge University Press. [Paris: Selaf].

such performances was seen as a person pursing 'worldly pleasures' which would not lead him or her to 'inheriting the Kingdom of God'.

With such discouragement from both ends, coupled with the fear of missing out on the 'Heaven list', most Africans abandoned their involvement in any kind of music performance and dance until quite recently. The reverse was the case with the French in Zaire, where musicians such as the late Franco Luambo Luanzo Makiadi, Tabuley, Sam Mangwana, 'Dr' Niko, Manu Dibango and later on others like Mbilia Bel, Samba Mapangala and Madilu System bloomed in the late 1950s and early 1960s.

The backbone of Zairian music lies mostly on the prominence of a distinct melody which, in most cases, is supported by a strong rhythmic base. Whoever listens to the music goes away memorising the melodic line and humming it all the time. Furthermore, the melodies always have a well curved melodic contour, which reveals a lot about the musical purpose and knowledge of the composer.

Generally Zairian music performances have high regard to establishment of a distinct musical path starting from the beginning to the end. This leads to one of the elements in music that contributes to imprinting a lasting impression on the minds of the listeners. This element is called 'the form of music'.

Form entails the introductory section, also called the exposition, which is in most cases a single vocal or instrumental melody, followed by the middle section, which employs the melody in the introduction alongside the interplay of other instrumental and vocal melodies. Also eminent in this section is multiple rhythmic variations. This is the section which features intricate danceable guitar and drum rhythms leading to a kind of climax, often backed up by short verbal melodic phrases. Most Lingala music finally ends with a repeat of the first section in a varied form. This gives the performance a logical and firm finality.

Unlike other pop bands, which utilise a few instruments, most Zairian bands utilise almost all instruments of the Western orchestra, well balanced on the basis of a specific volume and the duration each instrument plays. In essence each instrument is given a chance, of course, giving melodic instruments like the keyboard and the guitar more prominence.

The balance of interplay between the vocal parts and the instrumental parts is very clear. There is evidence of embellishing the performances by using simple harmonies arranged in thirds, fifths, sixths and the use of primary chords (that is chords I, IV and V). This sounds quite appealing to the ear. Another area that is exploited is the use of mixed voices of different pitches - mostly female mezzo soprano and male tenor/baritone voices. The best example is the duet by Tabuley and Mbilia Bel in the song *Timbukina*.

The incorporation of Zairian traditional dances, for example, the ndombolo dance with a lot of waist movements performed by youthful men and women, enhanced by calculated, systematic leg and hand movements in uniformity, is another contributing factor to the popularity of Zairian music. Most of these

movements have seductive connotations and are hence becoming popular among teenagers.

Moreover, most musical performances are based on true stories about everyday human life, often focusing on human relations, marriage, courtship, happiness, trickery, disappointments, virtues and vices of all sorts. This aspect gives the music relevance and makes it worth remembering, leading to interpreting the meaning of Lingala into various languages in the world. In fact, in Kenya one can spot mini-dictionaries of Lingala-Kiswahili being sold in the streets of most towns. It goes without saying that the interplay between rhythm, melody, form, variety and meaning/relevance goes a long way towards making the music sensible and popular.

Lingala, the language used in Zairian music, lends itself very easily to the melodies. It is very highly syllabic with accents falling on the main beat of the melodic line. More so, it blends well with French vocabulary, which gives it the romantic touch of the French language. Occasionally, some composers blend Lingala, French and Kiswahili (which is equally syllabic) in their performances, hence giving the music wider appeal in the Kiswahili-speaking regions.

Unlike other dances in most pop music performances, dances that go along with Zairian music are dramatic. They involve the use of all the body parts - head, hands, neck, torso, legs and the waist, with plenty of facial expressions. This all goes a long way in portraying the messages conveyed through the lyrics of the songs. The performance is often laced with a lot of emotions.

Another factor which cannot be overlooked is the efforts that go into the choreography of dances and the design of costumes. Most Zairean dances invest a lot in costuming and stage spectacle, which contributes a lot towards creating a lasting impression. The costumes are quite modern and attractive. They enhance the movements of limbs and other body parts.

In most cases the bands are divided into three groups that specialise in their own areas for the sake of perfection. These are the instrumentalists, vocalists and dancers. They perform on the same stage as different entities, but complementing each other in a way.

Lastly, the major boost to Zairian music is the quality of their recordings, which involve the use of 'high-tech' equipment found in highly reputable recording studios in the world. It is worth mentioning that the Zairian musicians still maintain good links with the mother country of their colonial masters. Most recordings, often sponsored by French merchants, are done in Paris.

Considering the aforementioned factors, it is safe to conclude that the long singing/performance culture in Zaire has contributed towards building up the confidence and general musicianship of the musicians. Music performance has become a cherished culture growing from height to height and is always in the process of being passed from the previous generations to subsequent generations. Long live Lingala Music!

Conclusions and recommendations

According to Abwao and Nyachieo (1995:1-3), the teaching and learning of music must meet the broad national goals and objectives of education. They identify the following as general objectives of Music Education and the ways in which it contributes towards the achievement of the national goals of education. The learner should be able to:

» Read and write music;

» Perform and enjoy song, dance and instrumental music;

» Use musical instruments and costumes;

» Express personal ideas, feelings and experiences through the art of composing music and dance;

» Appreciate different types of music;

» Acquire a sense of cooperation by participating in musical activities;

» Promote and enhance national unity and identity through exploration, appreciation and performance of indigenous music from all parts of Kenya;

» Contribute to the world of music through the study of the subject and participation in the country's music and that of other nations;

» Use acquired musical skills to contribute to the well-being of the individual and society.

The Kenya Music Festival Foundation Syllabus (2003:1) identifies the following objectives:

» To encourage the study, practice and development of music elocution and dance;

» To guide pupils, students and teachers and any other person or parties associated with the Festival with helpful comments by qualified adjudicators;

» To provide a forum for promising performers of music, elocution and dance to expose their works;

» To promote the preservation of Kenya's cultural heritage.

Whereas the first set of objectives is educational, focusing on the teaching of music, the second set consists of festival objectives centred on performance of music. Our discussion stems from both sets of objectives and, by interrogating them, we have posed the following questions:

» Are all the objectives that have been set achieved?

» How does music education prepare candidates for practical music apart from preparing them for the theory section of music examinations?

» How can our indigenous cultures play an important role in fostering our music and what is the role of music education in bringing this about?

» Can music, dance, elocution and drama be studied separately and yet produce the same results?

» What makes some types of music more entertaining than others?

In this paper we have argued that music is meaningful only if the result of its performance can lead to social and economic benefits. The curriculum should be designed in such a way that it prepares candidates for music making in the market and industry out there. On the other hand, the Kenya music festival should take up from the point where classroom music ends by emphasising further the promotion of cultural values in the performance. More emphasis should be given to African music and dance.

As for what makes some kinds of music more entertaining and captivating than others, we have observed from the Zairian example that:

» Music becomes popular and sells more if it is entertaining and captivating;

» If folksongs and dances are used skilfully, they can popularise our music;

» Music, dance, drama and elocution are inseparable and they are the basis of an effective performance.

Arising from the above we wish to recommend the following:

» It is important that music, dance, drama and elocution should be integrated in the syllabus;

» Centres should be set up for practising and upcoming performing artists to sensitise them to the art of performance;

» The Kenya Music Foundation Festival should encourage African song and dance alongside other cultural and social values. Set pieces in the Kenyan Music Festival should be centred on the African/Kenyan rhythms, themes and values;

» Kenyan popular musicians should incorporate the use of Kiswahili and other African languages as much as possible in their performances;

» The musical arts curriculum should emphasise the playing of African instruments, and performing of African folksongs and dances as a way of preserving our cultural values. 80% of the Kenyan Musical Arts Education should focus on African folk music, folk dance and languages;

» Kenyans should also be able to borrow ideas from musicians from other countries and cultures, which have succeeded in popular music, e.g. the Democratic Republic of Congo (formerly Zaire).

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La pratique de la danse comme processus du cognitif musical dans l'apprentissage

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Résumé abrégé

Cet article examine le rôle de la dance comme processus cognitif dans les études sur la musique africaine. La façon dont les rôles de la musique, la danse et le théâtre sont intégrés devient claire dans la phrase suivante qui résume cette contribution: 'le corps du danseur devient le miroir du son que produit le musicien.'

Introduction

Utiliser la danse comme un processus du cognitif musical dans l'apprentissage des musiques traditionnelles africaines constitue l'idée centrale de cette communication[1]. Ce geste pédagogique, car cela en est un, m'a toujours apparu comme un élément essentiel dans l'approche rythmique du phénomène sonore qu'est la musique. Au départ j'avais trouvé l'idée dénuée de tout sens car cela reléguerait les musiques d'Afrique à l'aspect purement rythmique, thèse qui ferait de l'harmonie l'apanage des Européens et la mélodie une pratique de prédilection des Asiatiques. Je savais, au travers de la chantefable où coexistent épisodes chantés et le récit, que toutes les productions musicales ne donnaient pas lieu à l'exécution de pas chorégraphiques.

Ce point de vue que nous soutenons a été renforcé par le fait que, dans mon pays, le peuple Bété a pu conceptualiser deux types de musique: d'une part la musique qui est faite pour être dansée et celle qui est destinée à l'écoute. Sans entrer dans les détails nous pouvons mentionner les berceuses et les lamentations qui sont des formes musicales non sujet à un geste chorégraphique. Ceci nous autorise à affirmer que toutes les musiques pratiquées en Afrique ne sont pas destinées à la danse.

Toutefois, il est nécessaire de préciser que dans certaines sociétés, il n'existe pas deux mots pour désigner la musique et la danse. En revanche, le chant, considéré comme la forme primordiale de l'art musical, a une désignation qui lui est propre.

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[1] Note de l'éditeur: l'éditeur n'a pas réussi à contacter l'auteur afin de donner plus de détails sur ses recherches et pour vérifier les sources citées.

Même si Gilbert Rouget a mentionné dans un article que les Africains chantent leur danse et dansent leur chant, c'était, à notre avis pour mettre en exergue la relation étroite qu'entretiennent musique et danse dans certains cas. Lorsque la musique peut engendrer la danse, la réflexion que nous avons menée et qui nous a conduits à cette expérience pédagogique mérite d'être vécue.

Investis de ce qui nous a été donné de constater sur différents terrains de recherche et notre expérience de compositeur, musicien et professeur de musique, nous avons tenté des pratiques pédagogiques afin de chercher à comprendre la musique aussi bien par le corps que par la tête.

Nous nous sommes dits que le danseur devrait avoir une compréhension autre que celle du musicien qui agite méninge et corps. Même si dans les deux cas, celui du musicien et celui du danseur, le fonctionnement sensoriel apparaît identique, la visibilité de l'un et l'audibilité de l'autre leur confèrent des démarches spécifiques. Nous avons pris en compte ces deux données et proposé aux étudiants en recherche musicologique d'adopter ces deux comportements pour une meilleure compréhension de la musique.

Dans le cours de transcription et analyse des musiques traditionnelles d'Afrique, nous leur avons demandé d'écouter avec leur corps et leur tête, ce qui les a amenés à danser. Ceci étant, écouter avec son corps et sa tête pourrait supposer se mettre à danser. Ce postulat commande que le danseur se mette à la place du musicien pour restituer les événements sonores et rythmiques en événements visuels qui se meuvent dans l'espace tout comme le flux sonore qui se déploie dans le temps et l'espace.

Une image de la pretation du porteur de masque Zaouli du peuple Gouro de Côte d'Ivoire, exécutant les pas de danse de la musique, fait sonore d'une manifestation culturelle, enregistrée sur support audiovisuel pourrait démontrer éloquemment ce phénomène. En effet, tous les observateurs qui ont vu cette pratique artistique sont édifiés par le fait de la parfaite synchronisation entre la rythmique des événements sonores et les mouvements chorégraphiques. Ici, l'on peut relever sans risquer de se tromper que le danseur suit les musiciens et vice versa. L'impression qui se dégage invite à comprendre que le danseur, pour réussir cette harmonie parfaite avec la musique, semble sentir son corps vibrer et ce, en résonance avec chacun des événements musicaux contenus dans le discours qui s'opère. De ce fait, son propre corps devient l'écho de l'étoffe sonore tissée des mains de musiciens.

De ce qui précède, nous nous autorisons à défendre cette hypothèse qui consiste à dire que danser peut conduire celui qui cherche à entendre ce qui se passe dans la musique à comprendre plus que les éléments inhérents.

Dans cette démarche, nous nous intéressons à l'aspect rythmique de la forme sonore. Et la danse peut aider à identifier la binarité ou la ternarité des valeurs temporelles opérationnelles bien que l'hémiole, phénomène où binaire et ternaire

se combinent dans le même discours musical, nous entraîne dans une confusion de choix si l'on n'est pas averti de la possibilité de son occurrence.

Pour revenir à l'expérience que nous avons conduite avec nos étudiants, elle nous a permis non seulement de comprendre la structuration des événements rythmiques mais également d'apprendre bien des choses sur notre propre relation avec la musique, le corps et l'esprit étant mis à contribution. La satisfaction que nous avons eue avec nos étudiants nous invite à expérimenter cette démarche en éducation musicale dans le primaire et le secondaire. Nous osons croire que cette expérimentation ait des chances de réussir chez les plus jeunes du fait qu'ils sont plus aptes à répondre avec leur corps devant l'immédiateté des faits sonores. La spontanéité des enfants est plus remarquable dans ce domaine que celle des adolescents ou des adultes.

Au cours de cette expérimentation, aucune indication est donnée d'avance pour que chaque sujet appelé à participer réagisse selon ses conditions culturelles préalables. C'est après l'expérience individuelle ou collective que le professeur, qui aura lui-même fait auparavant l'expérience de la danse avec les tenants de la culture, interviendra pour indiquer les valeurs à relever. Cette opération tient son efficacité dans le fait qu'elle permet de réaliser une synthèse entre une expérience personnelle sous-tendue par une connaissance des structures abstraites de la musique et celles relevant des structures événementielles. Et comme l'être humain a la capacité de s'adapter à toutes situations possibles, dès lors que son corps et son esprit sont aptes à reconstituer les éléments inhérents et de comprendre leur fonctionnement, nous sommes en droit d'en attendre des résultats édifiants au plan pédagogique.

L'expérience que nous proposons étant fondée sur la pratique, nous allons dans un premier temps voir les rapports que musique et danse entretiennent et par la suite nous essayerons, en second lieu, de faire apparaître ce que la danse pourrait nous apprendre ou nous faire comprendre sur la musique.

Musique et danse

Sans vouloir rentrer dans la polémique des musicologues et des chorégraphes qui, selon que l'on soit dans un camp ou l'autre, défendent des thèses contradictoires quant à la naissance d'un art par rapport à l'autre, il nous semble important de préciser d'emblée que le concept de phénomène sonore peut renvoyer à différents horizons dans lesquels le mouvement, le geste ne sont pas exclus. S'agissant de l'antériorité de la musique par rapport à la danse, il nous semble plus correct de soutenir cette thèse qui consiste à dire que la danse serait née de la musique parce que cette dernière contient à la fois le son, source de vie selon les écritures saintes, et le rythme qui apparaît comme la manifestation de la vie. Le son qui contraste le silence relatif, occupe et le temps et l'espace, ce que la danse tente de rendre visible.

Tout comme la poésie, la danse serait née dans l'environnement maternel de la musique. Même si la danse contemporaine peut se concevoir sans musique véritablement composée, la synchronisation des pas exige des danseurs un repère sonore inhérent aux mouvements extériorisés qui, eux, prennent appui sur une rythmique intérieure perçue et dont les configurations sont empreintes d'une certaine musicalité. C'est ce phénomène qui permet au musicien, notamment le joueur de tambour de suivre ou de restituer musicalement les gestes et les pas du danseur.

De ce fait, la musique et la danse entretiennent des relations de complémentarité, l'une rendant l'autre plus expressive et vice versa. Mais ce qu'il est nécessaire de préciser réside dans le fait que l'on ne puisse pas danser sur une musique sans avoir entendu les premières notes qui marquent et la cadence et le tempo, tout comme un musicien ne pourrait pas envisager accompagner un danseur sans avoir observé l'amplitude et le mouvement de ses premiers pas. Dans un cas ou dans l'autre, l'on assiste à des instants différés les uns par rapport aux autres mais qui dans leurs récurrences attestent une synchronisation parfaite du fait que le geste musical et celui de la danse partagent le même référent temporel, le son et l'espace constituant leur différence fondamentale.

Si dans cette relation de complémentarité l'espace apparaît limité pour le danseur, le musicien jouit d'une certaine liberté dans un spectre sonore coloré poussé à la limite extrême du possible car son imagination se meut dans un monde immatériel. C'est cet état de choses qui permet à une musique donnée d'être dansée diversement.

Dans cette compréhension plurielle des mouvements sonores, éléments fondamentaux en art musical, le type de la danse permet de déterminer la catégorie musicale. C'est ce qui pourrait expliquer que certaines musiques tiennent leur appellation de la danse qu'elles engendrent.

Lorsque dans la manifestation de faits, éléments matériels et immatériels s'interpénètrent de façon symbiotique, l'aspect visible permet d'identifier et de désigner ce qui en résulte. Dans cet ordre d'idée l'on pourrait dire, dans le cas qui nous concerne ici, que le visionnement d'une danse peut aider à comprendre la musique qui lui sert de support. Si cette expérience apparaît déterminante, il serait aisé de soutenir que danser sur musique pourrait renforcer le cognitif musical et anthropologique lorsque la chorégraphie rend compte des gestes des sociétés ou des peuples qui pratiquent ces différents arts.

La danse et le cognitif musical

Même si de nos jours il existe une musique que l'on peut lire et/ou une musique que l'on peut écouter, il en demeure pas moins que la pratique musicale, quant à elle, est faite exclusivement pour l'oreille. Beethoven, aujourd'hui dans sa tombe, ne nous dira pas le contraire, lui qui, dans sa surdité, a écrit l'une des meilleures pages de ses œuvres, la symphonie n° 9 avec chœur, son oreille interne lui ayant

permis d'éviter les mélodies, rythmes et harmonies résiduels. La musique, quel que soit le rôle que l'on veut lui faire jouer dans la société, est faite pour être écoutée. C'est sous cet angle que Rousseau a fait un clin d'œil à l'agréabilité à l'oreille pour distinguer la musique des autres phénomènes sonores.

De ce fait, écouter de la musique devient un art et chercher à comprendre le contenu de son discours au travers d'une audition requiert d'une approche scientifique. Ceci nous amènerait à comprendre que l'on pourrait écouter de la musique sans entendre son discours. Or le discours est essentiellement fait de sons et de rythmes, l'euphonie prenant le pas sur l'eurythmie pour lui assurer l'agréabilité tant recherchée par le mélomane qu'il soit l'officiant d'un culte ou non. Nous avons précédemment dit que danser sur une musique suppose que l'on ait pris soins d'écouter les premières notes du morceau parce que, dès lors que l'art chorégraphique a pris son autonomie vis à vis l'oeuvre musicale, il apparaît comme son prolongement dans l'espace.

Ainsi, nous assistons à un transfert sensoriel, celui de l'auditif au gestuel. Le geste compositionnel et sonore devient, par le canal du danseur, un geste chorégraphique et spatial. Ce qui voudrait dire que le danseur restituerait gestuellement dans l'espace cette étoffe sonore dont les événements obéissent à une temporalité. Ceci exige du danseur une écoute dépouillée de moments d'inattention. Même si celui-ci n'a pas besoin de recourir aux structures abstraites du technicien de la musique pour exercer une prise sur le flux sonore, il manifeste néanmoins son vécu temporel qui devra coïncider avec la structure événementielle dont l'immédiateté exige de lui un cognitif musical qui se situe au-delà du simple sensoriel sonore.

C'est pour cela que danser apparaît comme comprendre la musique avec le corps alors qu'écouter activement serait comprendre avec la tête. Mais si la danse, sculpture mouvante des événements sonores, peut rendre la musique plus expressive –' certains musiciens sur scène ayant suffisamment fait la démonstration –' c'est que la tête et le corps s'accordent comme l'auraient fait les sons et les rythmes au travers des faits et gestes des musiciens. De fait, musiciens et danseurs partagent la même expérience qui se traduit diversement car ils sont reliés à leur source par les mêmes réalités, celles de l'immédiateté des événements musicaux.

De ces réalités, il est aisé de comprendre que, dans la plupart des cas, dans les sociétés traditionnelles africaines, les nouvelles danses et les nouveaux genres musicaux aient le même auteur, c'est-à-dire que le créateur d'une danse soit le même que celui qui crée la musique. Ceci pourrait-il expliquer que les danses et les genres musicaux portent le même nom. Cette interrogation nous ouvre une piste de recherche pour faire des investigations plus approfondies sur la question qui a fait l'objet la présente communication.

Conclusion

En guise de conclusion, nous pouvons dire que la danse qui s'articule sur la rythmique d'une musique donnée permet de sentir le référent temporel. Elle amène l'auditeur à effacer son vécu temporel au profit de celui des sons musicaux perçus. Ce qui voudrait dire que le danseur fait coïncider son vécu temporel avec le temps musical qui vit en lui et dont la manifestation se matérialise au travers de ses mouvements, leur visibilité attestant qu'il suit le discours qui est en train de s'opérer. Certaines fois, l'on est en droit de dire qu'il comprend parfaitement ce discours car lorsque la complicité est rompue entre le musicien et lui, il le manifeste.

C'est pourquoi certains musicologues observent les danseurs pour comprendre l'articulation binaire ou ternaire d'une musique car le danseur a non seulement la capacité de restituer la globalité des événements musicaux qui s'opèrent mais il peut également faire ressortir ce que fait chaque musicien tout en maintenant son rapport avec l'ensemble.

L'on pourrait penser que ce danseur agit comme l'aurait fait le chef d'orchestre dans la musique savante européenne. De nos jours, il est un fait notoire de voir des conducteurs de choral ou même des chefs d'orchestre observer le comportement des danseurs pour faire ressortir la musicalité d'une œuvre. Alors danser c'est non seulement être avec la musique dont le discours est en cours d'exécution mais également réaliser un geste artistiquement significatif de la connaissance ce grand art qu'est la musique.

Dance as a cognitive process in learning music

Abstract

The use of dance is a way to facilitate music understanding through both the mind and the body. This essay therefore focuses on the role of dance as a cognitive process in the studying of African music. The integrated role of music dance and drama becomes clear in the following statement which summarises this contribution: 'the dancer's body becomes the mirror of the sound played by the musician'.

Introduction

This contribution focuses on the use of dance as a cognitive process in learning traditional African music. Backed by research conducted over the years, my research team and I[1] may affirm that understanding music must be an understanding through both the mind and the movement of the body.

Dance has always appeared to me to be an essential element in the rhythmic approach towards learning about the sonic phenomena of music. However, many years ago I felt it was unjustified to over-emphasise the significance of dance to music in Africa, as it relegated the music of Africa to its purely rhythmic aspects. This, I felt, was as illogical as considering harmony the exclusive musical element of the Europeans and melody the only significant element in the music of Asian people. In Africa music and dance, I believed, were not always happening together. I felt that poetry, as one supporting example, allows song and text to appear together without giving birth to dance.

This point of view was reinforced by my knowledge of the music of Cote d'Ivoire and the fact that the Bété people there conceive of two types of music: a) music only made to be danced to, and b) music made to be listened to. I also considered lullabies and lamentations as other musical forms unrelated to choreography. From this, I believed that not all music in Africa is meant to be danced.

At present, however, after years of studying and performing African music, I am led to believe that in most African societies music and dance are, indeed, very much integrated. In certain African societies, where the song is the main form of musical art, it is also clear that song and dance are highly integrated.

Gilbert Rouget, stating that 'Africans sing their dance and dance their song', suggests the close relationship between music and dance in many instances.

Music can integrate closely with dance; music can generate dance. This is the primary idea underlining the concepts that follow.

My own personal feeling, agreed to by many other composers, musicians and teachers of music I have worked with, is that an understanding of music should be an understanding through the mind and the body; an inner understanding through the mind, and an outer understanding through the body.

We, however, have the belief that dancers attain a different understanding of the music they dance to from that of musicians who do not express all the movements of the music. Even if in both cases the working of the sound and visual senses seems identical, the visibility of one and the audibility of the other give dancers a distinctive understanding of the music. With this in mind, I advise students studying Music to study the two characteristics, the oral and the movement characteristics, in order to have a better understanding of the music.

I ask my students, when they are transcribing and analysing traditional African music, to listen to the music with their head and their body and let the music lead them to dance. This attitude requires musicians to put themselves in the shoes of dancers, so they may be able to give a deeper meaning to the sound and rhythmic events, relating them to visual ones that move in time and space. On various occasions I have presented a Zaouli's mask of the Gouro people of Cote d'Ivoire, including the choreography of the music with full audio-visual recorded information. This clearly demonstrates the phenomenon mentioned above. In fact, all observers who see this artistic practice learn a great deal about the perfect synchronisation between the tune and the dance patterns. Here, we can affirm without a doubt, that the dancer follows the musicians and the musicians follow the dancer. The impression coming out of this helps us to understand that the dancer should be in perfect harmony with the musician if he wants to 'harmonise' well; he should feel his body moving to each single note of the tune. Let us consider it this way: the dancer's body becomes the mirror of the sound played by the musician.

Based on the explanations above, we can put forward the hypothesis that dancing may lead the listener to a greater understanding of the music. In a study of music, we are interested in the rhythmic aspect of the sound.

Dance can help us to identify, for one, the binary or ternary aspects of the music, even if hemiola, a phenomenon whereby binary and ternary are combined, is employed.

Research that my students and I undertook enabled us not only to understand the composition of rhythmic events better, but also helped us to learn about our own relationship with the music: the body and the spirit, each playing its own part. The gratification we obtained through our Music Education research encouraged us to implement this type of integrated music/dance study in the primary and secondary schools in Cote d'Ivoire. We found that this experimental technique is successful even for the youngest of children, as they physically respond faster to

sounds than older children do. The spontaneity of young children compared to teenagers and adults is more noticeable and remarkable in this area of creative development.

During our sessions we did not inform our subjects that they were part of an experiment. We wished the subjects to react in an ordinary way, based on their own cultural background. Soon after the experiment, we conducted a post-experiment that examined ways in which strong upholders of the culture understood dance. This helped to indicate the cultural values we had to take into consideration. We found that human beings have the capacity to adjust to all kinds of situations, as long as the body and the spirit are able to recall the facts and understand the way they work.

As this paper is reporting a practical experiment, we will first look at the links between music and dance and, thereafter, test and finally make clear our findings related to how dance may teach us to have a better understanding of music.

Music and dance

Without getting too involved in the controversy existing between opposing composers and choreographers on the relationship of music to dance, it is very important to emphasise the concept that the phenomenon of sound does not exclude movement and gesture. On the issue of the origins of music and dance in the development of humans, it seems more appropriate for us to support the belief that dance came from music. Music contains the sound, the source of life according to the scriptures, and rhythm appears to be the expression of life. Sound, in contrast to silence, occupies time and space. This time and space are what dance tries to make visible.

Just like poetry, one may believe that dance comes from the maternal environment, the root of the music. Even if one can conceive modern dance without any written music, synchronisation of steps requires the dancer to have an inborn indicator of sound to portray movements. This inborn indicator is based on an inner tune, perceived in configurations stamped with musical qualities. This phenomenon enables the performing musician, especially the players of most ideophones, to follow or translate gestures and steps of the dancer musically.

Music and dance are complementary to each other; either music makes dance more expressive or dance makes music more expressive. What seems very important to point out, however, is that one cannot dance to a tune without hearing the first notes of the composition, the notes that establish the tempo, phrasing, cadence points, etc. Just as musicians cannot accompany dancers without looking at their first steps, dancers cannot dance without hearing the musicians' first notes. A musician's 'gestures' in sound and a dancer's gestures in movement are done at the same time; one is concerned with sound and the other is concerned with space. This is the main difference between the two. If, in this complementary relationship, space appears to be a limiting factor for dancers,

musicians enjoy a certain freedom because their imagination in the performance is very free, driven in an imaginary world. This is why one may perform certain types of dance to a variety of musical backgrounds.

Having a firm understanding of 'musical sound movements', that is, fundamental elements in musical art, the type of dance can determine the musical category. This could explain why specific types of music hold the name of the dance performed to that musical type. In fact, obvious and less-than-obvious materials mix in a symbiotic way, the visible aspect helps to identify the results and determine the output. Similarly, referring to our own case, the fact of watching a dance can help in trying to understand the background of the dance. If one can experience the dance, it would seem logical that from dancing we increase our knowledge of the music, as well as of the culture employing the music. Choreography explains the gestures of societies and the people who use these gestures in their art.

Dance and cognition

Today one may read and 'visually perceive' music, and/or listen to and 'orally perceive' music. The cognitive aspect of music, however, is exclusively for the ear. Even Beethoven in his grave would not dispute this as, in spite of his deafness, he produced one of his great compositions, Symphony No. 9 for orchestra and chorus. Beethoven's inner ear, we subscribe, protected him against unsound tunes, rhythms and harmonies. The main purpose of music in a society is to provide sounds for one to listen to. Rousseau spoke about 'the pleasure of the ear' in making a distinction between music and other sounds.

Therefore, listening to music becomes an art and trying to understand its content requires a scientific approach. One could listen to music without grasping the message carried by the music. The message is essentially made up of sounds and rhythms, the pleasure of listening to music overtaking the rhythm to ensure the desired pleasure to the music-listener.

We said earlier that dancing supposes that one had listened to the first notes of the song, as choreography has become independent of music but appears to be its continuation. There is a sensory transfer from hearing to dancing. The rhythmic gesture and sound become, for dancers, a way of expressing themselves through choreographic movement in space.

This would mean that the dancer responds to the sound by movements meant to last for a specific period. The dancer must avoid any kind of absent-mindedness. Even if dancers do not need to know the abstract mindset of the composer in order to dance according to the musical tune, they should at least be present physically and in harmony with the ceremonial music.

This is why dancers seem to understand music with their body, while musicians, listening carefully to the music, seem to understand with their head. Dancing, a living expression of sounds, can make music more expressive. This is

clear, as many performing musicians testify, when one sees the musician's body moving to the music. Musicians and dancers share the same experience, but express it in different ways. Nevertheless, they are united by the realities such as the spontaneity of improvising while performing. Based on the above points, one can understand why, in many African traditional societies, new dances and new types of music have the same composer/choreographer; the creator of a dance is the same person who creates the music. This could explain why the dances and the new types of music have the same name. This question opens up an opportunity to undertake further investigations on the matter mentioned above.

Conclusion

In conclusion, we are saying here that the dance, articulated on certain musical rhythms, allows one to 'feel' the actual time. It leads the listener to forget his or her present existence and focus on musical sounds. This means that the dancer brings into the present a harmony with a musical beat. This dwells in the dancer and leads to the performance of specific movements. Seeing this testifies to the fact that dancers follow what they hear. Sometimes we are right to say that dancers understand perfectly the discourse between musicians and dancers; when the communication between musicians and dancers is temporarily interrupted, the dancers show this fact. This is why music scholars observe dancers in order to understand the binary or ternary articulation of music. The dancer does not only have the capacity to reconstruct the wholeness of musical events, he/she might equally bring out what each musician does in order to maintain a relation with the whole.

We might feel that the dancer acts in a way similar to the conductor in European music. Nowadays, it is common to see choirmasters or conductors themselves observing the behaviour of dancers in order to bring out the musicality of a performance. To dance is not only to be in communion with the music being played; it is also to realise a significant artistic gesture of the knowledge about this great art known as music.

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