INDIGENOUS AFRICAN MUSIC AND MULTICULTURALISM
IN ZIMBABWEAN PRIMARY SCHOOLS:
TOWARD AN EXPERIENTIAL OPEN CLASS PEDAGOGY

by

OBERT GANYATA

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DECLARATION

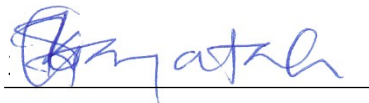Name: OBERT GANYATA

Student number: 50828177

Degree: DOCTOR OF PHILOSOPHY IN MUSIC

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ABSTRACT

This study focuses on the teaching of Indigenous African Music (IAM) in Zimbabwean primary schools, and proposes a new Experiential Open Class Pedagogy relevant to its multicultural contexts. A postcolonial theoretical paradigm informs the discussion of secondary literature, and the analysis of empirical data obtained through the following methods: interviews, lesson observations, focus group discussions, and the analysis of teaching documents. Case studies were conducted at ten schools in the Gweru district of Zimbabwe. These schools were chosen from a mix of urban, peri-urban, and rural communities. The findings show the continued effects of colonialism on IAM teaching practices and pedagogy. The effects of globalization and the high levels of migrancy in and out of Zimbabwe are discussed as factors shaping the teaching of IAM. Formal models of learning have undermined the status of IAM in favour of Western classical music. Recognizing this bias, but also the fact that culture is dynamic, this study strikes a balance by proposing a new pedagogy that integrates Western and African approaches to music education. The study findings feed into the development of a new hybridised model called the Experiential Open Class Pedagogy (EOCP), which is suitable for multicultural contexts. This pedagogy encourages learners to use their personal experience of IAM practices in the home, and to draw on expertise from their local communities. The participation of children and their elders in the community contributes to the openness of the learning process. A combination of learning at home, in communities, and in classrooms is vital in utilising all the critical avenues to acquiring knowledge and experience of IAM. Recommendations on policy and practice in Zimbabwean primary school education offer solutions to the present challenges. It is important for teachers to be active stakeholders in documenting the very IAM practices they teach by carrying out research, and through continuous improvement initiatives in multicultural contexts.

Key terms:

African music, Indigenous, Zimbabwean, Primary schools, Pedagogy, Experiential Open Class, school curriculum, oral tradition, teaching model, multiculturalism.

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ACRONYMS

CDU	Curriculum Development Unit
DA	Document Analysis
ECD	Early Childhood Development
EOC	Experiential Open Class Pedagogy
FGD	Focus Group Discussion
IAM	Indigenous African Music
ME	Music Education
MHTESTD	Ministry of Higher and Tertiary Education Science and Technology Development
MoPSE	Ministry of Primary and Secondary Education
OSA	Official Secrecy Act
OT	Oral Tradition
PSB	Professional Syllabus 'B'
SAUZ	Scheme Association with University of Zimbabwe
SDC	School Development Committee
TP	Teaching Practice
TPS	Teacher Professional Standard
VPA	Visual and Performing Arts
ZIMSEC	Zimbabwe School Examination Council

CHAPTER 1

Introduction and Background to the Study

1.1.   INTRODUCTION

Music education is core to the development of the African child. But until 2015, most primary schools in Zimbabwe did not offer music as a subject because it was not examinable at the National level.[1] This changed with the introduction of music into the updated National Curriculum Framework of the Ministry of Primary and Secondary Education for the period 2015 to 2022. This framework included a new component on indigenous African music (IAM) which is compulsory in the new curriculum, and presented as part of the broader learning area of visual and performing arts. Music must now be studied through all nine years of primary school including grade zero. This thesis focuses on how indigenous African music is conceptualized in the curriculum and how it is taught in selected Zimbabwean primary schools, and outlines a new pedagogy that assimilates both African and Western approaches to music education for implementation in a multicultural society.

One of the age-old conventions was that music in Zimbabwe before the colonial era was purely indigenous African music. This music was passed on from one generation to the next through traditional pedagogies. Today, only its remnants are visible because of a long colonial period which introduced European education and culture, Christianity, industrialization, and a new rural-urban dynamic. These changes resulted in the abandonment of many IAM traditional pedagogies in preference for the Western methods introduced by missionaries who had an overwhelming bias for Western models of education. The exclusion of IAM in a Westernised music education curriculum was a factor at various levels of education, particularly in Zimbabwean primary schools beginning in the late nineteenth century.

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[1] Machingura and Zinhuku (2019, p. 1) submit that, "[As of 2019], music was not yet examinable in the local exams and the grade 7 examinations". According to Zindi (2018, p. 15), "Attempts by the Zimbabwe Schools Examinations Council (ZIMSEC) to establish an ordinary level music syllabus for secondary schools [have] failed".

Since the early days of colonialism in the 1890s, Zimbabweans experienced tremendous changes, both positive and negative, that have shaped their systems of education and life in general. Most indigenous ways of learning were ignored in favour of those associated with formal learning (Mpondi, 2004). Because of the changes brought by formal ways of learning, IAM was mostly excluded from the curriculum. In rare instances, music education was introduced based on the Western oriented music syllabus. The freedom associated with informal ways of IAM creativity and performance was restricted by the British and missionary systems. Formalised IAM pedagogies, such as lectures, demonstrations and illustration methods dominated the learning process.

In the early 1980s, the independence of Zimbabwe ushered in a new era in the education sector. There was a drastic increase in school enrolments as a result of policies promoting free education for all. As Kanyongo (2005, p. 64) explains, "The government expanded the education system by building schools in marginalised areas and disadvantaged urban centres, accelerating the training of teachers, providing teaching and learning materials to schools". Large enrolments increased the demand on teachers resulting in the hiring of expatriate teachers. The adoption of the Zimbabwe National Integrated Teacher Education programme (ZINTEC) in 1981 was another factor. According to Chivore (1992, p. 6), "The decision to start ZINTEC program and those that followed it (the three- and four-year programs) was related to the political decision to make primary education free and compulsory". The hiring of teachers from other countries and fast tracking the mass production of qualified teachers contributed to the plethora of challenges associated with IAM teaching and learning. For instance, many teachers from the ZINTEC programme were inadequately trained to handle the IAM curriculum, and most expatriates were schooled in Western pedagogies. The persistent application of Western music pedagogies gradually eclipsed IAM pedagogies resulting in the total domination of Western music in the education system. The freedom associated with informal ways of IAM creativity and performance was restricted by the British and missionary systems. Formalised IAM pedagogies, such as lectures, demonstrations and illustration methods dominated the learning process.

1.2. BACKGROUND TO THE STUDY

In post-independence Zimbabwe, the new government adopted multicultural school enrolment programmes as part of its expansion programme. Even so, the dominance of Westernised pedagogies over IAM remained and is evident in music education today, including the 1989 Zimbabwe Primary Music Syllabus (ZPMS) and the new Visual and Performing Arts (VPA) syllabus of 2015 which replaced it (p. 14). Applying Western music pedagogies in former Group A schools that had well-established music programmes similar to their former colonisers was seamless.[2] For instance, the successful adoption of the Associated Board of Royal Schools Music (ABRSM) examinations in these schools is evidence to this. A music syllabus based on ABRSM has been operational in these schools for many years and has come to influence non-former Group 'A' schools. In fact, there has been an increase in schools offering music as a subject but with very few teaching IAM. The exclusion of IAM components in public examinations needs to be addressed by curriculum designers. This is discussed in the findings and recommendations set out in later chapters. Here, it is important simply to recognize the imbalance of Western and African pedagogies in the curriculum and in public examinations.

1.2.1. Impact of Colonialism on IAM Practices and Teaching

Zimbabwe was colonised by the British in 1890 with the first Europeans settling in Masvingo (which they named Fort Victoria) where the Great Zimbabwe monument is located today. In the decades that followed, the way of life and associated musical practices of the indigenous Shona people were shaped by the ensuing power struggle with their colonisers. Before the coming of the first Europeans to Zimbabwe, there were deeply rooted traditional methods of imparting music knowledge. Later, IAM practices were influenced by the policies of the colonists who were deeply suspicious of indigenous knowledge systems. Colonial education determined that traditional culture was inappropriate for developing western sensibilities. The legacy of this prejudice was carried over into the post-independence period. Shizha and Kariwo (2011, p. 13) contend that, "the problems that Zimbabwe faces in

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[2] Group A schools in Zimbabwe (formerly Southern Rhodesia) where those schools that were reserved for whites

restructuring its education system are partly embedded in the colonial legacy". They go further, arguing that "since indigenous people were oppressed and not politically empowered to make fundamental decisions affecting their education, it was easier to blame racism and imperialism as the main cause of the indigenous people's problems" (Ibid.).

Collaboration between the church and the colonial government further influenced indigenous music practices in the sense that the church eventually took over the education system through the granting of financial aid to mission schools (Siyakwazi, 2012). The argument was that the basis for African education was rooted in traditional culture, and this was deemed inferior. Missionary education was designed for westerners and westernized Africans, and so did not meet the needs of most Africans. Trove (2000, p. 40) claims that, "as a result of the ideology of African inferiority, a system of dual education slowly developed, one for the children of Europeans and one for African children". This segregation of education for European and African children was widespread. For instance, St George Secondary School was built for European boys. Empandeni in Matabeleland and Chishawasha in Mashonaland were designated for Africans (Atkinson, 1972a). The practice of segregated education systems continued through the colonial era. As Austin (1975, p. 44) observed, "There are two separate education departments, the African and the European, which includes Asian and coloureds. Government spending on the education of a European child is ten times that on an African child". The table below illustrates the government allocations on primary and secondary education in 1971/72 to demonstrate how education was skewed in favour of European settlers in Zimbabwe.

Table 1: Government Estimates of Total Spent on Primary and Secondary Education 1971/72 adopted from Austin, 1975

Social Community	Number	Rhodesian Dollars	Pounds Sterling	Amount spent per student in pounds sterling
African	747,535	21, 400,000	12,412,000	16,60
European	58,508	18,732,000	10,864,560	160,70

Indian and Coloured	8,996	------	--------	--------

Colonial education was skewed in favour of whites because a two-tier education system was formulated. This situation paralleled that of South Africa to which Southern Rhodesia was originally joined. Segregation and apartheid in South Africa figured a similar split between education for Europeans and education for non-whites (Pooley, 2020a). In 1973, Nagel (1992) notes that this inequality was exacerbated in Zimbabwe with "the total cost per capita for European education was $309, and that for Africans was only $27, 50" (p. 47). The Education Act of 1929 (South Australia Parliament, 1929) allowed poor learners to work for their school fees after school hours, extended grants to students with disabilities, and introduced African teacher training. However, it was not the intention of the government to train teachers who would in the end challenge the colonial government or compete with whites. Nagel (1992) claims that, at St Augustine mission in Zimbabwe, Father Albin attempted to spearhead secondary education for Africans, but this was met by resistance from the government. In fact, it was only in 1946 that the first African secondary school was established at Goromonzi. The rationale for segregated education is evident in a debate held in the South Rhodesian Legislature on 6 May 1927. One legislator argued that: "it is all very well to talk about education but do you realise that, if you educate the natives, your place as a white man is being endangered in this country" (Mugazi & Walker, 1997, p. 18). Matsika (2012) claims that equating Europeans with Africans was not encouraged because it destroyed the mysticism that surrounded the whites and the power of the colonisers depended on their relative obscurity. Shizha and Kariwo (2011) state that, "while the colonial rulers formed a minority, their privileges and survival depended on keeping tight control on the social and economic production" (2011, p. 17). Disparities between public expenditure on education for different races ensured this imbalance.

Language policy was another factor. In 1953, the Federal Department of Education increased the racial disparities by stipulating that English should become the medium of instruction regardless of the mother tongue of the child (Siyakwazi, 2012). Indigenous terms had to be abandoned. Colonialism destroyed indigenous cultural values and traditions that were essential to the wellbeing of communities.

This approach to education was widespread in sub-Saharan Africa, and included colonies in Kenya, Uganda and Tanzania.

During the colonial era, the creation of indigenous music in schools was limited and teachers adopted the dominant framework of Western imperialism. The import of foreign music into Rhodesia was accompanied by the creation and growth of recording studios, gramophones, and radios (Lowerntal, 1995). All of these developments shaped the practice of indigenous music in Zimbabwe immeasurably. The presence of concerts, nightclubs, and live performances contributed to the change in the practice of local music. According to Turino (2000), "the contemporary language of globalism rhetorically and ideologically links a particular cultural aggregate (modernist capitalism) to the totalised space of the globe, leaving people with alternative lifeways, no place to be, no place to go" (p. 6). The way Zimbabwean people view their indigenous music was affected by these cosmopolitan tendencies. Turino (2000) further asserts that, "The Zimbabwean situation strongly suggests that the modern traditional dichotomy, used and diffused by white settlers as well as members of the black middle class, had real cultural effects on the ground" (p. 7). Accordingly, the coming of Europeans in Zimbabwe largely assisted in reshaping and changing the manner in which local people practised their music, and diluted it through Western modes of education.

1.2.2. IAM and Colonialism

Colonialism subjugated local people and their indigenous music practices. Lowerntal (1995) writes about how Zimbabwean teachers reacted to the western focus following independence in 1980. She describes how, "[t]he colonial music education paradigm closely mirrors that of formal education in which education developed as separate and distinct from everyday life" (p. 40). Turino (2013) writes that church hymns and choral music replaced communal singing, and an emphasis on meter replaced African preferences for rhythm and polyphony. Berliner (1978) argues that the colonists, "imposed religious and aesthetic values on Africans and condemned traditional forms of expressive culture, including music" (p. 25). Monda (2017) has this to say, "[i]n the past, indigenous art forms such as music have been subjected to colonial censorship and religious duress and annihilation to

the extent some traditional music was outlawed during the colonisation and Christianisation of Zimbabwe" (p. 1). This illustrates the segregation of indigenous musical practices as incomparable to the new forms of music brought by colonisers. Understandably, the chief characteristics of colonial education and its structures is important because one can easily identify the challenges brought by it. Monda (2017) reports that "[d]uring the struggle for independence, music became a political tool used by both sides to communicate messages of solidarity to their respective communities, but while the white media could afford to be overt, many indigenous Zimbabwean musicians were forced to be subversive" (Ibid).

1.2.3. Missionary Activities

The missionaries introduced formal education in Zimbabwe when the London Missionary Society (LMS) opened the first missionary school at Inyati in 1859. This mission station was established by Moffat and "made little immediate impact on Matabele society" (Atkinson 1972b, p. 21). It was only with the Education Ordinance of 1899 that grants were provided for mission schools to enrol Africans. Siyakwazi and Siyakwazi (2014, p. 119) observe that, "The policy of encouraging missionary efforts in African education was promoted by the establishment of a system of grants in aid to mission schools that met the minimum requirements of prescribed regulations and maintained satisfactory progress". The philosophy, content, structure and administration of education for Africans became operational in 1907 with the formation of the Native Education Ordinance. Following the proclamation of the self-governing British territory of Southern Rhodesia in 1923, the British government established the Department of Native Education and passed the Education Act of 1929. These developments resulted in a segregated system of education dividing Europeans from Africans.

It was the priority of the missionaries to spread the gospel while supressing indigenous religion. The missionaries recognized indigenous religion as a powerful threat to their success. This threat was evident when, "On April 27 1898, the architects of the First Chimurenga War, Mbuya Chahwe, the medium of the Nehanda spirit, and Sekuru Gumboreshumba, the medium of the Kaguvi spirit also known as Murenga, were hanged by the settler regime for daring to challenge

colonial dispossession" (*The Herald*, 2014, p. 3). Indigenous religions challenged the authority of both the missionaries and colonialists. Missionary activities denigrated the indigenous religious beliefs of the local people, including music and dance since these were integral to communion with ancestral spirits. Colonial and missionary efforts thus had a deleterious effect on IAM. The reinvigoration of IAM in a new pedagogy is thus complicated by a range of historical factors that reshaped ideas about the role of music, dance, and language in Zimbabwean societies, and about the nature of education itself. The consequences will be explored through much of this thesis.

1.2.4. IAM in the Curriculum

The history of colonialism and missionary activities in Zimbabwe shows that IAM was omitted from the curriculum, its pedagogies decried, and its spiritual basis denied. The integration of IAM into the music syllabus means opposing an entrenched mindset. Today, IAM should play a major and more meaningful role in the postcolonial curriculum. The development of the new IAM pedagogy follows the identification of fundamental cultural elements that constitute indigenous music knowledge practices and systems. Currently, IAM is being taught in a Westernised primary school music curriculum with mixed results. Teachers of music are teaching IAM in a curriculum charged with multiculturalism.

There are a number of factors that have contributed to the present crisis in teaching IAM in schools, including political, economic, religious, and social issues, as well as the demands of multicultural education. This study considers the teaching of IAM to be a critical curriculum issue toward cultural recovery. As Monda (2017) contends, "Formal music education in Zimbabwe should bring a resurgence of interest in the archaic sounds of our traditional music and thus restore the true Zimbabwean identity made discordant by colonial overtures" (p. 3). To address this in the present Zimbabwean primary school music education curriculum we must take account of evolutionary processes and the use of oral tradition and demonstration (Ganyata, 2016). In an earlier study, I pointed out how the negative perceptions and attitudes of teachers resulted in complacency and a lack of initiative. In this thesis, I focus on how teachers can utilize deeply grounded approaches to the

singing and teaching of lullabies, cradle songs, game songs, and activity songs. These approaches constitute the backbone of the IAM curriculum. Allied to this, is the role of societal elders whose efforts have proven to be effective, and sometimes the preferred method in teaching IAM as it promotes an integration of content from a variety of cultural groups. Every society has its elders and they should provide in the curriculum development process for IAM. This gap between policy initiatives and practice has been identified as the chief contributing factor to the inappropriate teaching of IAM in schools.

1.3.   SIGNIFICANCE OF THE STUDY

At the start of the post-colonial era in 1980, the Zimbabwean government experienced a number of challenges in taking over a colonial system of education. There was an expansion of education programmes to meet the demand for more trained teachers in response to a growing enrolment. In recent years, students have become more sensitive to subjects that afford them an opportunity to be employed as soon as they complete their education, or advance their education. The core subjects such as mathematics, science, English and indigenous languages have fast become dominant in career selection paths. To this end, it is imperative to accord IAM value in terms of its potential to improve the welfare of learners. For instance, IAM facilitates entrepreneurial skills such as instrument construction, costume design, dance (choreography), and live performance. IAM programmes also contribute to human development through appealing to all the five human faculties. This research assists by providing pragmatic solutions to teaching IAM in primary schools. In addition, this thesis highlights a mismatch between the expectations of the Ministry of Primary and Secondary Education (MoPSE) and those of teachers. Here I propose a paradigm shift away from an understanding of indigenous music as inferior to Western music and to a fully supported curriculum for IAM in Zimbabwe. IAM must be accorded equal status in schools.

Later in the thesis, I discuss how proper communication channels with syllabus designers, reviewers and implementers need to be created by making specific study recommendations that are directed to them. This study embraces the call for the inclusion of indigenous languages across all primary school subjects made in the

new Zimbabwean curriculum of 2015. This is the opportune time to develop IAM along the same lines. This has to be in tandem with one of the aims of the new VPA syllabus. The VPA syllabus (2015) says that learners should be able to, "use visual and performing arts as a vehicle for the enhancement of creativity, self-identity, and community consciousness" (p. 4). The syllabus goes further to say that, "learners will understand and appreciate their culture and society, as well as develop a positive self, group and national identity" (Ibid). Furthermore, the rationale for the syllabus categorically states that Zimbabwe has cultural diversity; therefore, it is imperative for learners to acquire skills and competencies that are essential for national and self-identity, creativity and self-discipline. Moreover, self-identity and discipline issues are also enshrined in the philosophy of *ubuntu*. By developing a new indigenous music pedagogy, Zimbabwe will be moving in tandem with twenty-first century educational goals that aim to produce learners with a shared sense of humanity, and *ubuntu* (Hapanyengwi-Chemhuru & Makuvaza, 2017). This study is thus significant in empowering Zimbabweans to reclaim their cultural and intellectual capital. This embraces the commercialisation of IAM and its exploitation, and promotes self-determination in preserving cultural heritage through indigenous music practices that promotes cross-culturalism to fulfil some of the postcolonialism dictates in indigenous music discourses.

1.4.   RESEARCH PROBLEM

The Zimbabwean government inherited the British educational system which is the education colonisers imposed on the people of Zimbabwe. Gomba (2017) observes how "36 years after independence, Zimbabwe's education system is still rooted in British cultural dominance system which devalues the indigenous people" (p. 80). The new primary school music curriculum updated in 2015 anticipated that the Zimbabwean government would be able to support the enactment of pedagogies appropriate for IAM learning that represent the Zimbabwean identity and cultural disposition. Unfortunately, the government has yet to address the deteriorating nature of indigenous ways of teaching IAM. A workable environment relevant to IAM teaching and learning, in order to harness and tap knowledge from the local sources, should therefore be prioritised. Without making that prioritisation, teaching IAM in schools will remain peripheral. Through the development of a new

pedagogy, the material value in IAM will be realised. A growing body of literature on Zimbabwean music history shows that colonialism also destroyed African traditional educational institutions and knowledge systems. King and Schielmann (2004) explain that "[p]edagogical concepts are embedded in culture and guided by the specific educational priorities and goals of a given society. They are reflected in models of generating and transmitting knowledge and skills, in teaching methods and learning styles" (p. 32). The colonial influence permeated in schools to such a degree that the nature, scope and philosophy of education lost its indigenous character. Nota (2010) argues that, "[t]he skewed nature of the current music education curriculum programme technically avoids the inclusion of indigenous African resources as part of in-class music education teaching and learning in Zimbabwean schools" (p. 16). Ndlovu and Masuku (2004) concur and claim that Zimbabwe maintained the colonial music education curriculum despite major changes to the education systems of most post-independence African states. Western modes of instruction together with global cultural transformations have contributed to a plethora of challenges experienced in teaching IAM in many post-independent African countries. There is a gap between the pedagogies applied in teaching indigenous music and cultural musical experiences among primary school learners. In short, colonisation shaped the teaching of IAM in schools in a number of ways described here. What then motivated the study is younger generation's lack of understanding and appreciation for Zimbabwean indigenous music. The consequence is a lack of positive self, group and national identity as a result of the deep-rooted misrepresentations of IAM by colonisers. Teachers need to be more creative with IAM. They do not have to dogmatically use the prescribed teaching methods from the syllabus.

As a music educator, having taught for many years in teachers' colleges, I was deeply disturbed by the lack of integration of musical content between varieties of cultural groups. The ways in which IAM is being taught in traditional African societies in Zimbabwe is very different to the approach adopted in schools. A balance needs to be struck between learning strategies from indigenous societies in Zimbabwe and western ones. It is for these reasons that I was motivated to carry out this research, and these experiences inform my proposal for an integrated

approach fusing IAM cultural and educational backgrounds with those of the present curriculum.

1.5. PURPOSE OF THE STUDY

The purpose of this study was to address challenges experienced in teaching IAM in Zimbabwean primary schools by proposing a culturally responsive pedagogy that integrates both African and Western music teaching approaches so as to allow learners the freedom to express themselves culturally without fear of other cultural and ethnic groups. The literature demonstrates that teachers lack the expertise to embrace not only western or African but even Oriental, eastern and many other cultures in their teaching of music. In this context, it is important to understand and review the nature of IAM practices before colonialism, during colonialism and after colonialism, and to study the experiences of IAM teachers in schools.

One goal of this study is to examine the relevance and effectiveness of African ways of teaching IAM and the extent to which colonial educational policies continue to influence current music policies in Zimbabwe. The focus is on the challenges associated with IAM teaching in Zimbabwean primary schools. The study aims to establish a proposed model for teaching IAM in Zimbabwean primary schools despite changes brought by various historical and political factors over many years. I make policy recommendations that place value on IAM practices. The objective is to revive fundamental IAM elements in a substantially new Zimbabwean music curriculum. This study interrogates current indigenous African music pedagogies specific to Zimbabwe, as well as more general African approaches to offer a comprehensive package that advances a new IAM pedagogy. The findings of this study describe the value of IAM and motivate for curriculum change. The main purpose of the case studies that follow is to ensure that these findings are evidence-based. It also enables both teachers and learners to come to grips with their roles in the teaching and learning of IAM, and the importance of combining their day to-day musical practice and teaching activities.

1.6. RESEARCH QUESTIONS

The research for this thesis was guided by the following research questions:

1.6.1. Main Research Question

How can African and Western approaches to music education be used in concert to construct a multicultural pedagogy relevant to the Zimbabwean context?

1.6.2. Sub-Research Questions

(i)   What was the impact of colonialism on Indigenous African music practices and music education in Zimbabwe?

(ii) What is the status of Indigenous African music practices in the Zimbabwean curriculum?

(iii) How are teachers implementing the curriculum for Indigenous African music in Zimbabwean primary schools?

(iv) How can Western and Indigenous African music pedagogies be integrated to address the needs of a multicultural Zimbabwe?

1.7. RESEARCH OBJECTIVES

The research objectives describe exactly what this research aims to accomplish, and are a summary of the accomplishments the researcher seeks to achieve.

1.7.1. Main Objective

To study how Western and Indigenous African approaches to music education can be utilised in the construction of a multicultural pedagogy relevant to the Zimbabwean context.

1.7.2. The Four Sub-Objectives

(i)   Trace the history of Indigenous African music education in Zimbabwe.

(ii) Assess the impact of colonialism on Zimbabwean indigenous African music practices.

(iii) Critically assess the role of Indigenous African music in the present Zimbabwean primary school curriculum.

(iv) Develop a multi-cultural approach to teaching IAM in Zimbabwean primary schools that integrates African and Western music pedagogies.

1.8.   RATIONALE OF THE STUDY

This study aims to address problems with the IAM curriculum and its implementation in Zimbabwean primary schools. There is a gap in the literature on how IAM and Western approaches can be implemented in a multicultural framework. Furthermore, the current scenario largely ignores local knowledge as irrelevant to the Zimbabwean education context. This study rejects this assumption. Learners must be given the opportunity to be responsible citizens by studying IAM performances relevant to their communities. The value of IAM is enshrined in Zimbabwe's heritage policy (No. 20 section 16.1) as outlined in the Constitution of Zimbabwe: "the state and all institutions and agencies of government at every level must promote and preserve cultural values which enhance the dignity, well-being and equality of Zimbabweans" (Republic of Zimbabwe, 2015, p. 19). This study enables learners to realise the importance of both Western and African music pedagogies. This breaks down cultural barriers, including the opposition of coloniser to the colonised in recognition of our cultural diversity as an important national asset. It is a contribution to the growing body of IAM knowledge and pedagogy, and will be relevant to many music lecturers, student teachers, primary school teachers and curriculum designers.

Zimbabwe is a multi-cultural nation. Thus, the teaching of indigenous music must follow multicultural pedagogical approaches that are inclusive in nature. Ethnic diversity enhances Zimbabwean society because it reinforces both a sense of uniqueness and distinctiveness. This is indicative of modern societies that enrol learners from diverse multi-cultural backgrounds. Zimbabwe is internationally connected. Drawing lessons from successful music education programmes and their pedagogies across the globe is thus important. Kodály's experience with Hungarian children offers a good lesson. Kodály expressed the desire to expose all Hungarian children to music literacy by utilizing their indigenous musical experiences that the researcher adopted and incorporated this approach in his proposed pedagogy. He advocated for musical literacy in primary schools by enabling Hungarian children to grow up with music. This experience is lacking in Zimbabwe. IAM in Zimbabwe refers to singing and competing at annual events, such as Jikinya music competitions. Very few music teachers attend these festivals.

The shape and form of Zimbabwean indigenous music practices, as we know them today, is not the same with those of previous centuries because of a number of factors that eliminate stereotyping of minority groups. As Vava (2016) observes, "In the period from the early to mid-1980s, after the country attained independence, musicians took a celebratory tone, helping society reflect on the time they had endured the pain of war. This, however, started to change in the late 1980s as musicians started to criticise changing government policies and corruption" (p. 17). Today, indigenous music practices in Zimbabwe still reflect the colonial legacy, and the revealing inclusions and exclusions of the post-independence Zimbabwean music curriculum. The inclusion of theatre, visual arts and dance segments adopted from a European curriculum excludes IAM components and is clear evidence that the post-independence curriculum has been compromised. For three decades, IAM has remained confined to the periphery of the primary school curriculum. IAM teaching has been subsumed into general music teaching approaches similar to the contexts of European schools.

Teaching IAM in Zimbabwean schools through the application of appropriate pedagogies creates space for IAM in modern day classroom setups because of what multicultural music education enables. For instance, it broadens both learners' musical and cultural understanding. The inclusion of topics such as enterprise skills and arts technology in the new visual and performing arts (VPA) (2015) indicates the music curriculum developed in the postcolonial era, but without much attention to IAM. According to Dokora (2015),

> *The curriculum takes into account some of the contemporary trends in education and aims to redirect focus from teaching to learning, transfer of facts to learner construction of knowledge, memorisation of information to analysis, synthesis and application, rote learning to applied learning, and categorised knowledge in traditional subjects to integrated knowledge (p. 17).*

This thesis points to deficiencies in the design of the present curriculum statement, and takes steps to develop a new IAM pedagogy that allows learners to develop tolerance of music of their neighbours from different cultures especially if their

IAM is no longer visible. Nation building requires a common vision, effective policy implementation, and procedures for proper consultation. Practical subjects, like music, need to be taken more seriously because they are dependent on the allocation of resources and the job opportunities they create (Nota, 2010). IAM is being stifled due to lack of teaching resources and substantial pedagogies. There are challenges with the new VPA syllabus because it comprises more Western music content than African. For instance, at grade 5 level education, the syllabus aims to develop in pupils the ability to write musical symbols using music notation, and to sing sounds from music notation. Similarly, at grade 6 level learners are supposed to describe how sound engineers create advertisement jingles. This presupposes advanced knowledge of technologies that will not be available to most students, and it reinforces a paradigm focused on staff notation. Scholars of African music are increasingly looking to alternative methods of representing sound (Pooley, 2018).

When the current VPA syllabus was drafted and implemented this involved major investments to ensure its mass distribution to schools. This included timely disclosure to schools. Regrettably, the MoPSE has struggled to provide textbooks to support this roll out, and this has had negative consequences for IAM in particular. The government's emphasis on teacher professional services (TPS) does not directly make reference to IAM teaching, but elsewhere it has been emphasised that teachers must engage in action research to refresh themselves to avoid becoming redundant. The shortcomings of the 1989 music syllabus have been recognized and so it is important for the government to monitor the implementation of the new curriculum. The government involvement in supporting the new curriculum that includes teaching of IAM is a contingent liability. This means government involvement in rubber-stamping the new IAM pedagogy may also superintend on IAM teaching. This study aims to support the implementation of appropriate pedagogies for the teaching of IAM as devised by the Zimbabwean government and MoPSE.

The lack of connection among knowledge sources is a problem for the current Zimbabwean primary school curriculum. According to Ndlovu and Masuku (2004), "[a]ny education system that does not value sources of knowledge from within the

locality is malnourished and can become irrelevant to its people" (p. 281). Nketia (1974) explains that most African children learn music from home. Whilst at home mothers sing lullabies to children as they grow and participate in peer group traditional music learning processes. In Zimbabwe, home plays a fundamental role in introducing children to indigenous music which might be problematic today because very few children have time to play indigenous games, instead they play sweety-sweety and other modern games which is exactly what colonialism has brought about. Therefore, it is critical to take a balanced approach to these games by way of performing them interchangeably both in schools and at home to place value to IAM and the musical belief system within which it has been enacted. During playtime, at any given time and place, children sing. Chernoff (1979) labels this a participatory approach. Issues to interrogate include the nature of local people's indigenous music curriculum and their teaching methods and how the skills development techniques can be transferred to schools. The barriers that exists between knowledge obtained at home and at school need to be addressed. Put simply, the school system should take account of developed systems of music education in the home and community.

1.9.   KEY CONCEPTS

This section explains the key concepts used in this thesis.

1.9.1.   Indigenous African Music

IAM expresses a sense of cultural belonging that takes many forms, including storytelling, celebration, mourning, telling of the seasons, and oral history. In this study, IAM refers to the music of the indigenous people of Zimbabwe with pre-colonial origins. IAM includes singing, instrumental music, and dance. Examples include songs of social commentary, and the playing of *mbira* and *ngoma* and dances such as *Mbende*, *Mhande* and *Dinhe* are well known. According to Zindi (2017), "It is difficult to trace the origins of Zimbabwean music back to pre-Rhodesian times as there is no documented information on musical activities during thepre-colonial period. What is known for a fact is that there were a lot of musical activities in Zimbabwe long before the arrival of the Europeans in the country" (p. 17). Zimbabwe has diverse ethnic groups, and each performs distinct genres of

music and dance. Regardless of this diversity, the term IAM, in this context, refers collectively to any music practised by the indigenous people particularly along the traditional patterns of coming together, singing, playing musical instruments and dancing.

In the Zimbabwean context, IAM unites people and promotes *ubuntu* through singing and dancing. There is considerable diversity in music making. Some genres appeal to people of all age groups. The use of percussive instruments such as leg and hand rattles to accompany performances is characteristic of IAM in the Zimbabwean context. The music can be performed during the day or at night depending on the event and type of ceremony. Performances may be secretive or public. For instance, initiations are secretive and take place during bumper harvest celebrations. Secrecy is important to the survival of some practices. For instance, Shumba (2016) claims that, "Varemba musical culture survives due to the fact that it had been hidden in secrecy; therefore it has not been pervaded" (p. 14). Rusero (2017) explains: "I found out that Komba songs have got some hidden meanings because they want to keep privacy of their cultural practice" (p. iii). This is the type of music that is deeply connected with people's social and religious beliefs, and not all of it can be used in the curriculum. The next section considers how IAM can be introduced into the pedagogy.

1.9.2. Pedagogy

Pedagogy refers to the instructional techniques and strategies that enable learning to take place. According to Bernstein (2000), pedagogy is "a sustainable process whereby somebody acquires new forms or develops existing forms of conduct, knowledge, practice and criteria from somebody(s) or something deemed to be an appropriate provider and evaluator" (p. 78). It refers to the interactive process between teacher/practitioner and learner, and it is applied to include some aspects of the learning environment. Alexander (2003) defines pedagogy as "the act of teaching together with its attendant discourse. It is what one needs to know, and the skills one needs to command in order to make and justify the many different kinds of decisions of which teaching is constituted" (p. 3). Pedagogy encompasses the use of instructional media, learning space, and the development of concepts. A lot of

preparation, such as planning of learning activities, facilitating learning, assessing and measuring learners' performances and administering of learning tasks, all fall under the concept of pedagogy. In short, it refers to the skill of teaching applicable to various concepts and subject areas across various levels of education. In the context of this study, pedagogy refers to the teaching models or approaches applicable to the Zimbabwean context.

1.9.3. Multiculturalism

IAM is considered to be part of cultural possession, because it is understood within the confines and contexts it is created. Learning IAM thus requires knowledge of the local and original cultural contexts and creation processes. Ethnomusicologists sometimes interpret this as the preservation of the original traditional music without any intercultural influence. Multiculturalism that facilitates an inclusive approach to different cultures, their learning materials, and belief systems is comprehensive in nature. Multiculturalism in music education entails building a language for a multiplicity of musical sounds that places western music education in perspective. The concept of multiculturalism in education acknowledges a diverse classroom population. Mark (2013) defines it as the teaching of a broad spectrum of music cultures focusing chiefly on ethno-cultural characteristics. The goal is to achieve a deeper understanding of different ethnic backgrounds and cultures. Multicultural music teaching models will be addressed in more detail in Chapter 2.

1.10. LOCATION OF THE STUDY

The Republic of Zimbabwe is a landlocked country bordering South Africa to the south, Mozambique to the East, Zambia to the north and Botswana to the west. The capital city of Zimbabwe is Harare. The 2012 census estimated the total population at around sixteen million people. Zimbabwe has sixteen official languages with English, ChiShona and IsiNdebele being the most commonly spoken. Zimbabwe has ten provinces, which are ((i)) Masvingo, (ii) Midlands, (iii) Bulawayo, (iv) Matabeleland North and (v) South, (vi) Mashonaland Central, (vii) East and (viii) West, (ix) Harare Central and (x) Manicaland. I conducted research in the Midlands province with Gweru as its provincial capital. In the Midlands province of Zimbabwe, there are ten districts, which are Gweru urban, and rural, Mberengwa,

Gokwe, Zvishavane, Chirimhanzu, Lower Gweru, Zhombe-Silobela, Kwekwe and Mvuma. The geographical boundaries where the research study was conducted include Gokwe, Zvishavane, Chirimhanzu, Zhombe and Gweru. These locations were chosen for their proximity to the researcher's workplace. All the schools at which I conducted research fall under the Midlands provincial education administration.

In Zimbabwe, there are two education ministries: the Ministry of Higher and Tertiary Education, Science and Technology (MHESTD) for teachers college, technical colleges, vocational training colleges and universities; and the Ministry of Primary and Secondary Education (MoPSE) for early childhood, primary and secondary education. The five schools that were selected to participate in this research fall under MoPSE while the only teachers' college in the Midlands province of Zimbabwe falls under the MHESTD. Zimbabwe's education system consists of three years of pre-school, seven years of primary and six years of secondary schooling before students can enter either college or university in the country or abroad. The academic calendar of Zimbabwean schools has three terms. The first term extends from mid-January to early April, the second from mid-May to early August, and the third from mid-September to early December. Research was conducted during terms one and two 2019.

1.11.   OVERVIEW OF THE RESEARCH METHODOLOGY

The research methodology for this thesis is mixed, combining qualitative research methods with quantitative data analysis. The focus is largely qualitative in that it investigates meaning from participants' experiences. The formation of a new IAM pedagogy took into account teachers' views and opinions, and this was accomplished through face-to face interviews, focus group discussions, the analysis of lesson plans and other documents, and lesson observations. Thirty teachers were selected as participants with varied backgrounds and qualifications. The teachers were selected because they are responsible for the interpretation and application of the curriculum. They are the government's employees responsible for implementing the syllabus in accordance with policy. Lesson plans were observed to gain insight from teachers in terms of skills in IAM creation and performance,

and to assess how they teach IAM. Lesson observations were done within a range of primary school grades: Grade One to Seven with the exclusion of Early Childhood Development (ECD). Face to face interviews were used as a platform to discuss the lesson plans and observations. Lastly, focus group discussions with the same group of participants were conducted to triangulate data. Descriptive statistics are used to address questions of scale, and to point out important themes in the data. This study aims to generalise themes in the sample population using several different methods to address the same research questions and compare the results. To obtain detailed insight into the process of developing IAM pedagogy, I derived themes from narrative interviews among a sample of teachers. One chief aim in this data collection process was to gain insight into teachers' experiences and competencies in teaching IAM in schools as a way of supporting their practice and developing alternative approaches to address present IAM curriculum issues.

1.12. CHAPTER OUTLINE

Chapter 1 is the introduction to the study that contextualises the problem and explains the background and rationale to the study. The focus is on indicating gaps in the literature on Zimbabwean music education. The aim is also to balance both Western and African views in teaching IAM from the perspectives of content coverage and teaching approaches. Chapter 2 presents the literature review and describes the main challenges recognised in developing a new IAM pedagogy. The literature covered in this chapter focuses on a range of perspectives on indigenous African music and the history of music education in Africa. This is important for developing the historical and philosophical basis upon which the research findings and discussions are anchored. Chapter 3 is the theoretical framework which is informed principally by the postcolonial theories of Edward Said, Homi Bhabha and Gayatri Spivak in particular. Postcolonial theory is used to critique the present pedagogy and to develop a new IAM pedagogical model.

Chapter 4 outlines the research design, methodology, and the paradigm adopted in this study. I also describe the research population and sampling procedures, data generation procedures and provide justification for the choice of methods. This chapter explains the importance of adhering to research ethics to ensure the

credibility and validity of the results, as well as the quality and standard of the whole research study. The process of ethical clearance and informed consent is described here, and supporting documents are included in the appendices. Chapter 5 presents the data generated from the four main data generation methods, namely lesson observation, document analysis, interviews, and focus group discussions (FGD). I present the emerging themes thematically and discuss these in line with the research questions and insights from the literature review section. The research questions determine the subsections. Under each topical discussion, I pick up on important points that inform the development of the desired pedagogy. Chapter 6 describes the research findings and provides detailed discussion of the themes that emerged from the data presented in Chapter 5.

Chapter 7 presents an original contribution to scholarship which I call the Experiential Open Class Pedagogy (EOCP). This new pedagogy focuses on the contributions of home, school setups and learners' musical experiences. I argue that this development will capacitate teachers to develop some flexibility and adaptability to changing cultural and historical contexts in ways that positively influence the manner in which IAM is currently being taught in schools. Chapter 8 is the conclusion to the study and offers a general overview of the whole research study. This is followed by discussions of major findings, and then recommendations to be implemented in the Zimbabwean primary school music education curriculum. Recommendations are made on two levels: one for career advancement and the other for policy development and implementation.

1.13.   CHAPTER SUMMARY

This introductory chapter outlines the scope of the study and explains its context in post- independence Zimbabwe. The background to the study is also addressed. This, in turn, informs the rationale for undertaking this research. I explore the significance of this study through sharing insights with various stake holders. This chapter details the research problem which is the mismatch in the policy and practice of IAM teaching that exists in schools. Several key concepts were clarified as a way to place the study into context. Lastly, I provided an overview of the research design and

methodology, and an overview of the chapters. The literature review follows in Chapter 2.

CHAPTER 2

Literature Review

2.1. INTRODUCTION

This literature review focuses on IAM and its contribution to child development in postcolonial Zimbabwe. The literature review situates the study of IAM in contexts most relevant to the development of pedagogies related to indigenous subjects. An integration of both Western and indigenous approaches is critical to this realisation. According to Paulo Freire (2005), "the oppressed, having internalized the image of the oppressor and adopted his guidelines are fearful of freedom. Freedom would require them to eject this image and replace it with autonomy and responsibility" (Freire, 2005, p. 47). In like manner, Ngugi wa Thiong'o (Sicherman, 1995) argues that, the complex process of decolonising (and recolonising) African minds during the past 35 years demand an analysis that would probably be best performed by African intellectuals" (Sicherman, 1995, p. 12). The present narratives about IAM need to be interrogated with focus on challenging mental subversion imposed upon most Zimbabwean primary school music teachers for the benefits of today's learners forty years after Zimbabwe's independence. According to Freire (2005), freedom is the indispensable condition for the quest for human completion.

Teachers of IAM need to be free from much western influence in as far as teaching of music in general and IAM in particular. IAM teachers in Zimbabwean primary schools may hold different views about the effects of colonialism on their practice. However, according to Freire (2005), the struggle for freedom threatens not only the oppressor, but also the oppressed comrades who are fearful of still greater repression. In the context of IAM teaching in Zimbabwe, the researcher was keen to establish what gets lost and what is gained when IAM is taught using integrative approaches in a multicultural school setting. Key to this section are observations about how cultural imperialism influences IAM practices and how this can be addressed in the post-independence dispensation.

Put simply, this section focuses on the literature on by both African and Zimbabwean indigenous musical artists and scholars. A comprehensive review of

the literature provides context for understanding the controversies and arguments around IAM and its use in Zimbabwe. I explore contemporary theories influencing IAM discourses as presented in several musicological studies. The section addresses misconceptions about IAM practices and indigenous pedagogies. The focus is on the history of music and music education in Zimbabwe with sections on the precolonial, colonial, and postcolonial periods. Various theories regarding IAM teaching have been propounded but developing a tangible pedagogy for these musical art forms has been challenging. This review focuses on the teaching of singing, instrumental performance and dancing. Regional perspectives on IAM from countries such as South Africa, Botswana, Kenya, Nigeria and Ghana inform the manner in which I craft an IAM pedagogy to suit the Zimbabwean context. I selected these countries because they share common historical experiences with IAM teaching still subordinate to Western perspectives. Since IAM knowledge paradigms have gradually entered the scholarly realm, the purpose here is to draw lessons on how to transition to indigenous pedagogies using these countries as case studies. In some cases, the implementation of IAM pedagogies has been successful in that they are now a national issue, but in others there have been challenges experienced in the implementation. Still, these efforts to realise the importance of African context-based pedagogies are commendable because they demonstrate a laudable attempt at cultural preservation. Put simply, the literature is reviewed under the following major headings: general teaching approaches; music teaching approaches; multiculturalism; IAM in teaching and learning methods in Zimbabwe; IAM from selected African countries; and teaching IAM in the new curriculum. In the next section, I focus on what constitutes Zimbabwean indigenous music.

2.2.   TEACHING IN MULTICULTURAL SOCIETIES

IAM teaching requires indigenous methods of transmission. Despite the effects of colonialism and its aftermath on indigenous musical practices in schools, there should be continuity of culture. In Zimbabwe, various learning platforms such as radio and television programmes promote open class learning relevant for multicultural settings. For instance, on the popular station, Radio Zimbabwe, there

is a programme called *Vanagwenyambira, Dzechinyakare*.[3] Some renowned instrument players are invited for interviews and asked to play demonstrations, thereby contributing to the IAM knowledge base as contained in the content and pedagogy from a Zimbabwean point of view. This facilitates continuity. Chibuku *neshamwari/Jikinya* performances on television also promote continuity on IAM learning. Largely, the broadcast performances on either radio or Zimbabwean television are approved and vetted orthodox performances and not imitations. For instance, the popular news drumbeat in Zimbabwe has a *Mbende/Jerusarema* rhythm. Each time the drum sounds, it clearly spells out the rich cultural nature of indigenous music.

In view of the above, IAM has to be properly taught according to the dictates of multicultural education principles. This refers to the teaching of music of various cultures by focusing on ethno-cultural characteristics (Volk, 1998). Campbell (1996) discusses two models which are the Multicultural Music Model (MMM) and the World Music Model (WMM). MMM has strong integration of local music with some aspects of culture. Artists engage in live performances in their communities outside of the school context. This model facilitates maximum tolerance of ethnic and racial differences. Learners will become knowledgeable about their local music cultures. Under WMM, not all music is selected, but only that with inherent value. This facilitates cross-cultural comparisons focusing on assimilating musical knowledge and developing an appreciation of the musical expression of various cultures. Walker (1990) speaks of a pan-cultural approach to music learning. According to his approach, he targets various musical sounds. It is similar to Campbell's (1996) WMM model in the sense that it exposes learners to a variety of musical sounds though mostly it is recommended for primary school learners. This is directly in line with the new Zimbabwean VPA syllabus which has a component in learning music of other cultures. According to Livingston (1996), learning music should be centred on improvisation and composition which again is in line with VPA syllabus where the focus is on creativity and community involvement. Elliot (1989) models of multicultural music education is Modified Culturalism and

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[3] Maestro mbira players of the old school

Dynamic Multiculturalism. According to the first model, musical concepts are supposed to be taught using traditional methods practiced by members of that culture. In Dynamic Multiculturalism, musical concepts from a particular culture can be changed or replaced by unique concepts from other cultures. This is in line with the teaching of indigenous songs in Zimbabwe using western music staff notation for music literacy. Elliot (1995) is also well-known for his Praxial Approach to music learning which is based on the philosophy that music making processes in a given culture should be at the forefront of explaining its meaning and values, thus music making is inherently multicultural. Delport (1996) argues for a Conceptual Approach to music learning. According to Delport (1996), common elements of music that are found in all types of music should be used as a starting point in learning music of various cultures. In like manner, Oku (1997) discusses the Cross Arts Approach to music learning especially in a multicultural society. His approach explains that all music should be learnt and understood in its undiluted and original sense. This is advantageous to learners because music is learnt and understood more accurately thereby facilitating a holistic approach to IAM learning. All this should be coupled with experiential learning because IAM knowledge is constructed more from experience than experiments. In the classroom, IAM is experienced and can be enhanced through repeating those musical experiences. The following discussion now focuses on the general teaching and learning approaches.

2.3. SELECTED IAM TEACHING APPROACHES

There are basically two ways of learning IAM and these may be classed as either formal or informal. Informal learning is an integral part of community life. Formal learning, on the other hand, involves the acquisition of musical knowledge through some form of specialized musical training. This often involves technical instruction on an instrument (Nzewi, 2003), but this is usually accompanied by some form of music literacy. According to Nzewi, African children rely on their memories and intuition to learn and create music. Thus, the main instructional methods include oral tradition, demonstration, memorization and imitation. Kincheloe (2005) argues that in an African context, music performance takes place in the open-air, symbolising the free atmosphere and connection between the performer with the

nature, universe, and the environment. There is a strong desire to express oneself without restrictions. This atmosphere is good because it encourages spontaneous participation. Kinchelo (2005) goes further to argue that the most important element in African music performances is the informal atmosphere where the audience is inseparable with the performer. The audience is free to move in or leave at any time they wish. This concurs well with Akuno's (2003) observation that music making involves everybody to some degree or other unlike in the West where the classification of composers, performers or audience members is retained. Carver (2005) concurs and argues that the importance of music making in Africa is that it is chiefly participatory. This means the activities surrounding the music making processes can be more important than the sound. This accords with Flolu's (2005 cited in Herbst, 2003) observation that practical music can only be understood in terms of the criteria of the group or society that makes and appreciates it. He further argues that learning African music requires an understanding of the cultural system, creative principles and methods by which that music knowledge is transferred from one person to another.

Kwami et al. (2003) claim that, "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 European, are dangerous" (Kwami et al., 2003 cited in Herbst et al., 2003, p. 217). This observation is paramount because validates the idea of a hybrid and multicultural EOC pedagogy. Omolo-Ongati (2009) claims that, "currently the music programmes in Kenyan institutions of learning promote a bi-cultural approach which aims at having a balance between the study of African and Western music" (2009, p. 13). Employing Western models in teaching IAM is disadvantageous as observed by Nzewi (2000) when he argues that, "they cause critical problems of purpose, content and method besetting modern music education in Africa right from inception. The result is the continued mis-education of the Africa child and adult" (2000, p. 1). "It is critical to use culture-specific respectful ways of literacy exploration, interpretation, explication and transmission in the modern classroom" (Nzewi & Omolo-Ongati, 2014, p. 57). They go further to say, "knowledge inculcation must prioritise an indigenous intellectual perspective, which we argue

is the mother of any elitist academic knowledge process, re-inventions and refinements" (Ibid). The emphasis of using indigenous approaches in studying and teaching IAM music against politicised and contested approaches is useful for examining the complexity of the continuing colonial influence.

IAM teaching pedagogies are grounded in specific cultural contexts which includes indigenous knowledge systems. This multifaceted body of knowledge is practiced and maintained by people with a long history of close interaction with their local natural environment. (Owuor, 2007). Osman (2011) argues that, indigenous people possess, practice, and protect a total sum of knowledge and skills that constitute their belief systems, livelihoods and meaningful expressions. This differentiates them from other people. According Majoni and Chinyanganya (2014), indigenous knowledge systems refer to the "ways of teaching and learning in Africa based on the knowledge accumulated by indigenous Africans over long periods in response to different physical, environmental and social problems" (p. 66). They go further to claim that, "[t]raditional education uses teaching methods and familiar materials drawn from the children's environment. Such methods are related to the culture and traditions of the children's ethnic group such as folk tales" (Ibid). These importance sources counteract the western domination of knowledge systems and the marginalization of Africans (Osman, 2011). The integration of indigenous knowledge and practice is not a new phenomenon in the Zimbabwean context. Since independence, Zimbabwean education primarily aimed at developing a curriculum that reflects diverse indigenous ways of knowledge which in most cases are hierarchical. Teachers and parents often have complementary societal roles and responsibilities. Below is an explanation of some of the IAM pedagogies that have the potential to provide Zimbabwean primary school music teachers with the cultural capital to redefine themselves as Zimbabweans in the global economy.

2.3.1.   Mothers as Teachers in the Zimbabwean Context

Learning IAM in the Zimbabwean context starts at a very young age with mothers being the primary teachers. This is similar across many cultures (Trainor & Hannon, 2013). Mothers teach their young ones songs gradually from single phrases through

complete melodies. Initially, motherese involves coordinated turn-taking in song[4]. This eventually turns to imitation and more advanced singing of lyrics. Most songs are in mother tongue to facilitate language learning, and are repetitive and poetic in nature thus inspiring children to listen over and over again. Gradually, the child internalises the poetic skills of mother, imitates and eventually recites the same poems, and add some lyrics resulting in singing the whole song through memorisation.

2.3.1.1. *A Case of the Karanga People of Bikita in Masvingo Province*

According to Rutsate (2010), the Karanga comprise the largest sub-group of the Shona speaking people of Zimbabwe. The Karanga are found in the greater parts of Masvingo province such as Gutu, Chivi, Bikita and Zaka. I grew up in Bikita district as a Karanga. The narration below reflects my experience as one of the Karangas. For a Karanga child, the process of becoming a musician begins perhaps as early as the time in the mother's womb. It is believed among the Karanga people that the unborn child feels the rhythmic movements of the body as the mother moves with the song and feels the sounds of the song in her body. This process is effective when mothers carry children, cover them in blankets, or place them on the back of another woman or girl, or father as the baby carrier moves with the dance or claps as he/she sings. I have seen a Karanga mother teaching her baby, not yet old enough to walk, nursery rhymes such as Mai vakaenda mhiri kwaMungezi (Mother went across the Mungezi area). As soon as the child begins to imitate her mother, she/he would no longer sing with her, but sing the choral lines. This was an education and a most loving form of play at the same time. Even today, in most Karanga villages one may see groups of children singing together during play times. They sing various songs related to nature such as Dai ndiri shiri ndaienda kuna mai vangu (If I were a bird, I could have gone to my mother) and many others.

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[4] Motherese refers to the simplified and repetitive type of speech, with exaggerated intonation and rhythm, often used by adults when speaking to babies

Figure 1: Dai ndiri Shiri ndaienda kuna mai vangu transcribed by the author

When the adults or older children sing and dance, the younger ones watch and imitate them. At that infant age, children can already feel and perform various cross-rhythm patterns. It may take the elderly more years to master the simplest cross-rhythm pattern which, perhaps, every child of four years in Karanga can perform with ease.

2.3.2.   Elders as Teachers

In pre-colonial Zimbabwe, young people of the same local community were mobilised into groups before storytelling times, especially before sunset. The elderly set timetables for weekly events, developed topical issues, came up with methods of conveying messages, and organised meeting places. This was in line with the common African saying that it takes the whole community to educate a child. Elders, especially those with grey hair and therefore considered to be old, had the responsibility of telling stories during leisure time at night. They were tasked to do so because, from an African perspective, age and experience are perceived to be the fountain of wisdom. In other words, elders were the leaders of every society advising, instructing, and informing the younger generations. They had the cherished skills, such as use of figurative speech, parables, riddles, symbolism and many others. It was through such pedagogies that their contributions to society were appreciated by younger generations. They passed on their histories through oral tradition to the extent of going back to their original societies and ancestral origins. This was done in a circle symbolising oneness because a circle has no beginning and no ending. The result was the development of a collective body of knowledge and memory passed on by the custodians who were elders of the community. In music, the elders were regarded as good teachers with skills such as drafting songs

and imitating sounds. They could imitate the sounds of animals in the surrounding areas, create musical instruments, and were good at using music vocables (nonsensical syllables) to impart the same knowledge to the young generations.

2.3.3. Oral Tradition

In the pre-colonial period people used to transmit knowledge using traditional methods. Oral tradition was the dominant method especially when the elders were the chief transmitters of knowledge. Peresuh and Aminuh (1999) write that, "[h]ere older members of the society told stories and posed riddles to the children of their compound" (1999, p. 13). In addition, Tuhwe (2016) claims, that, "[i]n many of these African cultures, most accomplished traditional storytellers are respected community members who have mastered many complex verbal uses of proverbs and parables, musical, and memory skills after years of communal-traditional training" (p. 16). IAM knowledge systems, therefore, were all oral. Shelemay (as cited in Stone, 1998), asserts that Africans transmitted their music orally, without indigenous forms of written presentation. Stone (1998) says, "oral traditions served to preserve in dynamic ways the aspects of performance that people want to remember. Myths, legends, epics, oral histories, and life histories were only a few of the genres that embodied memories of performances" (p. 11). Nketia (1999), claims that "for example, in traditional societies, knowledge is acquired in slow degrees over a long period of time, while emphasis is laid on learning through oral tradition and practice aided by texts and mnemonics rather than explicit theory or written notation" (p. 4). Nettl (1983) also argues that people's musical life activities like stories, proverbs, riddles, and methods of arts and crafts were passed on by word of mouth from generation to generation. Agawu (2016) opines, "[m]ost traditional cultures are primarily oral cultures" (p. 2). A greater part of oral tradition consists of songs and nursery rhymes. Oral traditions strongly reinforce the development of a new IAM pedagogy because it is deeply rooted in social, familiar and communal backgrounds. The learning of musical practices through oral tradition means is so prevalent in Zimbabwe that developing IAM knowledge will not be very difficult because music and dance traditionally were learned from parents through oral tradition.

In oral tradition, learners learnt music in unison. Children learnt songs that were rhythmic, repetitive, familiar and universal as the whole community owned the musical compositions. Oral tradition guides teachers to teach learners songs and dances regardless of learners' ages. Oral tradition is essentially a communal participatory experience. The storyteller and the listeners interact. The strength of this method also lies on the common elements with formal ways of learning in schools such as in laying down of rules, formalities, and learning procedures that all learners have to adhere to. For instance, when elders are teaching, the younger ones must exercise respect of the highest order. They ensure that they do not interject, make noise, or speak before permitted to do so by the elderly. This is discipline at its highest level and is similar to schools whereby teachers set rules and punish misbehaviour. Navigating in an area where there are similarities between African and Western learning systems helps to advance the importance of adopting an integrated approach in developing the desired IAM pedagogy without losing focus of the main research question.

In applying oral tradition to the development of IAM pedagogy, teachers need to utilise traditional methods despite the fact that literacy is now dominant. Oral tradition utilises indigenous knowledge systems and teachers need to do the same. Learners will gain knowledge from the locale easily by means of oral tradition. Oral tradition is effective since it involves stories, histories, music, and other knowledge systems to reach people of various generations. People who use this method preserve indigenous music records in the same way they preserve and sustain their cultures and identities. Oral tradition is also performative in nature. For instance, non-verbal communication methods such as gestures dominate song and dance performances. People use non-verbal communication methods to emphasise some points or demonstrate some practical skills. Teachers are therefore urged to use non-verbal communication skills too, especially when demonstrating soft skills such as *unhuism*.

2.3.4. Observation

According to Peresuh and Aminuh (1999), the main method of imparting traditional African education was through participant observation. They write, "[t]hrough

observation, experience and practice, children learned the names and order of days, weeks and seasonal cycles, dryness and rain and the progression of sacred festivals" (p. 12). Children were involved in imitative game songs and plays. Nzewi (2003) observes that musical arts knowledge acquisition was both qualitatively regenerative and quantitatively limitless for life. "[I]n the days gone by, such knowledge was acquired directly in the community by going to events, observing and listening to performances of music, imitating dance movements, gestures and facial expressions and taking part where possible, in the singing and dancing" (Nzewi, 1999, p. 1). He goes further to say that, this assured the continuity of the traditional music. "[T]he classroom teacher must now provide children with this growing-up experience for teaching traditional music in the classroom can be one of the ways of ensuring continuity of cultural transmission" (Ibid, p. 2). This only applies in areas where culture continues but where there is a discontinuity of this, the integrated hybridised approaches can complement the effort in cutting across all cultural structures. Additionally, he suggests that teachers must be prepared to better acquaint themselves with traditional music by learning to sing traditional songs, play instruments and learn to dance so that they can serve as role models. This assists learners in acquiring similar experiences through imitation. Mugochi (1998) holds the same view that learning through observation is consistent with traditional African culture. This is a culture which regards music as a form of community experience; an agent for social cohesion; an occasion for the recreation of the performances of ceremonies and rites or the celebrations of festivals that provide the outlet for the performing music art. The use of observation as method is paramount in the sense that it feeds into the funnel of integrated approaches. In the Western music learning practices, the learners observe the teacher demonstrating concepts. Thereafter, learners have to imitate teacher's demonstration in learning concepts. For instance, practical music lessons such as learning to play instruments, learners have to observe the teacher doing some demonstrations. It is similar with traditional African ways of learning. Learners apply the same observation technique in learning how to play a musical instrument. Thereafter, the learner would be expected to play exactly as learnt through

observation. Observation is a good platform for integrating teaching and learning approaches along the lines of similar coincidence.

2.3.5. Shared Experience/Community

It was a traditional African custom in Zimbabwe that, if a chief died, there was a special way of sending that message through drumming. According to Zindi (2017, p. 1), "[t]he use of drums to send messages to others as well as to celebrate important events was a well-known practice throughout Africa. This practice is still prevalent to this day, especially in rural Africa." Different drum rhythms and patterns conveyed different messages. For instance, during various collective festivals, such as celebrating the bumper harvests, people sang and performed special songs and dances respectively. According to Jones (1992), "threshing of grain is often done communally, involving joking (*jakwara*, Sh[ona]) and songs (*chihora*, Sh[ona]) sung to the rhythm of sticks" (p. 23). Jones (1992) summarises and claims that, in traditional Zimbabwean life, music was associated with almost every activity such as music for hunting, music for going to war, music for drinking, and music for mourning. Even small Zimbabwean ethnic groups such as the Tonga, Nambya, Budya, Shangwe and Manyika, also enjoy practising their own music cultures and traditions. For instance, in the Tonga community, Chinowaita (2011) observes that, "Music is used to discourage bad behaviour. Tonga musicians create a song and sing about a bad person. This is meant as caution to the bad person. They also sing about appreciating something good that would have happened in that community. They sing to celebrate culture and for entertainment" (p. 12). Manyonga (2017) also adds that, "[e]ven though the Shona and Ndebele tribes are the majority; some small ethnic groups also practise their traditional music. For instance, the Shangwe ethnic group has '*Jichi*' traditional music, the Kalanga has '*Amabhiza*' traditional music and the Ndau people identify itself with '*Muchongoyo*' traditional music and dance" (p. 171). All this embraces the various musical practices of the Shona ethnic groups.

People sang songs to boost the morale of soldiers during wartimes, when men and women were working in fields (*nhimbe)* or when they were threshing *rapoko* during

harvest times[5]. From a traditional perspective, the collectivism of people when performing indigenous music is important because it unites people. Subsequently, Owomoyela (2002) writes that "[f]urthermore, music singing, drumming, clapping, and playing a variety of musical instruments, is the constant companion of people either at work or engaged into other activities: on their farms, herding their cattle, threshing and grinding, or walking to the market" (p. 135). Dube (2012) [O] is also of the opinion that precolonial music in Zimbabwe was embedded within society's activities of daily life from birth through life to death.

According to Austin (1975), the Shona peoples of Zimbabwe seek, in the context of ceremonies called *bira*, spiritual guidance from their ancestors (*vadzimu*) in resolving serious problems that effect individuals, families or entire communities. In addition, Berliner (1981, p. 8) states that, "Other participants in the ceremony are inspired to contribute to the driving and unrelenting energy of the moment through participatory clapping, dancing, and singing. In some regions of Zimbabwe, drums are used instead of *mbira dzavadzimu*". Ceremonies in Zimbabwe are held for a purpose and in cases where music is present there are ways of learning about it. Below is an example of such ceremonies and learning methods.

2.3.5.1. *A Case Study of Bira and Kurova Guva Ceremonies*

The term *bira* is a ritual ceremony that is mainly meant to appease the ancestral spirits and is sacred. In the Shona context, the living always communicate with their ancestors. According to Berliner (1981), *bira* functions include indigenous songs and dancing. *Bira* was an all-night ritual event in which members of the same family will call to their ancestors for guidance and protection. Dutiro and Howard (2007) confirm that, "[t]here is a purpose for a *bira*, when people sing and play music for the whole night…" (p. 16). Concerning IAM practices, the participants sing, clap, dance and play *mbira, ngoma,* and *hosho* as a way of summoning the spirits to possess the medium. Berliner (1975) observes that:

"In its many aspects, the bira is a communal affair; its music is the sum total of the contributions of all the members of the village who choose to participate. The

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[5] Nhimbe- is a word from the Shona people of Zimbabwe referring to the residents in a community working together to help each other in daily life, for example, during harvest time

nucleus of the music is usually provided by a mbira ensemble consisting of two or three mbira players, a hosho (gourd rattle) player, and one or more singers - often from among the players themselves" (p. 132). For that reason, people could communicate with their supreme being (*Musikavanhu, Mwari, and Mukuru-mukuru*) through special designated songs. According to Dutiro and Howard (2007), "[t]he role of music in a *bira* ceremony is crucial. It is the transport that brings the spirits from their world into the living community. And, the mbira musician is the kingpin, the pivot between the ancestor and the people" (p. 19). The Shona people are convinced that if someone dies, they go either to heaven or to hell. Dutiro and Howard (2007) claim "there is a *bira* for every stage in a person's life, from conception to death, where the person lives on in the community as a member of the spirit world" (Ibid). What is fundamental in these rituals is that the Shona would list or narrate all their genealogies starting with those with simple names to complex and ambiguous ones resulting in calling *Nyadenga,* the owner of heaven who is *Mwari* the creator. The meaning of '*mbira*' in Shona is 'voice of the ancestors' and the instrument is a main feature of the *bira* ceremony. The *mbira* instrument dominates to entice the ancestors to possess spirit mediums so the community could communicate. According to Berliner (1975):

> *Around the nucleus of the mbira music and the basic supporting rhythm of the hosho, participants at the bira engage in three forms of musical expression: singing, hand clapping and dancing. There are three main vocal styles: mahon'era, a low syllabic or humming style, huro, a high, syllabic, yodelling style, and kudeketera, a poetic verbal style. These styles are each, to a large degree, based on the melodic- rhythmic parts that the performers hear in the mbira music (p. 133).*

During such ceremonies, people could sing in a special way. Monda (2017) says, "[l]ike spiritual chants, one often hears vocable sound phrases such as *'hacha-cha'*, *'aye-aye-we'*, *'aah howa- howa'*, and *'ehunde-hunde-nde'*. Most of these sounds are used to emphasise the exactness and profundity of the message being sung" (p. 1). In addition, singing also involves the application of *mahon'era* and *kudeketera*. Dutiro and Howard (2007) define *mahon'era* as a soft singing style, interweaving with the music of the mbira, *huro* is a style that is non-verbal and employs yodelling

techniques. According to Dutiro and Howard (2007), *kudeketera* is a poetic style that fuses texts accompanying certain mbira pieces and lines.

Nevertheless, Berliner (1975) further elaborates that the recited poems at the *bira* to some extent added an important social dimension to IAM. It consists both of traditional lines and their variations as well as improvised lines. These can be sung by anyone present and take the form of a mosaic of texts dealing with all aspects of the lives and experiences of those participating in the music. Their themes range from humour and social commentary to proverbs and historical references that reflect the worldview of the Shona people. During these ceremonies, participation is informal. People sing and dance for as long as they wish. Singing involves simple basic patterns that are easier to understand. According to Dutiro and Howard (2007), singing forms two performance blocks to form the *question* and *answer* phrases. When playing *hosho*, a lot of creativity and improvisation take place to the satisfaction of the performer. Dutiro and Howard (2007) say:

> *Participants are often simultaneously involved in the performance of different musical skills; singing and clapping, dancing and singing, playing hosho and dancing or sing. On the one hand, while musicians have been hired to bring about the possession of professional mediums and other participants, they, themselves are permitted the full range of audience participation at the event and can even become possessed by the music, which they are playing (p. 135).*

Apart from the *mbira* instrument, people also played *hosho*. Manuel Jimenez (as cited in Dutiro & Howard, 2007) defines *hosho* as indispensable gourd rattles filled with seeds. They can play rhythmic patterns across the mbira music. The *hosho* also lead to dancing. The importance of knowledge of *bira* to the development of an IAM pedagogy is that learning normally takes place through observation in communal contexts. Observation or Social Learning Theory (SLT) methods are advantageous in that learning is through listening, practical participation and observation. Above all, learning takes place in a natural setting, which is motivational to learners.

Another Shona traditional ceremony is known as *kurova guva*. During *kurova guva* ceremonies, people sing and dance. They sing songs to console the bereaved and bring back the spirit of the deceased respectively. Vambe (2009) defines *kurova guva* as a "ritual-mythopoetic narrative in which the acknowledgement of the actual physical death of a human being is countered by a celebration of the return of the spirit of that human being" (p. 113). In some cases, the bereaved could hire the elderly who were champions in singing for such services. The playing of instruments such as *ngoma, hosho* and *mbira* took place simultaneously. Vambe (2009) goes further to say, "[w]hile the youths are singing outside the hut, the elders are crammed inside the hut. Drums are beaten. Jingles are shaken. The mbira is played" (Ibid, 114). According to Vambe (2009), "[d]uring *kurova guva*, which usually takes place on Friday and Saturday, popular songs and drumming constitute the medium through with the ritual-myth of bringing home the spirit of the 'dead' is carried out" (p. 112). Reporting on the Shona culture, Mavhu (2013) states that, "[o]n the seventh night we, mothers, fathers, aunts, uncles, children, nieces, and nephews call the spirit home through clapping, drumming, playing of the mbira, and dancing to bring our loved one back home, awakening the night with music played for spirit ears" (p. 1). In addition, Vambe (2009) claims that, "[t]he popular songs associated with the ritual communication of *kurova guva* have endured and survived the wear and tear of historical times" (p. 117). These ceremonies are important in the sense that all members of the community participate. It is through these ceremonies that people demonstrate oneness through sharing the same knowledge of their culture. At times, the knowledge is peculiar to people of the same cultural background. According to Rutsate (2010), "[t]he cultural heritage embedded in these rituals is the hidden knowledge on life- challenging events that is accessed through divination as well as the reincarnation of ancestral life experiences articulated through singing, dancing, the freedom of performative expression, and the expression of emotional experience" (p. 86). Invoking the spirits through dance and music explains the close connection between the cosmos and the living.

In the Zimbabwean context, *vadzimu* play an important role in protecting the living, providing for their needs and blessing them. Thus, the *vadzimu* are highly revered. Unfortunately, very few people are aware of the important role music plays in

spiritual life today. Generations of musicians who used to play and perform in these ceremonies have passed on.

2.3.6.   Relevance of IAM Teaching Methods

IAM teaching methods are still relevant today because IAM is active or participatory in nature. It involves all. Indigenous singing techniques such as repetition and memorisation are useful in educating young children. IAM teaching methods were directly linked with the learners' social lives. Children were taught the basic social etiquette under the tutorship of elders and mothers who played the roles of grooming the children (Sullivan, 2016). Considering this, IAM teaching methods have a role to play in the modern day school system in that they make learning exciting. Learning while utilising cultural experiences is motivating. In the next section, I consider a case study of early attempts to indigenise the music curriculum in Zimbabwe.

2.3.6.1.   *The Case of Kwanongoma College*

The Rhodesian Academy of Music established Kwanongoma College of Music in 1961 in the city of Bulawayo in an effort to expand IAM music education, and as a response to colonial efforts to subjugate indigenous Zimbabwean cultures. Maguraushe and Matiure (2015) claim that, "[d]uring colonialism from the late 1890s until the mid-1960s, black Zimbabweans had no opportunity to study music beyond the choir until the establishment of Kwanongoma College of Music at the Bulawayo Academy of Music in 1962 where a few blacks started learning a music curriculum spearheaded by Robert Sibson" (p. 137). Wood (2017) writes that, "Sibson created the Kwanongoma College of Music in 1961, a branch of Rhodesian Academy of Music that would be dedicated to the preservation and study of African Music" (p. 1). Axelsson (1973) [O] claims that "inspired by the extensive work in collecting and classifying African traditional music over a long period done by Hugh Tracey, Mr A. R. Sibson, Director of the Rhodesian Academy of Music, Bulawayo, Rhodesia, took the initiative in establishing Kwanongoma College of Music" (p. 1). According to Turino (2008), "the college was initiated in part to respond to the needs of African education and shift in the state's music education policy" (p. 105). William (1963, as cited in Turino, 2008), claims that the functions

of the college included, "training African musicians and in particular, African music teachers. It is the first venture of its kind in Southern Rhodesia and, as will be seen from the syllabus, the work done covers a wide field of studies in which indigenous music plays a large part" (p. 105). According to Turino (2008), the college's emphasis was to preserve indigenous music because "[…] the colonial state sought to suppress the indigenous arts that only black nationalism could revive" (p. 113). During the first period when musical education for teachers was given, the authorities of the College also realised that a proper music education based on African indigenous musical idioms could not be efficiently carried out without research into the basic character of Shona and Ndebele music. Thus, a research approach was initiated which, among other things, resulted in the collection of a considerable number of Shona and Ndebele songs found to be suitable for use in primary schools (Axelsson, 1973). Apart from advocating for a collection of indigenous songs, there was a call for adopting of indigenous instruments in Zimbabwe. The directors selected instruments that were not associated with any ethnic group. Axelsson (1973) claims that one of the most positive and conspicuous results of the work of the College in its first 10-year period was its approach to the manufacture of some African musical instruments found in and around Rhodesia. Two kinds of instruments have been emphasised, the *marimba* (a traditional African xylophone), and the *mbira*, sometimes wrongly called the thumb piano from the way it is played (Ibid). The strengths of such an approach was its recognition of important stakeholders in IAM curriculum-based programmes. This is a good example of consulting resource persons or teachers from the local community. This is one major goal of the present thesis. I visited the college during Tertiary Institute Festival of Arts in Zimbabwe (TIFAZ) and managed to conduct personal interviews with Mr Nare who is one of the former students of the college and now a lecturer at Marymount Teachers' College.

2.3.6.2.   Visit to Kwanongoma College of Music

Figure 2: A visit at Kwanongoma photograph taken by Dickson Mboto on 5 August 2019

From the informal interviews I conducted at Kwanongoma College, Mr Nare explained that the college had strong roots in promoting indigenous music. He based his explanations on his own personal experience as one of the earliest students of Kwanongoma. The college is now housed under the United College of Education's (UCE) music department. The original music activities and teaching are now a thing of the past. The college has closed its doors to its mandate. The manufacturing of traditional instruments such as mbira and marimba is no longer taking place. In short, the college has shut its doors to any musical activities. Nare explained that after lectures, students could go into the townships of Bulawayo performing in council halls as a way to promote *marimba* and traditional music. The idea gave birth to renowned *mbira* players such as the late Dumisani Maraire, Sheasby Matiure and Tendekai Kuture who is now lecturing music at Africa University in Mutare. In his short description, Mr Nare explained that the programme was very rich in indigenous music because students were drawn from across all Africa. He made special mentioning of Robert Sibson and the role he played in trying to indigenise the music curriculum. He claims, "there is much to be said for encouraging Africans to develop their music along purely indigenous

lines…(but) if the situation is left to solve itself, it seems inevitable that the poorer and simpler elements of western music will gain the upper hand in the minds of Africans…..” (1961, p. 58). He was inspired by the efforts of South African ethnomusicologist Hugh Tracey in recording, collecting and promoting African music (Axelsson, 1973). However, his major contributions are chronicled below.

2.3.6.3. *Robert Sibson's Role*

Robert Sibson played an important role in the history of Kwanongoma. Sibson was among the most influential people at Kwanongoma who championed the preservation of indigenous music in Zimbabwe. He started as a Bulawayo Electrical Engineer and music composer who eventually became the director of Rhodesia Academy of Music (RAM). In the late 1950s, he promoted the formation of a Kwanongoma Music College to train native African teachers in Bulawayo. Sibson recruited selected local people to assist him in his endeavour to develop a curriculum based on their needs. Sibson succeeded in developing a unique marimba instrument at Kwanongoma that showed an indigenous paradigm relevant to a curriculum that meets the demands of an indigenous society. Accordingly, the term *marimba* was common to many Bantu languages referring generally to an instrument with many singing notes (Jones, 2012). Sibson's first programme for the preservation of indigenous music was through an eleven-week course at RAM for adult Africans. Sibson (1961, p. 58) asserts that, “There is much to be said for encouraging Africans to develop their music along purely indigenous lines”. Furthermore, Jones (2012) emphasizes that, “[t]he discursive foundations of Sibson's project for African musical development drew on widely circulating narratives of the decline and decay of indigenous musical practices under threat of foreign contagion” (p. 34). Sibson's work created an insight into the possibility of preserving IAM. This has served as an inspiration for the creation of an IAM pedagogy for Zimbabwean primary schools in this thesis.

2.4. COLONIAL IMPACT ON IAM PERFORMANCES AND LEARNING

The influence of colonialism on IAM is reviewed here under two topics: performance and teaching. The section on performance explores the influence of

colonialism on IAM in both rural and urban areas. The section on teaching focuses on formal ways of learning in schools. Performances may not constitute learning and so the influence of colonialism on IAM performance may not be the same to that on teaching. For instance, it is reported that Robert Kauffman, an American ethnomusicologist and missionary was sent to Zimbabwe (then Rhodesia) to help indigenize church music that is, translating hymns and liturgical songs into a traditional Shona idiom - and worked closely in the church and with villagers across Zimbabwe. This has nothing to do with teaching and learning but performance in church.

2.4.1. IAM Performances

Performance in this context refers to total engagement in musical practices through singing, playing instruments and dancing. IAM performances have been influenced by colonialism and globalisation in both negative and positive ways. Chari (2013) argues that

> *The increasing infiltration of global cultural products at the turn of the century, spurred by the growth of satellite television, the internet and mobile technology, had a telling effect on the musical tastes of the youth. Zimbabwean teenagers were deeply influenced by the style and content of radio and television shows, foreign music speech and dress styles (p. 30).*

The emergence of many local music artists soon after independence demonstrated a politicised mind. During the 1980s, songs contained more political lyrics as artists were still in the mood of the independence celebrations and were eager to express their sentiments. The existing major critical IAM elements nearly disappeared because of the changes brought by colonialism. However, various music artists and dance groups in Zimbabwe played a critical role in preserving some IAM elements. For instance, the music of prolific musicians such as Oliver Mutukudzi, Thomas Mapfumo, Aleck Macheso, and Zacharia Zacharias remained deeply rooted in traditional music styles and forms. As Jones (1992) observes, "During the 1930s musicians began to perform traditional folk and religious tunes on Western instruments" (p. 30). In addition, Mutero (2015) argues that Oliver Mutukudzi fused

his music with traditional beats and, for instance, *chinyambera* and *mhande* traditional dances influenced his album '*Tozeza baba*'[6]. Jones (1992) has also observed this and claims, "these continuously evolving styles from the folk guitarists of the '30s to *tsavatsava* of the '40s and '50s, to chimurenga music and the jit-jive of the '70s and '80s, are all rooted in Zimbabwean traditions…" (p. vii). This is because, from some of their songs, one could easily identify an indigenous style such as *mhande, mbende, mbakumba, chinyambera*. Playing musical genres basing on traditional music performance styles is a key element because it is a platform for observing a blended technique in performance. Zindi (2017) further argues that, "[i]t was in the late 1960s that popular musicians such as Thomas Mapfumo came in and continued to explore the indigenous music of the country using authentic traditional instruments such as *mbira*" (p. 1).

The Rhodesian government banned IAM in 1967. There was an attempt to normalize a Eurocentric system of education and culture and to denigrate indigenous arts. However, this was also politically motivated and related to the struggle for independence. Colonisers deliberately created the superior-inferior complex because, eventually, the indigenous people of Zimbabwe ended up looking down upon themselves. Nota (2010) argues that, "[i]t is my contention that one of the most harmful legacies of colonial repression in Africa is the permanent dislocation of indigenous people from their cultural practices and heritages" (p. 29). According to Nota (2010), "[t]he introduction of the Rhodesian Broadcasting Corporation, and the subsequent use of gramophones, record tapes, and guitars overwhelmed local indigenous music enthusiasts" (Op cit).

When Professor Jonathan Moyo was the Minister of Information and Publicity, he introduced 75% local content coverage on national television and radio stations in the year 2000. This was after observing that, "[i]n Zimbabwe in the mid-nineteen-eighties, the style and contents of the music broadcast on Radio 3 resembled the output of music broadcasting in England" (Lowerntal, 1995, p. 60). The local content policy allowed Zimbabweans to view and listen to works of local artists. The main aim of this policy was to ensure that, "[t]he local content programmes

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[6] Album name Nhava (2005) –Mhande dance

will mean Zimbabweans will hear and watch programmes which are not only relevant to their society, but which they also identify with" (*The Herald,* 2013, October 5). According to Lowerntal (1995), this was after realising that "[s]hortly after Zimbabwean independence, a return to the colonial mentality in urban areas was evidenced by a preference among Zimbabwean youth for music from places such as England and the United States" (p. 61). In *The Herald* it was reported that, "[t]he events were so exciting to such an extent that a new musical genre, urban grooves, was born out of the policy" (*The Herald,* 2013). Chari (2013) argues that this was done "to create a sense of national identity through broadcasting services by ensuring that Zimbabweans have effective control of broadcasting services or system and to foster a sense of national identity, character and cultural diversity" (p. 25). Nevertheless, one of the major drawbacks of this method was that it limited performers who lacked sponsors for recording their performances to receive publicity. Mutero (2015) claims that "despite the threats facing traditional music in Zimbabwe, not all hope is lost. Some traditional music styles have influenced some mainstream popular musicians. He uses mbira and marimba in his music" (p. 3). This observation is apt because there is still hope of reviving the indigenous nature of Zimbabwean music. The fusion of both Western and non-Western musical instruments is a sign of the possibility of integrating two cultural elements, and a good way for navigating the avenue of cultural hybridism.

2.4.2. Teaching of IAM Experiences in Zimbabwe

One of the major challenges with most post-colonial countries is that they maintained the colonial education system. According to Maguraushe and Matiure (2015), "during the colonial period from 1890 to 1980 music was taught in former 'Group A' schools which were meant to benefit the whites and a few affluent blacks" (p. 137). They go further to claim that in 'Group B' schools, music was considered as a core-curriculum activity during the third term when schools were competing for choral music, traditional dance and percussion bands. Chikowero (2007) reports that the Zimbabwe government inherited its predecessor's state institutions and indigenised some of them, but did very little to transform their functions. For example, the Rhodesian National Arts Council and the Zimbabwean Arts Council, the latter simply replaced Rhodesia with Zimbabwe.

Maguraushe and Matiure (2015) further claim that, in major cities of Zimbabwe such as Mutare, Bulawayo and Harare, some academies of music were established but the colleges' music syllabi focused on Western art music and children from the white community would enrol for private lessons in theory of music and the playing of Western musical instruments. "In Zimbabwe, indigenous culture has not been incorporated in the education system since the beginning of colonialism in the late 1880s" (Matsika, 2012, p. 223). In missionary stations, the only music taught was church hymns. This is still the case in most mission primary schools. The effects of colonialism have had lasting impact on the way music is being taught in schools today, and it has undermined the status and quality of IAM teaching in particular.

2.5.   IAM IN SCHOOLS: A LESSON FROM SELECTED AFRICAN COUNTRIES

I have reviewed several different perspectives on teaching IAM (Blacking, 1979; Nzewi, 1997; Herbst, 2003; Kwami, 1989). Some have addressed the fundamentals of teaching IAM in a formalised setting such as in schools. In Ghana, Kwami (1996; 2001; 2003) argues for the use of mnemonics in teaching indigenous music. According to Kwami (1989), the teaching of IAM is done through aural-oral form of musical literacy and notation. However, Flolu (2005) contends that Kwami approached the teaching of Ghanaian music with a Western attitude and this was not successful. Flolu (2005) expressed his personal opinion after realizing that there were few publications that represent a body of scholarship and research related to teaching systems generated from within the African continent. He opines that every kind of music is a social fact and reality (2005). Kwami was mentioned as a source of implementational authority enough to impact teaching of IAM (1996, 2001, 2003). Kwami (1989) later concluded that the village musicians were the best teachers after he failed to situate indigenous music of Ghana in the western classical tradition. He also realised the importance of the learning environment and concludes that, "the traditional context is the best environment for a student of African music" (p. 24). Kwami also suggested the use of the 3M system (mnemonics, movement and music). This method is useful because it promotes interculturalism. It is responsible for transmitting African musical arts, theory and practice among people of different cultures. According to Kwami, "The mnemonics

tell a player exactly what to do: to use one hand or both, a stick or the bare hand. The mnemonics specify whether to use the whole hand or part of it and whether the sound should be bounced, muted or slapped; they also indicate which part of the drum to play in the centre, the middle, near the edge of the vellum or on the wood at the sides" (Ibid). According to Mangiagalli (2007), Kwami identified observation, participation, and imitation as the quickest and easiest ways of accumulating IAM knowledge. Integrating these approaches, a new pedagogy should build on the key learning elements that also include the use of Kwami's mnemonics approach. This provides practical solutions to problems related to Western based approaches.

In Nigeria, Nzewi (2003) identified the use of bush school and apprenticeship methods to IAM learning. In sub-Saharan Africa, IAM "learning is open and free, happening at any venue and time that any person or group in a community is/are staging a performance" (Nzewi 2003, p. 14). Nzewi (2017) further argues that, "philosophy regarding African music education in modern music education discourse is that formal system of music education should be based on indigenous African model and resources in generating the content and the pedagogy" (p. 171). According to Nzewi (2003), the method of teaching and learning music arts is based on the knowledge that these arts are seldom separated in African creative thinking and performance practices. Puthego (2007) argues that through listening processes and observation it is easy to teach the melody of the song in South Africa, and this has to be a community thing. He highlights that this is typical of the Xhosa people in South Africa, the Irish in United Kingdom, and most communities in Botswana. He goes further to report that in Malawi, it was at one time recommended that learners of music should be given an opportunity to give value to musical arts of that country through community participation. Referring to Swaziland, Bhebhe (2018) claims that, "An important space for musical learning in Swaziland is the *Incwala* and *Umhlanga* mass participatory cultural events held every year. These events involve a large body of polyphonic vocal music and accompanying dances which young girls and boys learn through participation" (p. 166). Drawing upon the preceding examples, one is inclined to say that IAM learning approaches in a number of sub-Saharan countries follow the same patterns. The approaches

communicate the concept of observing, imitating, and group participation. These similarities help to tie the strengths of each teaching method in bringing forward the hybridised pedagogy envisioned for Zimbabwe.

2.6. LESSONS FROM SELECTED WESTERN MUSIC TEACHING APPROACHES

I have selected several pedagogies by renowned Western music educators as a way to develop a deeper understanding of the universality of some of these approaches. The key music education exponents whose works are reviewed here include; (i) Zoltan Kodály (1882–1967), (ii) Emily Jacques Dalcroze (1865–1950), and (iii) Carl Orff (1895–1982). Their approaches were selected on the strengths of their adaptability to diverse learning contexts. This is because any music learning involves singing, rhythm application and playing of musical instruments as advocated by these educators. I focused on several of these approaches in my master's dissertation (Ganyata, 2016).

2.6.1. Zoltan Kodály (1882–1967)

According to Kodály, all children have the potential to learn music and a child's mother tongue is best for developing music literacy. According to Sinor (1997), Kodály demonstrated this by exposing Hungarian children to their mother tongue. Kodály argues that teachers must teach songs from learners' cultural background especially at the early stages of their lives. Teachers must base all their musical lessons on the child developmental approaches, which starts with the simplest and moves progressively to the complex. IAM music forms part of learners' cultural background implying that the mother language will be an avenue to learn fundamental music concepts. It is within this theoretical framework that I will frame the IAM pedagogy because the use of mother tongue is compulsory. One cannot separate language from music. In African culture, people call it traditional singing in the mother language. According to Kodály (1964), "[a]nyone who has learned a foreign language at an age under ten will only mix up the different structures of the two languages, their different ways of shaping images" (p. 131). Indeed, music is a language and the musical language used is indicative of the people's culture. Kodály only focused on Hungarians.

The implementation of Kodály's approach in Zimbabwe faces many hurdles. First, there is a language policy issue over which music curriculum designers may have little or no say with regard to English as the medium of instruction. Second, there is a multiplicity of various ethnic groups. Third, the influence of a society that may shun their indigenous music. These challenges may render Kodály's approach ineffective because there is little time to set up programmes that require a sequential format.

Furthermore, Kodály's approach involves complicated skills that may also be challenging to the teacher. According to Kodály, "[s]inging without any instrument, free singing is the really deep training of the child's musical faculties" (Ibid). This approach does not involve instruments since these may not motivate learners. Asking learners to sing may also not be comfortable to them. The alternative is to develop a pedagogy that does not labour learners with complicated skills. This calls for hands-on approach to instrument learning that integrates singing with instrument playing as complementary. This does not necessarily have to be sequential because learning in an African context is not linear and logical as measured by Western standards. This approach follows similar patterns to Kwame, Nzewi, Agawu and Nketia. As Nzewi (2014) argues, "At a sub- structural level, almost all sub-Saharan African culture groups show manifestations of shared philosophical tenets, humanity foundations and theoretical frameworks of musical arts logic and practice" (p. 62). He goes further to say, "The Department of Music at Kenyatta University employed traditional cultural experts from different ethnic groups in Kenya to instruct and mentor students in the performing of indigenous Kenya instruments and dances" (Nzewi, 2014, p. 63). "The philosophy that drives Kenyan education is firmly grounded in traditional African societal beliefs and values that are regulated by the community as a whole" (Zake, 1988, p. 40). Adeogun (2015) narrates that, "From time immemorial, indigenous Nigerian communities have had a highly structured music education system which is very effective in ensuring the continuity of their age-old musical traditions and culture. At its core are the apprenticeship systems, initiation schools, and music borrowing practices" (p. 3). The commonalities between Kodály and some renowned African

music writers lies in the strong emphasis on deeply rooted cultural approaches such as those from traditional circles sung in the mother tongue.

2.6.2. Émile Jaques-Dalcroze (1865–1950)

Émile Jaques Dalcroze claims that for children to be able to read, interpret, create, and perform music, they should first learn to mimic many rhythmic exercises known as eurhythmics. According to Jay Seitz (2005), the Dalcroze method is also known as Dalcroze Eurhythmics. Rhythm exercises employ various human faculties, such as hands, head, feet and the whole body assist learners to develop the rhythmic aspects of sound. Applying this to a classroom situation, the teacher may arrange various rhythm patterns for learners to exercise. Learners develop music literacy in the process. The Dalcroze method also emphasises the use of solfege, particularly to develop aural skills that culminates in free music making and learning processes. The major objective of this method is to develop inner hearing that enhances learners' skills in articulation, tone quality and phrasing. Overall, his method emphasises singing and ear training. This approach has the potential to solve contemporary Zimbabwean IAM problems because performances are sometimes too involved; that is, the combination of too many body movements and rhythms results in complexity. However, this method engages learners in various learning activities. Logical thinking can be achieved through game songs. Learning is active and therefore addresses multi-sensory aspects. However, the shortcomings of using the Dalcroze method are that teachers have to be thoroughly trained in its principles and instructions. This is expensive and so the method is not practical overall, although the rhythmic activities are useful.

2.6.3. Carl Orff (1895–1982)

Carl Orff's (1895–1982) major contribution is the use of musical instruments to develop literacy. These special instruments include metallophones, xylophones, and those that play in the soprano and alto ranges. Most musical instruments used are percussive. Orff's method claims that, through playing of various musical instruments, learners enjoy themselves and thereby develop music literacy through active participation. He elaborated that learners could also make use of body parts as a substitute for real instruments. He called these activities improvisation. Orff

concurred with Kodály in that he also emphasised the use of quality music in learning. Like Dalcroze, he also agreed in principle that theory and rhythm play a fundamental role in developing music literacy. Unlike Dalcroze, he clamoured for improvisation as a method of developing music literacy, since learners develop their own ideas during the music learning and making processes. Improvisation builds learners' positive self-esteem especially when experimenting with instrument playing. Learners would eventually appreciate music at their levels of understanding it. The approach is therefore student centred and practical. After undergoing a rethinking process, considering the disadvantage of Orff approach in terms of instruments costs, I suggest an IAM pedagogy that supports locally made instruments which are easy to source and relatively inexpensive.

In short, the use and application of methods by Kodály, Dalcroze, Orff, and indigenous African approaches to music learning makes learning of IAM in an African context much easier. When children attend musical events that call for observing and listening to performances, they end up imitating dance movements through facial expressions. During such experiences, they sing along using their mother tongue and traditional approaches. When special knowledge of a particular musical tradition is required, some additional instructions may be given because it is the role of elders to educate the young. The similarities of these African ways of learning music with Western ones reviewed in this chapter is that, in both cases, there is movement or dance which Dalcroze clearly specifies as eurythmics. According to Orff, learners learn using musical instruments, which is reminiscent to what usually takes place at Kwanongoma in Zimbabwe. Music performed during working such as in winnowing corn, the threshing whips set the rhythm for the workers.

Nketia (1999) asserts that, "in transferring part of the learning process from the community to the classroom, it is important that in early stages, the teacher does not completely brush aside the traditional methods of learning" (p. 4). Dalcroze's emphasis on use of rhythm and Orff's use of musical instruments navigates well in most African music performance styles. This means that their approaches to music learning are synchronous with IAM. Most traditional songs are folktales, much as those of Kodály. These are used to develop music literacy. The folktales are full of

rhythm and are distinct in nature. Nketia (1999) goes further to say, although various ways of making music and presenting it is a shared experience, every ethnic group cultivates and maintains its own musical style. This is applicable in schools because learners come from various ethnic groups, it is therefore imperative for them to share the same musical knowledge based on the integration of both Western and African approaches. This observation considers the material value in music as a subject of instruction and learning experience.

2.7. TEACHING IAM IN THE NEW CURRICULUM IN ZIMBABWE

The new curriculum was introduced in 2017. According to Tsiko (2018), "[i]n 2017, the Government adopted a new curriculum framework that is expected to run until 2022 and forms part of the implementation of the recommendations of the Nziramasanga Commission of Inquiry into Education and Training" (p. 3). IAM, as enshrined in VPA, became more pronounced in schools with the introduction of the new curriculum framework in Zimbabwe. According to Dokora (2016), "the new education syllabus is meant to modernise the education system to be in line with modern technologies and an assessment of the schools' infrastructure is going to be conducted to see if they are ready for the new system" (p. 12). One of the key developments by the Ministry of Primary and Secondary Education (MoPSE) was to develop music syllabus. The new Visual and Performing Arts Syllabus (2015) for the period 2015 to 2022 ushered in a new era in the study and learning of indigenous music in Zimbabwe. According to Monda (2017), "[n]ow that music has been included in our new 2016 Zimbabwean school curriculum, perhaps Zimbabweans can reclaim the authorship and ownership of our culture and heritage" (p. 1). The new syllabus is a single document covering pieces of work for grades 3 to 7 in a spiral manner. It has five topics, which contains significant breath and breadth and depth of a comprehensive music curriculum sets out to consider and apply in order to benefit leaners in deeply meaningful ways. The topics are 1) history of arts and culture; 2) the creative process and performances; 3) aesthetic values and appreciation; 4) arts technology; and 5) enterprise skills. What this means is that all grades have the same topics. For instance, topic number 1 is history of arts and culture. However, what differs is the content covered in different grade levels. The major aim is to develop in learners the ability to grow into a mature relationship with

music, dance, visual arts and theatre in a gradual process. According to Nhimbe Trust (2015), "The rationale behind the draft syllabus is that it is imperative for learners to acquire curriculum based visual and performing arts skills and competencies as these are essential for employment creation, entrepreneurship, problem solving, critical thinking, creativity and self-discipline" (p. 6). Again, the rationale of the syllabus categorically states that learners ought to acquire visual and performing arts skills and competencies as these are essential for "[….] national and self-identity, entertainment, employment creation, problem solving, critical thinking, creativity and self-discipline" (2015, p. 3). The scope and nature of the new VPA syllabus seems to be appropriate although the extent to which teachers can fulfil these remains a speculation. Zindi argues (2018) that, "Music is currently taught in some schools as an extra-curricular activity or as an optional subject. There are a few schools in Zimbabwe which have placed music education in their syllabuses" (p. 10). This is the situation obtaining in most Zimbabwean primary schools.

The nature of the contributions of the VPA syllabus to IAM learning should not be underestimated. In the preamble, the syllabus says it intends to help learners to take pride in their history from pre-colonial, colonial, and post-colonial eras. One of the objectives is for learners to display works of dance, music, theatre and visual arts as a reflection of societal values and beliefs of unhu/ubuntu/vumunhu in both the past and the present. The current assessment of the mentioned objectives reveals that there are some glaring areas in the sense that some leaners have not yet acquired performing skills and competencies due to teachers' inability to teach them well. This is because no in-service programmes to equip teachers have taken place. The use and adaptation of technology has not yet been embraced due to lack of adequate resources such as electrification of all schools to enable all learners to be able to make full use of technology inn producing and packaging works of art. This is in line with the Zimbabwean constitution. To buttress the importance of culture and *ubuntu,* the new syllabus has several cross-cutting themes, including: heritage studies, children's rights and responsibilities, child protection, gender and collaboration. The syllabus helps learners to take pride in their history and the influence of arts from pre-colonial, colonial, *chimurenga/ umvukela* and post-

colonial eras, and across cultures. In tandem with the twenty-first century educational developments, this trend places value in multi-culturalism in the modern school system.

There are seventeen methods outlined in the VPA syllabus, namely: (i) animation; (ii) notation; (iii) song; (iv) dance; (v) story telling; (vi) integrated learning; (vii) simulation; (viii) resource method; (ix) educational tours; (x) gallery walk; (xi) discussion; (xii) survey method; (xiii) case study; (xiv) problem solving; (xv) experimentation; games (xvi)and (xvii) research. Only five are African-centred that is, educational tours, resource methods, games, song and dance. Based on this analysis, the teaching methodology is more Western than African making it difficult for teachers to use all of the methods effectively. The goal of this thesis is to strike a balance between Western and African models of teaching indigenous music in the classroom. Important contributions in this new syllabus include an increased use of information and communication technology (ICT), provision of enhanced teaching and learning resources, and a more expansive scope that is relevant to the challenges of the twenty-first century. The importance of the VPA syllabus is that it helps learners to develop abstract thinking and problem solving skills. This remains the primary target of Zimbabwean education system. According to Dokora (2016), the new education curriculum framework adopted by Government "seeks to impart practical skills to pupils for them to benefit directly from the many empowerment initiatives launched since independence" (p. 17). There is a need to change the mind-set in what one may call decolonisation as an empowering measure to benefit from the initiatives brought by the development of the new syllabus. This involves a process of unlearning (Pooley, 2018).

2.8.   CHAPTER SUMMARY

This chapter looked into the historical developments that shaped the history of Zimbabwean music education. The creation of new ideas on the development of an IAM pedagogy, that include songs, musical instruments and dances are discussed from a Zimbabwean perspective. The well-established IAM teaching methods and case studies to these learning approaches were also presented. Programmes for early IAM recovery paths were presented as case studies. For instance, the case of

Kwanongoma College provided some insights on how such endeavours can be undertaken considering that it was once successful. The college was widely known for preserving indigenous music using indigenous pedagogies. The status of IAM in schools was therefore compared with early attempts to recover indigenous music studies. To this end, this chapter was a collection of empirical data mainly from secondary and tertiary sources. The next chapter is a presentation of the theoretical framework that guided this research.

CHAPTER 3
Theoretical Framework

3.1.   INTRODUCTION

The theoretical framework is critical in most research studies because it defines, discusses and evaluates theories relevant to the research problem. Key concepts, models and assumptions presented in established frameworks form the basis for the discussions of theory in this chapter. The main theoretical framework used in this thesis is located in postcolonialism and the implementation of indigenous knowledge systems for the teaching of music in post-independence Zimbabwe. Colonialism and its consequences have been the subject of numerous studies, some of them literary. For instance, Chinua Achebe's story about Okonkwo (1958) who fought against the British in Nigeria became a foundational work of postcolonial literature. Wole Soyinka's (1975) play about a clash between British colonial values and the Yoruba people of Nigeria is another case in point. Patrick Chamoiseau's (1994) short story about the destructiveness of colonial education is another example. Thiong'o's (1986) work is also crucial to the way I conceive not only the postcolonial condition, but also more recent debates on decoloniality. Foremost, however, in this framework is the scholarship of Edward Said, Gayatri Spivak, and Homi Bhabha. Drawing insights of Mosunmola Omibiyi-Obidike, I show how a postcolonial perspective can be applied to studies of IAM because of its potential to provide a framework that can push toward a desired change in the manner IAM is taught in Zimbabwean primary schools. Postcolonial theory is used to explain the position of teachers and leaners in the matrix of power that is characterized by struggle and domination. This gives space to integration of multiple epistemologies as they come from multicultural settings.

3.2.   ORIENTALISM AND POSTCOLONIAL THEORY

In rethinking the place of IAM in Zimbabwean primary schools, this study focuses principally on the postcolonial theory of Edward Said. Said's seminal work, *Orientalism* (Said, 1978), defined many of the key concepts and tools that writers in once-colonized have used to articulate and celebrate their cultural identities as

they reclaim them from colonizers. Said outlined key strategies used to challenge the colonial legacy and influence on various discourses, including music. Postcolonial theory deconstructs and challenges the hegemony of Western epistemologies and their influence on music education in Zimbabwe, and engages with the implications of Western-based pedagogies. It offers a lens for interrogating the value of IAM in both performance and teaching in Zimbabwean primary schools. The theory is about questioning the ways and manners in which ways of knowledge transmission have been enacted and structured. In consideration of postcolonialism, cultural imperialism and some of the challenges brought by colonialism in the education system can be challenged. In most post-independent African scenarios, the combination of old and new ways of learning have to be integrated.

3.2.1. Key Concepts

Postcolonialism is a term used either in reference to global conditions after colonialism or to a discourse that is informed by anti-colonialist approaches. While I acknowledge its various meanings, I take postcolonial to refer to historical conditions that exist immediately after colonialism. Postcolonialism is a theoretical approach that can be applied to various disciplines such as literature, history, and musicology. It interrogates the impact of colonization in former colonies. Generally, it is applied to define the cultural, intellectual, political, and literary movements of the 20th and 21st centuries in challenging the impact of colonisation. Gandhi (1998) defines postcolonial theory as "a theoretical resistance to the mystifying amnesia of the colonial aftermath, a disciplinary project devoted to the academic task of revisiting, remembering and, crucially interrogating the colonial past" (p. 4). According to Gandhi (1998), the colonial past is not a reservoir of raw political experiences and practices being theorised but a scene of intense discursive and conceptual activity about the identities of the colonised. Bhabha (1994) argues that it "is never a quiet act of introspection or retrospection. It is a painful re-membering, a putting together of the dismembered past to make sense of the trauma of the present" (p. 63). Kuokkanen (2000) argues that, "Educational institutions have been central to the process of colonizing indigenous people's minds all over the world. Ties to one's own way of life, culture and language were cut off when

children were forced to stay in residential schools and able to return back home only during longer holidays" (Kuokkanen, pp. 412-413). It is important, therefore, to apply postcolonial theory to this study because scholars such as Thiong'o (1986) observes that "Colonial education was far from giving people the confidence in their ability and capacities to overcome obstacles or to become masters of the laws governing external nature as human beings and tends to make them feel their inadequacies and their inability to do anything about the conditions of their lives". (p. 7). Thus, postcolonial theory allows the revival of new types of learning approaches in post-independent Zimbabwean primary school education systems to naturalise IAM premised on Western teaching styles. This advances the need for a coordinated musical curriculum intended to represent Zimbabwe's culture characteristic of the modern ways of fusing indigenous and modern elements in teaching and practising IAM.

Orientalism and postcolonialism link the influence of colonialism with western epistemologies. Breidlin (2013) describes a process of mental alienation where western discourses alienated the Africans from their daily epistemologies, cultural practices and traditional educational systems. Furthermore, Shizha (2005) argues that educated Africans were the most alienated because they had been corrupted eve more. Battiste (2008) interpreted this as cognitive imperialism, referring to a state in which the colonized wanted everything to be done in a universal manner through dominating other people's experience, culture and generally an understanding of who they are. According to Breidlin, an experience of 'Othering' then naturally happens causing inferiority. Said (1978) is of the opinion that if that happens, the 'Orients' then start to view themselves as people who cannot do anything outside the western knowledge systems. This does apply to the African context, where in some instances Africans came to view IAM negatively. According to Thiong'o (1986), the practice is still prevalent in Africa. This can be seen in the manner in which music is taught in many schools across sub-Saharan Africa. For this to stop, people in education need their minds to be decolonized. According to Thiong'o (1986), without mental decolonisation, traditional education cannot be effective. Shizha (2005) argues that the deconstruction of the colonial curriculum requires the destruction of the hegemonic structures of established

western knowledge systems while recognizing that to some extent western knowledge constructs have also benefited African societies.

This consideration is fundamental to African music studies in general and IAM in particular. It is critical to recognize African indigenous knowledge systems that are associated with the indigenousness of its music. For instance, some western musical instruments, such as xylophones and *konga* drums are constructed in relation to the African indigenous musical instruments. Besides, IAM has some influence on western music genres such as jazz in African American spirituals. According to Arnold (1992) all these are built on borrowed African rhythm and sounds. Gyekye (1997) argues that no cultural tradition can claim to be a pure tradition based on the fact that it developed its own. This is in line with Nketia's (1979) argument that in the context of African traditions, in pursuit of trade by Europeans, there was a lot of borrowing and adaptation of cultural items. IAM should be maintained and nurtured in schools because it can be used as an avenue to teach not only Africans but Westerners as well. Gyekye (1997) is of the view that African music be the basis of music development and that cosmopolitanism and globalisation should proceed being built on African cultural traditions. He goes further to argue that in the context of music, African and Western music are equally important components to the teaching and learning of music in a globalised village. In that regard, IAM should have pathways of transmission that prevent it from total extinction especially with the passing away of those who are knowledgeable about it. This approach challenges the dominance of western epistemologies in the Zimbabwean primary school system that tends to alienate IAM education from its contexts. I will argue that a curriculum for postcolonial Zimbabwe will have to be hybrid, that is, it will have to incorporate Western and indigenous teaching methods. To that end, the three key postcolonial theorists whose work shapes this thesis are discussed next; they are Edward Said, Gayatri Spivak and Homi Bhabha.

3.2.1.1.   *Edward Said (1935–2003)*

In his seminal book, *Orientalism*, Said argues that the Orient was constructed by and for the West. *Orientalism* "is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and

later, Western empire" (Said, 1979, p. 203). Said articulates a theory of culture which explains contemporary cultural identities emerge from the interaction among dominant and subaltern cultures. According to Said, cultural identity is a fluid heterogeneous formation manufactured out of the collision of imperial and colonised cultures. Thus, it is impossible to give birth to an essential culture unrelated to another. Some scholars have suggested that Said's works place too much emphasis on the passivity of the colonized and do not consider the strategies Eastern peoples used to create their own positive responses and image using *Orientalist* conceptions (King, 2001). Nevertheless, Said's theory offers a powerful challenge to Western forms of knowledge and power by proposing alternatives that problematize its core.

I decided to explore the ways in which expressive forms of IAM are used in the articulation of Zimbabwean cultural identity. This can be read as an attempt to reject the binary that situates Western knowledge is superior, rational, scientific and objective, while African knowledge in general and indigenous Zimbabwean in particular is considered irrational, superstitious, unscientific, subjective, and mystical. In Zimbabwe since the early days of colonialism, indigenous people were oppressed and had not the power to make fundamental decisions about their education and everyday lives. Shizha (2005) argues that formal education in colonial Zimbabwe was the creation and product of a foreign dominant culture. He goes further to claim that without any shadow of doubt, colonial education was a larger component of the colonial project to dehumanise Africans by imposing both inner and outer colonisation. Foreign culture, which had a hegemonic and demonising effect on indigenous education systems was turned into master narratives by those who felt comfortable in the colonial culture. Said's work contributed to the awakening of African minds by challenging the negative perceptions of colonized peoples the world over.

Said's *Orientalism* is a foundational document of early postcolonial theory. *Orientalism* influenced scholars across the humanities and social sciences. The book challenges negative representation of Middle Eastern people and cultures. Put simply, it challenges the reality of narratives about the Middle East that simplify its features into a binary presentation of opposites such as in Occident and Orient,

images depicting Arabic women as sensual and men as monsters, which often were Stories created these fictions by the West. According to Clarke, "This essentialism about the East as female, intuitive, and the West male, rational, created the Romantic message of the 'marriage of East and West', this archetypal of mutual and complementary opposites way of life must be in balance, like a mystical marriage (2003, p. 4). "When philosophers and theologians make reference to mysticism as monism, they also frequently refer to the sexual imagery used by mystics to describe the union of God and the soul; and take this sexual imagery to imply the complete loss of self, the submergence of the soul in God (Jantzen 1990, p. 166). Accordingly, this explanation gives the Western the feeling that they are superior because of the patriarchal family suggested in the male-female analogue. Swamy (2017) argues that he West in all spheres of society was patriarchal at that time, and it still is. That's why it is also important to re-thinking gender stereotype with a postcolonial approach.

According to Said (1978), *Orientalism* takes "the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, 'mind,' destiny and so on" (p. 11). Furthermore, he contends that the "ideas, cultures, and histories cannot seriously be understood or studied without their force, or more precisely their configurations of power, also being studied" (p. 13). Additionally, "[t]he relationship between the Occident and the Orient is a relationship of power, of domination, of varying degrees of a complex hegemony and is quite accurately indicated in the title of K. M. Panikkar's classic *Asia and Western Dominance*" (1953) The 'Orient' in this case refers to the romantic and misunderstood Middle and Far East while 'Occident' refers to Europe and United States. But this power dynamic is true of other cultures dominated by the West. Said (1978) explains that, "the whole of Western European and American scholarship, literature, and cultural representation and stereotype creates and reinforces prejudice against non-Western cultures, putting them in the classification of Oriental (or "Others") (p. 4). As such *Orientalism* is, "a distribution of geopolitical awareness into aesthetic, scholarly discovery, philosophical reconstruction, psychological analysis, landscape and sociological description […] about what we

do and what they cannot do" (p. 12). Said claims that, "the Orient was Orientalized not only because it was discovered to be Oriental [...] but also because it could be—that is, submitted to being—made Oriental" (pp. 4-6). Thus, the Orient is an invention of the West used since antiquity to conjure a place of romance, exoticism in the Western imaginary. It is this combination of myth with a body of practice that makes Orientalism so insidious. Orientalism is thus a highly constructed vision of the East and a powerful discourse of representation.

Differentiating people makes application of postcolonial studies a turning point in the history of understanding the global power dynamics that created the dual concepts of *Orient* and *Occident*. The concept of *Orientalism* offers a useful theoretical apparatus to explain the relationship between IAM cultures and the political developments that took place in Zimbabwe. By assuming a position of alterity, I speak with authority about the consequences of colonialism on music education in Zimbabwe. Said's point that the production of knowledge of other cultures subsequently led to their colonisation is also relevant here. In Zimbabwe, knowledge of IAM cultures was forbidden under the colonial administration and this eventually led to the colonisation of these cultures leaving them submissive and unrecognised.

Said's essays on cultural imperialism are also relevant here since colonialism was simply a process of military conquest. It involved ideological and mental subjugation bent on the imposition of dominating powers' culture on the colonised. This experience remained a barrier for exclusive cultural reformation endeavours in many African curricula. Imperialism may be defined as "the practice, the theory, and the attitudes of a dominating metropolitan centres ruling a distant territory" (Said, 1978, p. 9). Put simply, imperialism is a powerful force that can be visible in economic, political and military relations. In this context, the European foreign policies were used to maintain vast tracts of land among subjugated people. This was the beginning of imperialism. For example, the United States was founded on the concept of empire creation. Imperialists made sure to obscure the realities of an empire. For instance, the formation of the Middle East empires was regarded as an embarrassed image. This was against the background that, at the end of the 19th century, Western powers claimed to own 55% of the earth's surface especially

around the 1870s. Said (1993) argues that "[t]he power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main connections between them" (p. xiii). Through colonialism, plantations were planted in distant colonies or territories. This was envisioned to coerce the subjugated people into economic, political and cultural dependence. This arrangement lingered specific, social, ideological, economic and social dependence. That dependence syndrome creation enabled the colonisers to have firm grip on the colonised.

Said (1993) challenges academics to redefine themselves and reclaim their mistaken identity in response to the manner in which Western discourses portray them. Said (1978) seeks to empower teachers, educationists and researchers to challenge Western discourses through the development of indigenously rooted discourses to counter the Western ones. By asserting their authority, teachers find the means to represent themselves rather than to be represented in the classroom through the adoption of predominately Western pedagogies. Said's *Orientalism* empowers us to realise the potential for countering these narratives so that those disempowered by these discursive formations are able to construct their own histories and realise their identities and potentials in them. Through this study, I developed a keen interest in interrogating the current VPA syllabus as a way to seek an academic audience with syllabus designers, curriculum planners and teachers to reflect on a number of issues and discourses that predominantly misrepresent them. Areas interrogated here include the content, methodologies, teaching approaches, measurement, and assessment of IAM concepts in primary schools. The product of this interrogation is a new approach to indigenous music teaching. I will show how in Zimbabwe the marginalisation of IAM expressive arts forms eventually led to their alienation and devaluation. This resulted in black Zimbabweans being erased from the primary domains of cultural representation. Such representations construct and validate people's experiences, including musical experiences. It is useful therefore to draw on Orientalism as a prism for interpreting the powers of representation in Zimbabwe primary schools.

3.2.1.2.   Gayatri Chakravorty Spivak (1942 to current)

Reading from the political history of Zimbabwe, the major underlying factors included the discriminatory practices that were inherent in the colonial education system before Zimbabwe's independence. Paradoxically, it is assumed that many Whites in colonial Zimbabwe believed that Blacks were intellectually inferior, people who cannot think for themselves and that they were only suitable to carry out manual, repetitive labour tasks, thus raising polarisation between racial groups. The politics of exclusion which was the philosophy behind colonial education was the basis for educational reforms after political independence which Spivak contributed much to the growing body of literature that tends to challenge the white superiority complex in life matters that include education.

Gayatri Chakravorty Spivak is an Indian scholar, literary theorist, and feminist critic. She writes about 'native' cultures suppressed by the Western value systems viewed as the dominant ideology of colonialism. According to Chattopadhyay (2017), Spivak's major concern is to dismantle the Western centres and challenge their power, history and prejudices. She rose to fame when she translated a book called *Deconstruction–Derrida* (Wolfreys, 1998). She described postcolonialism using the term 'subaltern'. The term means of lower rank in military terms. To express her concerns and sentiments, she wrote a famous essay called 'Can the Subaltern speak?' (Spivak, 1988). She also described colonialism alongside ideological factors that obstruct the possibility of being heard. She argues that the subaltern cannot represent him or herself because he/she has no power to do so, therefore, for him or her to be heard one has to speak on their behalf. In other words, someone has to represent them verbally. The inability and docility of the colonised subject to express themselves is portrayed in the binary representations of nature. Spivak writes about the binary opposites between the subject and object; self and other; central and marginal; majority and minority; and orient and occident. This is similar to Said's use of binary oppositions such as Orient and Occident. Praveen (2016) points out that, "Spivak joins Edward Said in order to criticize the way in which Western writers have represented the third world (subaltern) in their academic discourse" (p. 48). It is a matter of description, but the bottom line is that these third world nations and their peoples are often misrepresented, and are unable

to represent themselves because of divisions of gender, region or religion and many others. The oppressive forces of colonialism and cultural imperialism prevent them from uniting.

Spivak (1993) argues that Western cultures undermine other cultures to deny them a sense of voice and identity. Postcolonial studies show that it is possible to hear the voice of the oppressed because the narratives associated with class and other divisive hierarchies can be challenged. According to Spivak, hierarchies always work in the best interests of those in the upper echelons of the society. She claims that human consciousness is discursively constructed. She condemned the projection of a 'white' epistemology onto the rest of the world because, according to her, the Western academic thinking always supports Western economic interests.

Spivak's interpretation of oppression is that knowledge is never innocent, as eventually the voice of the knowledge providers will always dominate. The interests of its producers are always supported. It is like exporting any other goods and services from the West to the rest of the world branded in the producers' names. Praveen (2016) observes that Spivak "[…] attacks the Eurocentric attitudes of the West. She holds that knowledge is never innocent, it is always operated by Western economic interest and power" (p. 49). According to Spivak (1993), human consciousness is constructed involuntarily and the identities of the colonised are eventually written and constructed for them. She explains that postcolonial theory must influence many voices in the postcolonial discourses. This is an ethical project. Thus, postcolonial studies issue a moral challenge and aims to dismantle the Eurocentric viewpoint the colonisers had naturalised. It is the prerogative of the academic discourses to represent voices of the oppressed. The oppressed need to be conscientised about the need to gain their freedom. "The oppressed, having internalized the image of the oppressor and adopted his guidelines, are fearful of freedom. Freedom would require them to eject this image and replace it with autonomy and responsibility" (Freire, 2005, p. 47). Hooks articulates that "Accepting the decentering of the West globally, embracing multiculturalism, compels educators for focus attention on the issue of voice. Who speaks? Who listens? And why?" (1996, p. 40) Referring to Zimbabwe, Shizha (2005) makes a similar observation:

School knowledge continues to imprison the voices of the "voiceless" that are not actively involved in decisions affecting the schooling of their sons and daughters. The language of scientific investigation, English, which is also the medium of instruction in the delivery of the curriculum in Zimbabwe, makes the actions, feelings, attitudes and beliefs of the dominated culturally invisible (p. 26).

This passage illustrates the challenges associated with translating knowledge embodied in IAM into contemporary Zimbabwe schools through the incorporation of indigenous knowledge that resonate well with learners and teachers' experiences. Maguraushe and Matiure (2015) claim that, "[f]rom a post-colonial perspective we aim to autonomously engage ourselves to initiate action from the identity of music students, music performers and music professionals whose public image has been misconstrued" (p. 135). Unfortunately, IAM suffers a similar fate in Zimbabwe where many denigrate it.

Through the application of postcolonial theory, this study aims to establish the possibilities for the enactment of a new IAM pedagogy that represent the voices of indigenous music teachers in Zimbabwe. I consider teachers subaltern since they are still suffering from colonial and neo-colonial influences. The above statement reveals the truth as it seems that many IAM teachers are rendered powerless and unable to think and speak for themselves by basing their music teaching approaches on Western pedagogies. This is because most of the teachers in schools had received their education through predominantly Western pedagogies. In like manner, IAM teachers must again be empowered to be able to advocate and argue for a separation of IAM teaching methods from the rest of music education pedagogies that might not be applicable in the Zimbabwean context. This undertaking reduces chances of teaching IAM out of context most of the times as observed by the researcher during his master's studies in 2015 that the teaching of IAM is disembodied from the context of their practices.

The voices of Zimbabweans have been subdued because of lack of unity among various stakeholders in curriculum development and implementation. For too long, Zimbabweans have shunned their own music. Maguraushe and Matiure (2015) note

that, "music as a profession has been authored through historical and colonial forces that have led to people negatively labelling those who partake in music performance as *marombe* (vagrants) and consequently shunning their profession" (Ibid). This study contributes to the sustenance of IAM practices through calling for a pedagogy that addresses the concerns of IAM practices that have been seriously undermined. For instance, music syllabus designers and curriculum developers must realise that wholly structuring the IAM syllabus on Western teaching models with English as a medium of instruction only assists in further undermining the voices of teachers in schools as they are represented in their musical cultural experiences. The teachers' voices must be heard through enacting cultural responsive pedagogies to avoid cascading docility and oppression tendencies to learners. In the final analysis, the voices of learners must also commensurate with teachers' appropriate IAM pedagogies through their musical expressions, culturally bound in their indigenous musical backgrounds. Furthermore, all stakeholders in music education curriculum must be united in the projection of their African knowledge systems as a way to minimise all the prejudices embedded in Western music teaching approaches as revealing in indigenous Zimbabwean ones.

3.2.1.3. *Homi Bhabha (1949–Current)*

Homi Bhabha is a critical theorist and English scholar. His work was largely influenced by Western post-structuralism that is concerned with the understanding of human behaviour through cultural structures. Bhabha (2009) argues against the narrativising of all nationhood in similar ways. His contributions largely centred on providing counter-narratives to Western imperial narratives. Bhabha (2009) uses the terms illusion, mimicry and hybridity to articulate his ideas and sees the location of the original culture as fundamental. This is relevant to the present thesis in locating IAM in relation to its colonial and postcolonial contexts, and the imposition of British imperialism. According to Bhabha, the differences between East and West are incompatible, and the two will never meet. The mass protests that happened in countries such as South Africa in the early 1980s are evidence of this disjunction. Bhabha concurs with Spivak that Indians lost their distinct and traditional culture because of colonialism, and argues that any attempt to recover remnants of a pure culture is impossible because of its changing nature. Any attempt to recover 'pure'

culture is illusory. This is because social mobility takes place almost on a daily basis. People travel and culturally connect with each other all the time, thus paving the way for change, transformation, and cultural flux, which Bhabha termed 'cultural hybridity'.

Lessons from Bhabha's explanation of cultural mixing in relation to the quest for a new IAM pedagogy centre on concepts of cultural hybridity. To reclaim the original IAM pedagogies, particularly those that existed before the colonial period, is impossible because culture is not static. Substantial change has occurred since the colonial era. Within that transitional framework, various cultures converged resulting in others superimposing in negotiating for space. Cross-pollination of ideas, adaptive and adoptive mechanisms developed. To use Bhabha's expression, there was a likelihood of great 'mixedness' of cultures producing a fertile ground for cultural hybridity. A mixing of IAM cultural elements that have survived the course of the past two centuries will form the basis for the development of a new pedagogy in the new space or boarder. "The border position allows greater visibility of the structures of power and knowledge, which can help in apprehending the subjectivity of subaltern peoples" (Ribeiro, 2004, p. 18). An effective IAM pedagogy must recognize and embrace such cultural changes. To reduce errors on viewing some cultures as superior or inferior, parents, teachers, syllabus designers, and curriculum developers must contribute equally to the IAM curriculum that seeks to place indigenous music learning at the centre. I have used the notion of cultural hybridity to develop a pedagogy that draws on the strengths of both African and Western styles of teaching and learning indigenous music. Approaches considered incompatible during the colonial period are rendered complementary in this formulation.

In this thesis I examine the ways in which Africans negotiate the spaces within colonial and indigenous discursive systems. It is my view that postcolonial identity takes shape only in the critical negotiation between the colonial and the indigenous. I conceptualise the zone of intersection as a middle space, a hybrid space or a negotiated space to use Bhabha's explanation. This gave me the impetus to theorise colonised responses to colonialism within a framework that acknowledges power relations. For instance, in Zimbabwe, education has been one of most difficult

locations to implement change in postcolonial Zimbabwe because it was very significant in the colonisation of African people in colonial Zimbabwe. Arguably, the Zimbabwean education system is a hybrid that is a combination of both African indigenous and Western cultures. This is an unavoidable situation and that the curriculum needs to respond to the hybrid or multicultural society in Zimbabwe.

Postcolonial theorists consider how the language of the 'master' becomes hybridised in the practice of socialisation. It is important to consider the extent to which the English language has shaped the manner in which IAM music practices are conceived and interpreted. Orientalism takes away everything from the orient including the ability of the subject to speak. According to Said (1978), one should "[r]efuse to allow yourself to become a vegetable that simply absorbs information, prepacked, pre-idealised, because no message is anything but an ideological package that has gone through a kind of processing". In this context, it is important to assess the extent to which western knowledge tenets have become dominant in schools and what measures can be taken by IAM teachers to speak for themselves and the indigenous way of life. There is a danger in teachers dogmatically using the prescribed teaching methods laid out in the syllabus verbatim. They still have opportunity to be creative and use locally understood indigenous pedagogies. Teachers should use their voices to champion the use of indigenous pedagogies at par with western ones. Postcolonial theory articulates that no body of knowledge can be created without a dialogue, and to that end, the researcher used this concept to mean that IAM teachers are orthodox representative to that dialogue by critiquing IAM pedagogies that are purely patterned in the western styles prompting the researcher to suggest for alternatives suitable in the Zimbabwean context.

Through the application of postcolonial theory, I problematise the marginalization of elders' voices in curriculum development and also that of teachers who seem to have limited involvement in matters of IAM curriculum development. The researcher was able to come up with counter narratives of the indigenous people's IAM presentation as they seem to be swallowed by dominant narratives of the colonisers' presentation of literature of the colonised people. Through the application of postcolonial theory, the researcher was able to describe and unmask unequal power relations and also challenges government institutions that

perpetuates unequal power relations to demean IAM component in schools because of the fundamental analytical tool to understanding of the uneven terrain to which IAM teachers and leaners operate. A call for a suitable IAM pedagogy in a multicultural school setup through postcolonial theory lenses enabled the researcher to destabilise the Western as the centre upon which to anchor all thinking and reasoning. This resulted in proposing for an IAM pedagogy that question the nature of inclusive school system. Leaners have to be exposed to various music of different cultures not as additives to Western knowledge systems but as integrative. Each culture is important and this should be viewed from shifting perspectives to disproportionate too much influence of western music knowledge systems that does negatively impact on indigenous people and their musical practices.

The theory was used by the researcher to analyse the disregarding of well-established indigenous knowledge systems and pedagogies. This was understood in the context of superior-inferior type of relationships. The researcher used this during data gathering processes particularly primary to increase the awareness of the participants' cultural bias, so that results presented were free of such bias. The orientalist principle guided the researcher on reporting findings because according to postcolonial theory one has to be emphatic when presenting others line of thinking and presentation. Moreover, postcolonialism presents an unfounding generalization of the Middle East people, implying that the once colonized states cannot be viewed from the same lenses. For instance, what happens in one case may not be true to the other? The researcher applied this understanding to treat every case as unique, particularly during data gathering and presentation. Teachers might having been sharing the same school environment and operating under the same administration, but their views and manner of teaching may differ. Accordingly, Said (1978) [O] claims that, "what we must eliminate are systems of representation that carry with them the authority which has become repressive because it does not permit or make room for interventions on the part of those represented". The researcher used this statement to challenge teachers to become more self-critical when presenting themselves because today there are many public spaces for airing their opinions in as far as IAM is concerned. These include the use of the internet, televisions, radio to mention a few. Intellectuals including teachers have a role to

play in cultural struggles. The only people who can understand what is going on in classrooms and how to react to those situations are teachers who should challenge persistent prejudices in the western literary canon such as music syllabuses that only contain material and content that is recognised as genuine literature and knowledge.

Through postcolonialism, the researcher was able to make a critique on western epistemologies that are still present in schools and seems to be greatly informing all patterns of thinking and education in the context of IAM teaching and learning. This theory was used by the researcher to critically propose for documentation of indigenous musical life and critique of colonialism's effects on IAM past and present. The researcher was taught to resist the superimposed ways of IAM making along with western patterns of music making such as laying emphasis on harmony, tonality and many others thereby ending up taking an informed position in presenting data and questioning some wrong responses from participants during the interviewing and focus group discussions. The concept of resistance carries with it ideas about identity, freedom and individuality. The researcher through the application of the postcolonialism theory came to understand the complexities and perplexities around the formation of the proposed IAM pedagogy because reclaiming of any once colonized country's IAM may be totally problematic because there are times when the aesthetic of IAM was violated through the language and terms applied to musical aspects such as instruments, dance and song names. There are times when literature can be irrelevant or misplaced. It was the duty of the researcher through application of the theory under discussion to ascribe to hybridity concept which refers to the integration of different cultural practices. That eventually led to the formation of the EOCP by the researcher after applying the postcolonialism theory to assimilate and propose for a pedagogy that addresses adaptation of multicultural practices that are monolithic. The researcher made recommendations based on the contributions of the postcolonialism theory that when teachers are educated through the western education system, they should not when they return to their areas of origin find that they cannot identify with their culture.

Having said that, the next section focuses on the teaching model developed by Omibiyi-Obidike (2008). There are other models of teaching and learning IAM in

an African context. However, the researcher selected the one by Omibiyi-Obidike (2008), because it clearly explains the key concepts in learning IAM in an African setting reflective of the Zimbabwean context. Below is a presentation and description of the selected African model.

3.3.   MODEL FOR THE STUDY OF AFRICAN MUSIC

Mosunmola Omibiyi-Obidike (1943–2016) was a renowned music educator and ethnomusicologist from Nigeria. She taught and gave lectures on African music, African-American music, Nigerian folk music, and the linguistic influence on indigenous music in Africa. She came up with a model that is useful in advancing the development of a new IAM pedagogy. Similarities in the Nigerian and Zimbabwean contexts include the fact that both are former British colonies in Africa. The model presented below illustrate how African music can be taught drawing on Omibiyi (1973).
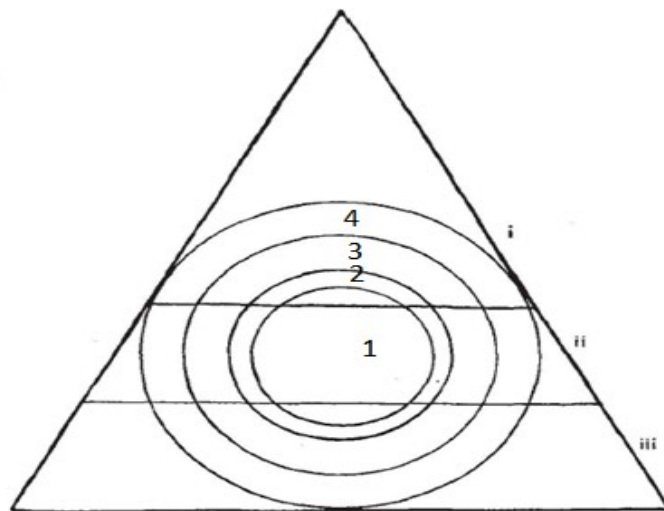
Figure 3: Model for the Study of African Music adopted from Omibiyi-Obidike, 2008

Concentric: 1 = Locale, i.e., ethnic oriented music practices

2 = National, i.e., music practices viewed at the national level

3 = African, i.e., representative countries

4 = World, i.e., musical cultures of the world Triangular:

(i) = Culture (ii) =Performance (iii) = Structure

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According to this model, knowledge develops first from the locale, the centre that comprises ethnic and tribal traditional music, or the immediate environment. From the above illustration, music practised at home is the locale or centre for indigenous music. However, all the components of the model are interrelated, starting with the most specific to general. The knowledge of the outer circle as represented in this model thus depends on apprehending some parts if not all the core elements. Knowledge of the inner circle means knowledge of all other areas in circles. The inner circle is therefore labelled the locale because it is the foundation of all music knowledge. In the curriculum development processes, music of the locale must be addressed first because this is a referral point for learning related concepts. In this regard, the ethnic-oriented music practices form the basis of any successful IAM programme. Nketia (1999) argues that "[…]every ethnic group cultivates and maintains its own musical style, musical instruments, repertoire of songs and dances[….]so here and there one would find forms that cut across ethnic and linguistic boundaries" (p. 6). Nzewi (2001) argues that music education in Africa has to follow indigenous African teaching models. In support, Ongati (2010) claims that imitation and performances will then follow. IAM learning is self-driven because it is perceived that self-determination and expression is essential to the practice of African music. Learning is continuous and all learning processes are participatory.

The development of the IAM pedagogy must also factor in the role played by local people. According to Omibiyi (1973), music of local ethnic groups must take centre stage before embracing national music. At a much higher level, learners have to teach African music especially of the selected African countries. After acquiring knowledge of representative African countries, the learners will then have to learn music of other cultures. This model is relevant in a Zimbabwean context because learners should know their indigenous musical practice first. This connects learners with their traditions, thereby developing a positive love for their music. Learning ethnic or tribal oriented music practices incorporates elders and knowledgeable community members to contribute to the curriculum in a latent manner because schools are the only standardised formalised ways of learning. It is also beneficial for indigenous societies to learn about various African musical practices and

performances. This again brings together Africans because of their common sharing of same musical characteristics. Considering the world as a global village, music of other cultures should also be learnt so as to facilitate the interconnectedness of the world particularly brought through travelling of people, use of ICT and diplomatic and international relations. It is a strength of Omibiyi's (1973) model that it considers local village IAM knowledge systems. Zimbabwean schools are multicultural and so learners in one class can benefit from representatives of different ethnic groups through participating in combined classroom music activities. After developing that knowledge, learners can also enrich themselves through participating in nationally recognised IAM projects. This practice is already evident in Zimbabwe whereby an annual competition is held in which a traditional dance is selected and all schools compete in its performance.

Cultural diversity is a vehicle through which learners can learn about others' culture as a self- enriching experience because this exposure guarantees learners the benefits of interactive forums. Nota writes that, "[t]he use of culture-related resources associated with specific local communities as teaching materials have been one of the topical issues in the contemporary study of music worldwide" (2010, p. 1). Social interaction forums involve and reflect the cultural diversity of learners through sharing of their indigenous musical experiences through practising, copying and assimilating others' cultures. This fulfils the point that teaching and learning is a cross- cultural encounter. In this case, the school is a melting pot of various cultures hence this creates a cohesive society where individuals from various backgrounds interact and equally participate. This is because different cultures or ethnic groups can form one homogenous component whereby each culture is viewed as contributing equally. The IAM curriculum starts from the local, then spreads to the national, continental and finally world level.

This section has shown that the main factors that inform the development of the ideal pedagogy are based on cultural considerations. If all these cultural ideas are integrated, it becomes possible to develop a sound IAM pedagogy with a model that has the potential to improve on IAM knowledge and skills acquisition levels in schools using cultural elements. This is against the background that African music cultures encompass concepts such as songs, dances and instruments. Musical

performances can also be analysed culminating in a pedagogy relevant to the Zimbabwean context. Jones (1996) is of the view that adapting traditional Zimbabwean songs to Western musical styles help create new styles. Coming up with a new pedagogy for a multicultural society such as Zimbabwe is exciting because learners from various cultural backgrounds converge at school, use the same learning resources, facilities and finally become one community. With the realisation of cultural diversity and its dynamism, inclusive pedagogies offer a complete answer to the challenges of multiculturalism.

In summary, the main discourse on IAM in Zimbabwe ignores the cultural contexts from which this music emerges, and therefore needs to be challenged. Postcolonial theory provides a rationale and framework for valuing local, indigenous pedagogies as equal to Western ones. This is the first step in addressing the pedagogical deficiencies evident in some of the Western models used in Zimbabwe today. Hapanyengwi-Chemhuru and Makuvaza claim that, "the necessity for a reconstruction of the Zimbabwean education system emanates from the fact that pre-colonial Zimbabwean philosophy which informed African indigenous education was vitiated and condemned by missionaries and other Europeans as primitive and backward" (2017, p. 1). This constitutes a paradigm shift in music education that values indigenous music pedagogies and complements existing IAM teaching approaches in Zimbabwe primary schools.

3.4. CHAPTER SUMMARY

The chapter presented a theoretical framework informed by postcolonial theory drawing mostly from the works of Edward Said, Gayatri Spivak, and Homi Bhabha. This approach is directed at analysing the ways in which colonialism and cultural imperialism have shaped IAM practices and learning in the Zimbabwean primary school context. The Omibiyi-Obidike model for the study of African music is introduced into the Zimbabwean context to take into account the fact that IAM is not homogenous across Africa. The current crisis of representation of colonized peoples particularly IAM teachers in Zimbabwean primary schools needs to be redressed. To this end, colonial systems of representation in primary schools based on orientalisation and othering of teachers and learners must be examined,

critiqued, or preferably overthrown. Generally, when colonized peoples take charge of systems of representation, they challenge colonial systems of representation and this study will empower IAM teachers in Zimbabwe to have control over systems that oppress and demean their music education programmes.

CHAPTER 4
Research Design and Methodology

4.1.   INTRODUCTION

This chapter focuses on the collection of primary data. The research design and methodology adopted in this thesis conform to the UNISA Policy on Research Ethics (2016). The data collected met the relevant benchmarks, that is, being credible and reliable. To ensure that the research methodology was appropriate prior to full-scale data collection, the researcher conducted a pilot study to test the data collection instruments during the initial phase of the research. For purposes of transparency, the data include direct and unaltered quotations from participants. In cases where translations were required, the researcher used professional translators to ensure reliability and to overcome my own language limitations. The focus of the interviews and data collection was on the history of indigenous African musics in Zimbabwe from precolonial, colonial, and postcolonial periods, and how this history has been used in the curriculum. Furthermore, curriculum development issues and the development of IAM pedagogies were also discussed in detail. New emerging trends in the teaching of IAM were discussed for potential use in the Zimbabwean music education curriculum context and the researcher chose a descriptive-longitudinal *case study design*.

4.2.   POPULATION

In research, the term population refers to a group of individuals taken from the general population who share a common characteristic, such as age, sex, or health condition. According to Kenton (2019), any number of variables that statisticians and social scientists use to draw conclusions about the subjects in a study may define a population. The population of this study comprised teachers of three urban primary schools, three peri-urban primary schools, three rural primary schools, and one mission primary school. This range of primary schools was chosen to ensure that the population is balanced in terms of knowledge distribution and deployment patterns. Schools in urban areas tend to have larger staff complements as compared to rural schools. Many of these urban schools run double or triple sessions daily in

order to serve the student body. Schools in rural areas generally only have one session. The selection of this population for this study was based on the fact that all teachers in this range of schools teach VPA, which covers IAM. All are qualified teachers with adequate experience in teaching VPA. Appendix A includes a sample of one primary school timetable showing the number of times VPA appear.

4.3.   SAMPLING

I applied random sampling in the selection of schools in the Midlands province of Zimbabwe. I obtained a list of schools in the Gweru urban district, peri-urban, rural and mission schools. Of the ten Gweru Urban schools, three were selected through random sampling, including Chikumbiro, Budiriro and Muwunga. In the second category of peri-urban schools, I used random sampling to select Zororo, Somabhula and Insukamini. Similarly, in the rural areas the following schools were selected: Rusununguko in Zhombe, Mkoba in Lower Gweru and Siboza in Zvishavane. The mission school selected was St Martins Deporres in Zhombe. This was also randomly selected among five missions found in the province. Appendix **M**: Map of the Midlands province of Zimbabwe

The schools are known through these codes throughout this research.

Table 2: Code Names for Schools

School Type	School name	Code Name
Urban	Chikumbiro	School 1
	Budiriro	School 2
	Muwunga	School 3
Peri Urban	Zororo	School 4
	Somabhula	School 5
	Insukamini	School 6
Rural	Rusununguko	School 7
	Mkoba	School 8
	Siboza	School 9
Mission	St Martins Deporres	School 10

N=10

I also used cluster sampling of grades to select teachers from these schools. The three clusters were early childhood development (ECD), infant and junior grades. ECD ranges from children aged 0 to 6 years, infant from Grade 1 to 3, and junior from grade 4 to grade 7. I used random sampling to choose teachers from within these clusters. Randomization was done through cutting small pieces of papers and put them in a hat for picking. Three small pieces of paper were written numbers 1, 2, 3 and the rest had no numbers. The teachers who picked papers with numbers were automatically selected. Selection of these teachers was justified because all are holders of a teaching qualification and have at least two years teaching experience. For the sake of anonymity, I generated serialized code names for these teachers. Below is a summary table of the participants and their code names.

Table 3: Code Names for Teachers

School Type	School name	Code Name for schools	Code names for Teachers
Urban	Chikumbiro	School 1	Teacher 1
			Teacher 2
			Teacher 3
	Budiriro	School 2	Teacher 4
			Teacher 5
			Teacher 6
	Muwunga	School 3	Teacher 7
			Teacher 8
			Teacher 9
Peri Urban	Zororo	School 4	Teacher 10
			Teacher 11
			Teacher 12
	Somabhula	School 5	Teacher 13
			Teacher 14
			Teacher 15
	Insukamini	School 6	Teacher 16
			Teacher 17
			Teacher 18

Rural	Rusununguko	School 7	Teacher 19
			Teacher 20
			Teacher 21
	Mkoba	School 8	Teacher 22
			Teacher 23
			Teacher 24
	Siboza	School 9	Teacher 25
			Teacher 26
			Teacher 27
MISSION	St Martins Deborres	School 10	Teacher 28
			Teacher 29
			Teacher 30

N=30

(a) Age

The age of participants was important for understanding their views about the manner in which IAM was being taught in schools as a way to develop an alternative pedagogy. Age indicates levels of maturity and the experience of individuals, as well as expertise.
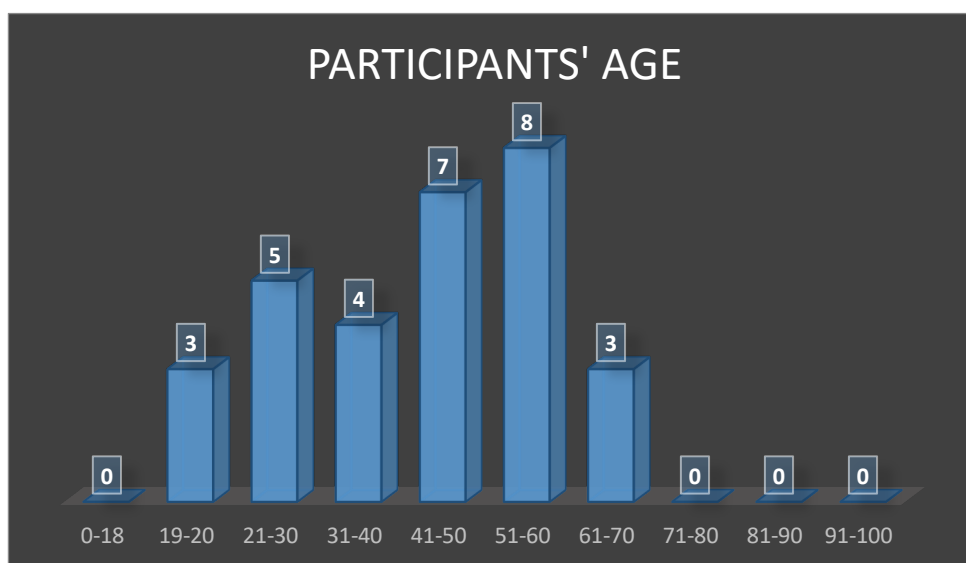
Age-range

Figure 4: Age of the Respondents

Figure 4 shows the age range of participants. There were 3 participants aged 19 to 20 (10%), 5 participants aged 21 to 30 (16.7%), four aged 31 to 40 (13%), seven aged 41 to 50 (23.3%), eight aged 51 to 60 (26.7%) and three participants aged 61+ (10%). This shows a normal distribution curve which is quite representative of all age groups.
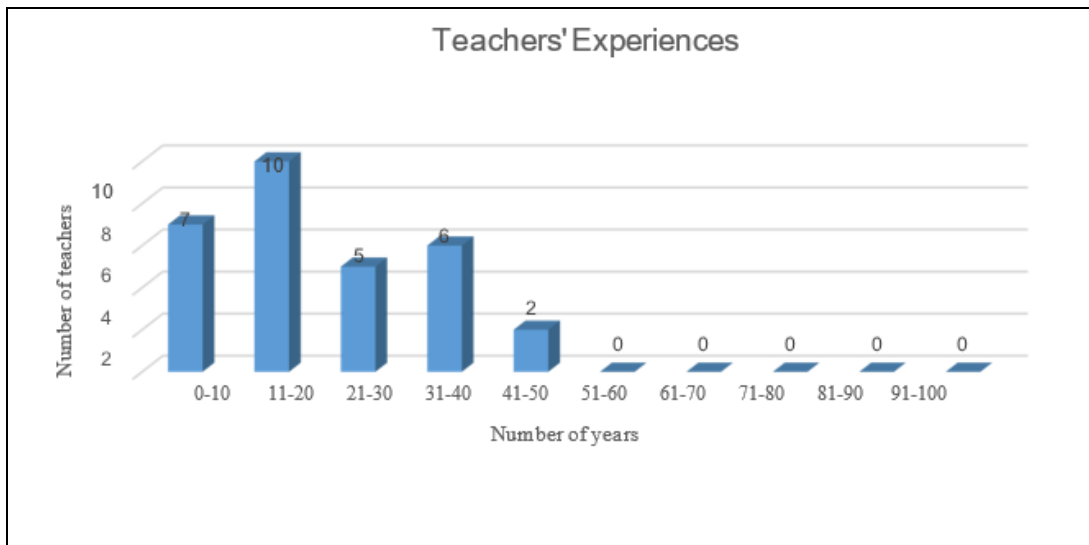
Figure 5: Teachers' Experience

The duration of teachers' work experience was another important factor to consider because it gave the researcher some deep insight into the teaching work involved from those in the field for a very long period. The range of responses varied. However, random sampling offered an unbiased group of participants. This strengthens the findings, and provides balance to ensure that people of different generations with different ideas and experiences are taken into account.
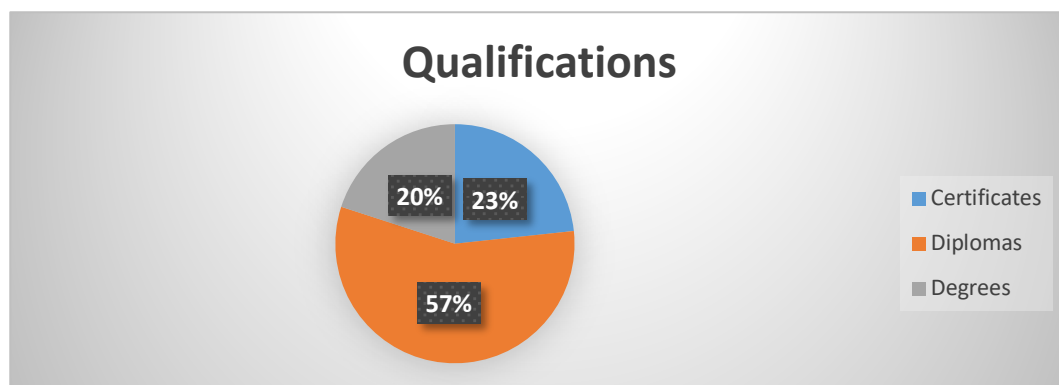
Figure 6: Teachers' Qualifications

Educational qualifications shape a teacher's outlook and approach. The qualifications of current teachers in the Zimbabwean school system were acquired in a range of different contexts. The responses of participating individuals ought to be understood in terms of the contexts that shaped their education, as well as the level of education they received.

4.4. RESEARCH METHODOLOGY

In this thesis, I have adopted the research onion model outlined by Saunders et al. (2016). The model was selected because it clearly describes the various stages of research.

4.4.1. Framework for Research Methodology and Design
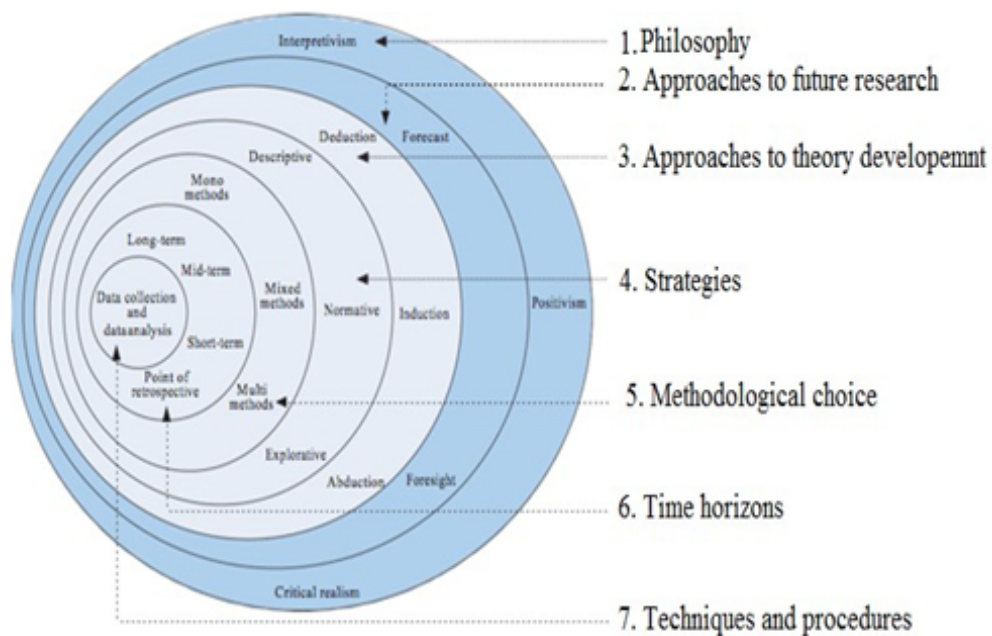
Figure 7: Research Onion for Future Studies
Source: Saunders et al. (2016)

4.4.1.1. Philosophy

This thesis employs an interpretivist epistemological paradigm. To explain the uses of interpretivism, Goldkuhl (2012) points out that "[t]he social world of people is,

however, full of meaning. It is built upon subjective and shared meanings" (p. 136). He goes further to say that, "[t]he aim of understanding the subjective meanings of persons in studied domains is essential in the interpretive paradigm" (Ibid). The aim of this work is to develop a new IAM pedagogy. It is based on the idea that the best way to impart knowledge is by indigenous societies themselves. Thus, local knowledge is essential to the creation of IAM knowledge.

4.4.1.2. Approaches to this Study in Relation to Future Ones

The effects of colonialism on IAM practices and teaching were discussed in Chapter 2. The lesson observations conducted for this study were used to cross-check whether or not secondary literature reflects what is happening in schools. Lesson observations were a way to verify the actual work of teachers. This chapter describes the population, sampling techniques, research methodology and design, and data generation techniques. The primary method for data collection was interviews. Both formal and informal interviews with selected and some not selected teachers were conducted. Observations, document analysis and focus group discussions (FGD) were the other methods used in this study to verify and triangulate data for rigorous, valid, and reliable results. This was in line with the research principle that data collected must be transferrable, dependable, confirmed and credible.

4.4.1.3. Approaches to Theory Development

Inductive reasoning is used in this thesis to develop new theoretical perspectives. Thomas (2006) writes that "inductive analysis refers to approaches that primarily use detailed readings of raw data to derive concepts, themes, or a model through interpretations made from the raw data by an evaluator or researcher" (p. 123). According to Strauss and Corbin (1998), "The researcher begins with an area of study and allows the theory to emerge from the data" (p. 12). They go further to claim that, "[t]he primary purpose of the inductive approach is to allow research findings to emerge from the frequent, dominant, or significant themes inherent in raw data, without the restraints imposed by structured methodologies" (Ibid). I began by identifying the IAM teaching approaches from an indigenous point of view. The new IAM pedagogical model emerged from significant themes in the

interviews and FGDs. Data analysis involved the identification of common patterns within the responses in order to provide a solution to the research problem. This included activities such as gathering notes, documents and hardcopy transcripts. Thereafter, the data was reviewed through coding. Codes were devised according to specific themes. After a presentation of themes, the researcher later developed a pedagogical approach basing on the research topic demands. Glaser and Strauss (2014) emphasised on the process of collecting and analysing data and engaging in a theoretical sampling process are fundamental features of the constant comparative analysis. In this case, I compared secondary data with primary data. In other words, data in the literature review section was compared with data from the research instruments. I engaged in a comparative process to the point of saturation. This is the point at which no new ideas and insights emerge from the data. The researcher also analysed data under three phases using NVivo data analysis software. The coding stages are explained in detail below.

Phase 1: Pre-coding data

In phase 1, I familiarised myself with the most common terms used by participating teachers, mostly using word frequency analysis. This analysis is presented in tables with various words mixing to provide a picture of recurring themes. I also applied the text search command to determine how specific words appeared in the respondents' answers coming up with word trees. The rationale for developing a word tree through the application of NVivo data analysis was to determine the context in which the words or phrases were used.

Phase 2: Coding stage

I used theory-based coding as a way to collate themes from the literature review section as templates. This was another important stage specifically for assigning labels to the nodes. I began with open coding which involved the writing of the themes as they emerged from the data, and identified relationships between. It was at this stage, that I identified, redefined and collapsed some themes until no new themes emerged (point of saturation). To maintain consistency, I selected specific coding methods to develop themes congruent with the research questions. It was

during this phase that I used axial coding to break down core themes ending up with subthemes and super themes.

Phase 3: Post-coding phase

The process of post-coding phase involved the generation of themes and subthemes, which were presented each with its appropriate meaning as deducted from visual presentations. The stage involved the use of cluster charts, graphs and tables to address running queries. Running of results queries using Nvivo data analysis software was done following reading and capturing of all interview and FGD responses. I used a manual approach to blend themes in the literature review section with the new material emerging from primary data to come up with a new IAM pedagogy. I developed the new pedagogy after taking into consideration both secondary literature and primary data sources.

4.4.1.4. Strategies

Research strategies are systematic plans of action that give direction to one's thoughts and efforts. I adopted a case study strategy in undertaking this research. The case study strategy provided the overall guidelines including the process by which the research was conducted. Ten schools were selected to represent the wider population of all primary schools in Zimbabwe. The results were used to draw conclusions about the general state of IAM teaching and practice in Zimbabwean schools, and to consider the application of a new IAM pedagogy in these schools.

4.4.1.5. Choice of Methodology

This thesis adopted a qualitative research design to take account of the experiences of teachers in developing an IAM pedagogy for use in Zimbabwean primary schools. Brinkmann and Kvale (2008) observe that, "[t]he qualitative research interview probes human existence in detail. It gives access to subjective experiences and allows researchers to describe intimate aspects of people's life worlds" (p. 1). In addition, Creswell and Creswell (2005) state that, "Qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures" (p. 5). I chose the qualitative research approach for this study

because the most pertinent information on the topic required an investigation culminating in the development of a new IAM pedagogy through interacting with different primary school teachers to learn about their experiences. Although both primary and secondary data were collected, the primary data were the dominant form of information collected because I wanted to hear more from participants' experiences than what was recorded in literature. In short, the researcher used a multiple approach in which action research (designing method of teaching IAM), case-study (the researcher selected some schools) and document analysis (the syllabi and lesson plan analysis) were incorporated and these were discussed in depth later in this chapter.

4.4.1.6. *Time Horizons*

The time horizon is the period within which the project is completed. According to Saunders et al. (2016), the research should be limited to a specific period. I used a cross-sectional time horizon. The time for data collection was strategised. Data collection began in the first term of the Zimbabwean primary schools academic calendar (January to April), and continued into the second term (May to August 2019). Teachers were free to participate during this period without disturbing the learning sessions. The third term was avoided because it is usually too packed with activities, including the grade 7 public examinations. School choir and traditional dance competitions are usually held during this term, and so are the end of year school examinations. This was the rationale for the cross-sectional time horizon adopted here.

4.4.1.7. *Techniques and Procedures*

Techniques refers to methods applied in data gathering, while procedures refer to steps in data analysis. In all data gathering processes, I first identified the topical issues relating to the teaching of IAM and the need for the development of a new pedagogy. Theory development processes have to identify critical collaborators and their potential contributions. The critical collaborators in my case were teachers and their contributions were heard through entering into dialogue with them. Dialoguing took place in interviews and focus group discussions to obtain important first- hand information. Procedurally, I collected primary data by first sorting the identified

data gathering methods in order of preference. In the presentation of the results, I applied descriptive narratives of the collected data to establish the research findings.

4.5. LESSON OBSERVATIONS

Lesson observation is a data collection method researchers used to conduct either formal or informal observation of teaching in a classroom or any other learning environment. Usually, this is done after the researcher has sought informed consent from participating teachers. I personally observed the teaching of IAM by selected teachers. The work was made easier because some prior arrangements were made, that is, teachers were informed in advance to prepare a lesson based on any IAM teaching concept. Teachers were then expected to have prepared schemes of work and lesson plans in line with the identified topics. I observed thirty (30) lessons in full on various IAM topics. The lesson observation checklist was used to assess the same concepts throughout as a way to avoid losing focus. This reduces chances of collecting unrelated data on the same issues. The checklist made data capturing much easier by focusing on specific items, such as IAM knowledge levels, the application of traditional methods of teaching IAM, and the use of local resources. Lesson observations were conducted in order to obtain critical insight into the manner in which IAM is being taught in schools. Data gathering through lesson observations was done in accordance with the research questions. In order to collect useful and relevant data, I developed a climate of mutual understanding and trust with participating teachers. This was achieved by explaining the research ethics protocol with an emphasis on maintaining confidentiality and anonymity. In order to cultivate the spirit of willingness to participate without fear, I treated all participating teachers with respect by greeting them and avoiding being authoritative as the researcher is a lecturer at a Teachers' college which they all knew, so this is sometimes expected in such conditions. This method of lesson observation was selected because it offered a practical means of data generation from teachers primarily as a way to:

(i)   assess IAM knowledge levels in schools;

(ii)   analyse the extent to which colonialism and Western epistemologies have influenced the way they teach IAM in schools as compared to findings from

empirical data;

(iii)　identify the use of IAM teaching methods in indigenous music matters;

(iv)　establish learners' involvement levels in IAM learning in schools;

(v)　ascertain the extent to which the influx of new cultures affected the manner in which IAM is being taught in schools;

(vi)　evaluate the success of IAM teaching in post-independent Zimbabwe; and

(vii)　evaluate the success of current policy on IAM teaching in schools.

After completing the lesson observations which I did from January 2019 to July 2019, I conducted content analysis of the selected documents critical to teachers' daily operations when teaching during the same period.

4.6.　DOCUMENT ANALYSIS

I used content analysis to study critical documents used by teachers. According to Bowen (2009), document analysis is a form of qualitative research in which documents are interpreted by the researcher to give voice and meaning to a particular topic. The topics assessed in this research included the study of present IAM teaching, as well as the development of a new IAM pedagogy for Zimbabwean primary schools. The documents analysed were; (i) Official Visual and Performing Arts (VPA) syllabus, (ii) one, selected teachers' college music syllabus, and (iii) selected teachers' scheme of work and lesson plans. VPA syllabus is a document that was crafted in 2015 and adopted as the official syllabus to be in use for primary schools in Zimbabwe. This came along with the introduction of the new curriculum in Zimbabwe adopted in 2015 across various subjects and school levels. Teachers' college music syllabus, is an official document crafted by the members in the department and approved by the College Academic Board-the highest decision making board on both academic and professional matters in collaboration with University of Zimbabwe department of teacher education. Teachers' scheme of work books and lesson plans are commonly known as scheme-cum plan books which combine both formulation of long- and short-term learning objectives, indicating week-ending dates, objectives, teaching methods and learners' activities, references and evaluations or comments. In order to gather relevant data, I went through a detailed planning process on document analysis. I began by analysing teachers' scheme of

work and lesson plans, and then followed this with a study of the syllabus. This practice also enabled me to study the relationship of policy to practice.

Content analysis was used to establish the alignment between teacher training and teaching practice in primary schools. I also analysed the content of one teachers' college syllabus to establish the level of preparedness of student teachers in the same focus areas. The analysis of this document enabled an assessment of the extent to which IAM concepts are addressed at this college and by extension other tertiary institutions. Since all teachers' colleges in Zimbabwe operate under a single Scheme of Association with the University of Zimbabwe (SAUZ), it is possible to generalize from this data. The major aim of content analysis of the music professional syllabus B (PSB) was to establish the level at which qualified teachers would be able to teach IAM as contained in the VPA syllabus upon completion of their courses. According to the Teacher professional standards (TPS) handbook (Government of Zimbabwe, 2015), teachers have to interpret the national and school syllabi by drawing up schemes of work in line with national goals and interests. This implies that syllabi and schemes of work are critical documents to teaching. The following questions guided my analysis of these documents:

(i) Does the current national music syllabus adequately cover IAM content and is its methodology clearly?

(ii) Are teachers able to draw up content and apply the correct pedagogy through scheming and planning?

(iii) Do musical arts policy documents expand IAM learning in a multicultural society?

(iv) Does the teacher-training music syllabus adequately prepare teachers to teach IAM in a after completing their course?

I created a list of texts to explore in order to address bias in coming up with strategies that ensure validity and credibility on the research topic. After completing the document analysis, I interviewed teachers on a one-on-one basis. Below is a description of the process.

4.7.   INTERVIEWS

There are various types of interviews ranging from telephone, email, and face-to-face. I used face- to-face interviews exclusively with some unstructured questions to probe specific issues. This was preferable because it was easy to administer and it allowed me to communicate directly with participating teachers. The same teachers who were observed teaching in schools were interviewed. This was a strategy to triangulate data collected from a context shared by both teachers and the researcher. It was important to achieve a trusting relationship with teachers to avoid influencing results. Prolonged engagement and a check on participants are critical elements to data collection. I conducted thirty interviews within two weeks with an average of three interviews per day per school. This was made possible because each school provided three teachers. Interview discussions were audio recorded to ensure accuracy.

The study carried out all interviews with the aid of an interview schedule. The schedule is included as Appendix B. I presented the data thematically using thick description in a narrative form typical of qualitative research. This was done in a systematic manner. All responses to interview questions were presented inclusive of verbatim quotations. The formal interviews took place immediately after the lesson observations and document analysis because some of the questions were based on lessons presentations, and the depth of IAM content in teachers' day-to-day teaching documents. The goal was to investigate teachers' opinions, attitudes, perceptions, behaviour, and experiences in teaching IAM. Interview questions were based on what, why and how questions so that teachers would reflect on their work. This interview method was done to make it easy to administer; to reach a wider population; body language and expression were also important checkpoints for learning. In my case, generation of raw data through interviews was done in order to ascertain whether teachers:

(i)   were familiar with the traditional IAM teaching methods in multicultural schools;

(ii)   understood the influence of colonialism on IAM performances and teaching;

(iii)   realised the relevance of IAM pedagogies in the primary school curriculum;

(iv) were familiar with the status of IAM practices in Zimbabwean primary schools;

(v) possessed the skills and knowledge to assess the level of learners' experiences in IAM performances;

(vi) demonstrated the ability to identify the roles of home, community and school in the teaching of IAM;

(vii) were able to effectively evaluate the roles of Western pedagogies in the teaching of African music and

(viii) were able to evaluate the success of IAM teaching in schools in post-independent Zimbabwe.

Following the interviews, I held focus group discussions (FGD) with the same participants from the period of October 2019 to November 2019. This was done after the interviews so that teachers had enough time to think and formulate ideas. Some of the questions from the interviews were discussed in the FGDs. Teachers already knew the focus of the discussions, so the sequence of data generation was smooth. The next section describes the FGD data generation process.

4.8. FOCUS GROUP DISCUSSIONS (FDG)

The participants in the FGD were those who had participated in the lesson observations and interviews. I held three FGDs: one urban, another peri-urban and the last in a rural area. The purpose was to work with the same population throughout in order to gather as much data as possible until the saturation point. However, the types of questions asked were slightly different from those asked in the interviews although the focus was the same. This was done to break monotony and to gather similar data from a range of angles (triangulating data). To be consistent in data gathering, I also made use of an FGD schedule during the session to maintain focus. This schedule comprised a set of questions prepared in advance to guide me in keeping focus to the major objectives of the discussions. Nonetheless, this is encouraged in any meaningful research. The guide is included in Appendix C.

The FGDs were held at a central place that was reachable and convenient for all participants. To spice up the discussions, I provided some snacks for participants in appreciation for their contributions and as a way to demonstrate good research ethics practice and commitment. This fulfilled the promises I undertook in seeking permission from teachers to participate in this research. The researcher acted as both the convenor and recorder of the discussions. I employed FGDs as my final data generation procedure to broaden and strengthen interview discussions surrounding the new IAM pedagogy development. The FGD guided the construction of IAM pedagogical frameworks based on quite a number of factors that point to the cultural, political, economic and religious history of Zimbabwe in general and education systems in particular. Many issues affecting appropriate IAM teaching were unearthed during these discussions resulting in participants suggesting various approaches that consider, chiefly among them, multi-cultural dynamism. Zimbabwe is a dynamic state in terms of culture. Pro-active and progressive approaches to IAM pedagogy development ought to be implemented in the curriculum.

Each FGD took about three hours to complete and all participating members made meaningful contributions. The purpose of the FGDs was to:

(i)   ascertain how colonialism influenced IAM practices and teaching in Zimbabwean societies and schools respectively,

(ii)   probe for the contributing factors to the teaching crisis in IAM, and

(iii)   find the best ways to integrate both Western and African pedagogies.

In the next section, I discuss the protocols for ethical research because following all the protocols gives credibility to the research study. Below is a chronicle of what transpired in pursuit of research ethical clearance from my university.

4.9.   ETHICAL CONSIDERATIONS

I obtained ethical clearance from the University of South Africa (UNISA) to conduct this study (See Appendix D). The protocols followed by the researcher were as follows:

(i)   I applied for permission to carry out research in the Midlands province of

Zimbabwe, and this was granted (See Appendix E).

(ii)   I was granted permission to conduct this research on music in primary schools from the Ministry of Primary and Secondary Education in the Midlands regional offices (See Appendix F).

(iii)   I consulted with Headmasters of the selected schools in coming up with lesson observation schedules, times for interviews and FGDs.

(iv)   I arranged with the participating teachers to discuss the lesson observation times, and I explained to them the ethical protocols, the aims and outcomes of the thesis, and their rights as participants.

4.10.   CHAPTER SUMMARY

This chapter focused on the procedures of data collection, presentation and analysis, and how these were used to address the research problem. I introduced a case-study approach focusing on selected schools in the Midlands province of Zimbabwe. Secondary data was collected through literature review. Primary data sources included lesson observations, document analysis, interviews and focus group discussions. This process of triangulation was used to obtain credible data. Collected data was analysed using the NVivo qualitative data analysis method. Arguments were supported by direct quotations from participants, whose identities were anonymised using (devised) codes. Patton (1999) argues that the use of multiple methods and data sources in qualitative research is essential in developing a comprehensive understanding of a given phenomenon. Interviews were used to scaffold data generated ranged from lesson observation(s) and document analysis methods to FGD where the final analysis of all the discussions and conclusions towards development of a new IAM pedagogy was made. What follows in Chapter 4 is a case-by-case description of the four data generation processes as outlined in the following chapter.

CHAPTER 5

Data Presentation and Results

5.1. INTRODUCTION

This chapter presents the results of the data generation methods discussed in Chapter 4. I have used a combination of frequency rating tables to determine the value, quality, and likelihood of results, as well as ordinary tables to present descriptive results. The analysis and interpretation of the data is informed by postcolonial theory as discussed in Chapter 3. The findings from each method are discussed first before considering the results from all four methods, and the alignment of these results. This presentation of data was done without deviating from the views of participants to avoid bias. Facts are presented first and this is followed by analysis based on the evidence. This follows the research tenet that one has to generate meanings from the data presented. Following each data set is a discussion of the methods used to generate it.

5.2. LESSON OBSERVATIONS

The data sought from lesson observations is presented and analysed using frequencies and corresponding percentages. The frequency statistics were arrived at after counting the number of times each observable behaviour occurred.

Table 4: Results from Lesson Observation

Data Generation Methods and Findings	Frequencies rating							
	Value							
	High		Moderate		Low		None	
1.Lesson observation	No. of teachers	%	No. of teachers	%	No. of teacher	%	No. of teachers	%
IAM subject content	20	66.7%	5	16.6%	2	6.7%	3	10%
Western focus	25	83.3%	3	10%	2	6.7%	0	0%
Use of indigenous teaching resources	18	60%	10	33.7%	8	26.7%	4	13.3%
Application of Indigenous Knowledge Systems	2	6.6%	3	10%	3	10%	22	73.3%
Delivery of effective IAM lessons	5	16.7%	8	26.7%	15	50%	2	6.7%

5.2.1. IAM Subject Area Content

Twenty teachers taught IAM with adequate or high content mastery from their lesson presentations. Twenty of the thirty teachers I observed demonstrated adequate coverage of IAM (66.7% of participants) meaning being able to demonstrate the *appropriate* balance between breadth and depth of *coverage* in terms of IAM concepts. Five teachers demonstrated only moderate coverage of

IAM content or concepts in their lesson presentations (16.6% of participants). Two teachers demonstrated only low coverage (6.7% of teachers), and three teachers did not present anything related to IAM in their lesson presentations (10%). Two thirds of the teachers demonstrated knowledge of IAM in some way. For example, teachers sang repetitive songs, children's game songs, lullabies, war songs and marriage songs. Others played indigenous musical instruments, such as *marimba*, *mbira*, and *ngoma*. Teacher 12 was observed teaching a Shona mbira song called *Chikende sadza wadya here?* (Did you eat sadza, Chikende?) to grade seven learners. Teacher 14 taught the mbira song *Vamudhara mapfeka manyatera* (Old man you have put on shoes).

Figure 8: Song 3 Vamudhara mapfeka manyatera transcribed by the author

In some cases, various musical instruments were taught and performed in an appropriate way. For instance, pupils in grade 5 at School 4 were observed playing *Jerusarema/mbende* drumbeats while singing a song called *Guva rangu* (My grave). However, in all of the thirty cases observed, I did not observe the teaching of any small instruments such as *chipendani* and *chigufe*. It is nevertheless encouraging that 66.7% of teachers, demonstrated knowledge of IAM. These findings indicate a high level of preparedness of the Zimbabwean primary school teachers to teach IAM in schools.

5.2.2. Evidence of Western Focus

There was clear evidence of Western bias in music teaching, and this applied to the teaching of IAM, too. Twenty-five out of thirty teachers representing 83.3% showed a bias for Western methods in their teaching. The teachers very frequently drew all their examples from Western sources such as the frequent reference to

Western music song genres and musical instruments. From the lesson observation, only three teachers had a moderately Western focus since they struck a balance between Western music examples and African ones. This shows that 10% of the teachers showed moderate influence by Western methods and 0%, or none of teachers, showed independence from Western influence. The observations indicate that teaching of IAM is, in most cases, independent of the local community and their music traditions. I did not observe any skilled, talented, and knowledgeable traditional instrument players assisting learners to play musical instruments. In more than 80% of cases, I observed that lessons on indigenous songs were not invite participation. Learners' participation levels seemed to be far below standard. Learners were forced to sing for the sake of singing without doing it elaborately or showing some interest in singing with movement and dance. Singing was done without applying basic and fundamental African characteristics of singing such as the use of throat voice. In terms of pitch, singing was generally flat. In some cases, singing was controlled to such a degree that the skills in creating and showing artistic expression were tightly constrained. Thirty-minute lessons did not enable learners to meet their potential to be fully immersed in music making processes. I suggest for more time such as one-hour to enable all learners to fully participate in both theory and practical musical activities. On three occasions, at Schools 5, 7, and 8, learners found it difficult to the correct *mbende* drumbeats.

Some learners and their teachers played the *ngoma* beats wrongly. They played the *ngoma* beats in a way similar to that of most churches' *ngoma* beats. This indicates the power of Western influences largely because, in most cases, there is a mismatch between what is taught in schools and what they learn in their local communities. The use of teaching materials such as books, pens, rulers, and exercise books demonstrate influence of Western teaching methods.

Currently, the book culture brought by Westerners tends to negate oral tradition even in rural areas. In most cases, I observed that teachers relied on written sources to the extent that they drew all their examples from textbooks such as Ventures in Music by Drury and Drury (1983). On many occasions, teachers would just say, 'open up your textbooks on such a page and start to sing a song on that page' without referring to unrecorded indigenous music examples. This is telling lack of

instructional balance. Study findings show that most teachers have adopted a one-dimensional pedagogy that may make it difficult to teach indigenous African music using indigenous pedagogies as clear evidence of lack of instructional balance. For instance, on many occasions, I observed that children who performed IAM dances that do not require shoes, such as *mhande* dance, were still wearing them. Dancers should therefore avoid wearing shoes or raising feet. What I observed was the very opposite of this. This critique does not suggest that teachers and learners perform the actual *mhande* dance in class, but rather that teachers simulate the *mhande* dance skills in line with the accurate performance practices or it may be possible that some of the teachers may not be conversant with this dance tradition.

If it is the case, the study proposes for teachers to do action research on how best can they teach such a dance type in a modern classroom setup. A similar scenario obtained with instrument playing. During *mbira* practical lessons, *kudeketera, mahon'era*, and the use of nonsense syllables characteristic of *mbira* playing and singing were lacking. Most learners were observed playing this instrument without following basic performance styles such as expressing their virtuosity and use of *huro* (yodelling) as required. Learners' performances were patterned in line with Maraire's number notation[7]. But it was the character of the performances that lacked the appropriate context. In another scenario, I observed teachers instructing learners to play the Shona *ngoma* without first demonstrating the fundamental techniques of playing the instrument. The application of distinct and easily identifiable basic *ngoma* patterns such as *dinhe, shangara, mbakumba, mbende* and *jiti* were not heard. I considered this a product of enduring colonial influence. Below is a presentation of the levels of colonial influence from frequency rating graph obtained after running NVivo data analysis.

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[7] Mararire number notation-is a way of playing Nyunganyunga mbira by way of combining numbers ascribed to mbira keys. The 15 key Nyunga nyunga mbira lower keys are given odd numbers and the upper keys even numbers
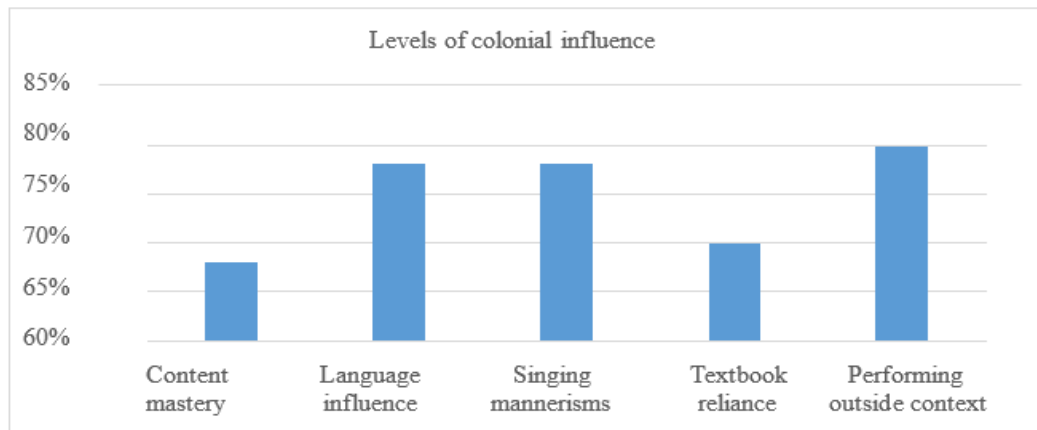
Figure 9: Levels of Colonial Influence

Figure 9 shows how Western and colonial influences have had a serious impact on performances of IAM in schools, especially in terms of language, singing mannerisms, and de-contextualized performances of music that has specific social meanings in situ. It is nevertheless frustrating that after so many years of independence in Zimbabwe many teachers feel inadequate about their own musical resources, and strong case for borrowing from their rich cultural traditions to enrich their music lessons especially dance performances. As discussed above, de-contextualized performances are problematic in several genres.

5.2.3. Limited Use of Indigenous Teaching Resources

The results of the lesson observations presented in Table 4 show that eighteen teachers (60%) used indigenous teaching resources in their lesson presentations. Ten teachers (33.7 %) rarely made use of the indigenous resources, while four teachers (13.3%) seldom made use of these resources. Teachers 3, 7, 9, 13, 17, and 28 used indigenous resources effectively. For instance, Teacher 3 drew all her examples from local sources in her lesson presentation. She used *matamba*, a local indigenous fruit tree to produce sound. Children were observed taking turns to play *popohwiro* from *mutamba* fruit[8]. Teacher 7 taught learners the names of indigenous trees using a song called *Dodo dzongera uyo mutii?* (Guess the name of the tree). Learners could identify and name the local trees in a poetic and musical manner.

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[8] Popohwiro is sound produced after blowing the hollow of the Mutamba tree.

Teacher 9 also did the same, asking her learners to bring some animal bones to school. Learners were asked to sing a traditional hunting song called *Musango ndodzungaira*. Throughout the whole lesson, learners were producing sound from the playing of bones. They worked in the same manner with Western triangles. While some were producing sound from the bones, others were playing the *ngoma* thereby providing beat to the song. Teacher 13 conducted a lesson on traditional dances. Learners were asked to bring locally available natural dancing props. The dance type was *mbakumba*. Locally made props such as clay pots and knobkerries were used. Teachers 17 and 28 also made use of local indigenous resources for their infusion of the traditionally made musical instruments. Teacher 17 brought *mbira huru* in the lesson while Teacher 28 used a small mbira called *nyunga nyunga* in class. These were borrowed from community members because they are very rare nowadays. The fact that 60% of teachers were using indigenous teaching methods was commendable because they were utilizing culturally grounded methods in learners' contexts.

5.2.4. Application of Indigenous Knowledge Systems (IKS)

The application of IKS is critical in teaching IAM. This is because indigenous terms and practices should be rooted in indigenous knowledge. This refers to knowledge of the local community's traditional practices and customs. The knowledge is unique, and in this case, I refer to the application of knowledge unique to IAM. The knowledge should allow learners to participate in music of their local societies with full knowledge of the song genres, instruments played, and the reasons for employing that. From my observation, only two teachers managed to decipher IKS application to their lessons. Teacher 4 and 7 managed to explain the reasons for engaging in IAM practices such as in *mhande* dance and *kurova guva* respectively. This constitutes only 6.6% of teachers. This percentage was measured according to the indigenous musical terms, instruments, songs genres and mannerisms used to teach IAM. Only Teachers 19 and 21 were observed applying IKS in their teaching. For instance, Teacher 19 conducted a lesson on business ethics and entrepreneurship as contained in the VPA syllabus, and used terms such as *unhu, kuzvibata, kuvimbika, kushanda nesimba, kutakurirana mitoro*. The lesson was on the application of indigenous terms and knowledge systems. Teacher 21 did the

same focusing on a topic called 'careers in dance.' The teacher explained the importance of careers from an indigenous point of view, describing the role of spirit possession among some of the good dancers, and that dancers may be hired to perform on special occasions as a way of earning a living. In addition, for one to be spiritually possessed, he or she has to be in a good relationship with the ancestors. This is common belief of IKS in Zimbabwe. An excellent performance of any type is therefore due to spiritual forces.

The teacher explained that dancers were instructed to dance the way they do through dreams. In those dreams, the dancers were given instructions as to what to do and what not to do. In her discussion of marketing, the teacher explained that good fortunes come through obedience to one's ancestors. No business can be successful without first appeasing the ancestors. The teachers also explained other means through which learning could take place such as songs and stories related to the natural seasons of the year such as rain making ceremonies. The teacher could teach learners about some of these ceremonies when clouds were promising to pour, so much that learners could sing rain making songs in an anticipating of rain mood. This would work well with traditional beliefs that the Supreme-being makes rain to pour if appeased. All this was based on IKS. The majority of teachers (73.3%) did apply IKS in a very limited manner. Most of their explanations were based on Western knowledge system (WKS) which, in most cases, are passed through written means unlike IKS, which is passed orally. In general, learners were asked to take down notes following the teacher' lecture on given topics. They based their explanations on modern ways of interpreting things such as scientific investigations and biblical interpretations. For example, one teacher explained that, if one fails to play an instrument, it means one has not been given that gift by their ancestors according to most African traditional beliefs. The fact that only 6.6% of the teachers applied IKS in their teachings shows just the unpreparedness of teachers to teach IAM. Stakeholders ought to provide workshops, seminars or in-service programmes on IAM and IKS.

5.2.5. Effective IAM Lesson Delivery

For a lesson to be successful it has to fulfil its intended objectives. The frequency of lessons that did not fulfil the stated objectives is shown in Table 5. Only 16.7% fulfilled their objectives successfully. This is a surprising observation considering that all teachers had formal qualifications in education. This problem was compounded in most cases by lengthy introductions to lessons that were not captivating because they simply repeated songs that were already learnt. Lessons also lacked focus suggesting a lack of planning. The hesitant response from learners indicated a sense of monotony. Slightly more than a quarter (26.7%) of lessons included repetition of the same activities throughout. Little of learning was observed as evidenced by 50% of statistics. Learners were singing familiar songs, save for playing of musical instruments such *as mbira, marimba* and *ngoma*, which were the most common ones in schools. Only 6.0% of lessons included dance suggesting that very little learning in this area was taking place in schools.

Learning may not be successful when the main objectives are not met. Most lessons showed inability to use the throat approach, and skills such as clapping with open palms, rhythm to the songs, dancing in line with the well-established indigenous dance steps were nearer to dances applied when people are in church, hence the lessons delivered could not be said to be effective. IAM songs are known for raising emotions and these are physically visible through facial expression. The use of enormous energy when dancing shows that the performer has reached high levels of performance. Unstoppable playing of musical instruments demonstrates total immersion into the performances. All these were lacking in the generality of lessons conducted suggesting that the lessons were not very effective. As Table 5 indicates, only 16.7% of the teachers presented lessons effectively. This is surprising considering the many resources the government of Zimbabwe is providing to teachers. The result is concerning given that the MoPSE's efforts to improve teacher professional development through provision of documents such as TPS seem not to be implemented.

5.3.   DOCUMENT ANALYSIS

Table 5: Results of Document Analysis

Data Generation Methods and Findings	Frequency rating							
	Quality							
	Most of the time		Some of the time		Seldom		Never	
Document Analysis								
Development of scheme of work based on the syllabus	4	13.3%	3	10 %	5	16.7%	18	60%
Clear formulation of lesson plan Objectives	4	13.3%	8	26.7%	12	40%	6	20%
Adherence to the Teacher Professional Standards document	6	20%	8	26.7%	12	40%	4	13.3%

5.3.1.   Development of Schemes of Work Based on the Syllabus

Table 5 shows that only four teachers (13.3 %) developed their scheme of work using the syllabus most of the time. That is, these teachers' scheme of work objectives had topics and content covered in the syllabus. Only three teachers (10%) prepared schemes of work according to the syllabus *some of the time*. Five teachers (16.7%) prepared schemes of work that seldom stuck to the syllabus. Eighteen teachers (60%) made no effort to prepare their schemes of work based on the syllabus. Only teachers 4, 5, and 17 were observed with schemes of work based on the syllabus. This was measured by their ability to formulate generalised scheme of work objectives that integrate all four components of the VPA syllabus, that is: music, dance, theatre and visual arts. For instance, the topic, *History of arts and culture*, at grade 5 level, talks about the role of music under music learning area, role of dance under dance learning area, role of theatre under theatre learning area, and, lastly, the role of visual arts under the visual arts learning area. The three teachers then came up with a general objective that covers all aspects of roles in the four learning areas. The objective was, "*By the end of the week, learners should be able to appreciate the role of visual and performing arts in developing knowledge on the history of arts and culture*." Teachers 6, 9, 10, and 13 had an idea of how this should

be done, but faltered in preparing measurable objectives. For instance, on the same topic alluded to above, they wrote that, "*By the end of the week, learners should be able to explain the roles of music, dance, visual arts and theatre*." The word explain does not point to long term objectives. The teachers (16.7%) in that category did not refer to the syllabus. This is worrisome considering the fact that the government is pouring a lot of money in support of the new curriculum. The government is providing a lot of support in order to capacitate teachers with knowledge and skills as a way to improve on scheming and planning. According to the MoPSE (2018) report, "[i]n this regard, the 2018 Budget will focus on provision of school infrastructure, upgrading satellite schools to fully fledged institutions, provision of teaching and learning materials and continued implementation of the competency based New Curriculum, including focus on Science, Technology, Engineering and Mathematics (STEM)" (Republic of Zimbabwe, 2018, p. 8). Instead of preparing schemes of work for a whole range of the four learning areas, teachers only focused on those they were capable of teaching such as music or visual arts, leaving behind other two critical components. The last category of teachers from Table 4 recorded 60% on the frequency rating. These teachers made very little reference to the syllabus because they separated the four learning areas to come up with four objectives in their schemes of work, instead of one or two as the situation may demand. Moreover, teacher-centred activities and learner-centred ones were not clearly articulated. For instance, Teachers 8, 11, 17 and 19 could not differentiate between demonstration from the teacher and from pupils. Put simply, the same activities written under the teacher activities section of the scheme of work were a duplicate under learners' activities section.

From the sample of scheme of workbooks collected from participating teachers, I found out that there were fascinating variations in scheming and planning. Some teachers were bunching all four learning areas together instead of teaching as standalone components. The same observation was also noted by Pooley (2016) when he observed South African teachers during his research studies. Pooley (2016) writes that, "with limited training and teaching materials to hand, even experienced teachers were not ready to implement the new curriculum" (p. 644). The syllabus clearly states that each learning area is to be allocated 30 minutes. The VPA

syllabus (2015) states that, "[i]n order to cover the content adequately, Grades 3-7 should be allocated eight thirty-minute lessons per week with two double lessons" (p. 5). Some lessons were done in less than the stipulated 30 minutes. Of the ten participating schools, only teachers in Schools 5, 8 and 13 were able to interpret the VPA syllabus correctly. This is clear ignorance of the demands of the TPS document, which among its demands, is to facilitate the ability to scheme and plan IAM. TPS expectations are that all teachers should demonstrate knowledge and skills to break down content into small teachable units. Another similar observation in the prepared schemes of works was the formulation of lesson plan objectives.

5.3.2. Clarity in the Formulation of Lesson Plan Objectives

From the data presented in Table 5, only four of the teachers (13.3%) were able to formulate lesson plan objectives that were specific, measurable, attainable, result-oriented and time-framed (SMART) most of the times. Teachers 5, 8, 10 and 16 could formulate objectives that were pointing toward learning in a specific manner. For instance, Teacher 5's lesson had three objectives which were, "[b]y the end of the lesson, learners should be able (i) to list at least three indigenous songs (ii) explain their roles in the society and (iii) sing the same songs in class". The period was indicated, that is "by the end of the lesson", the objectives were measurable, that is, "name at least three indigenous songs" and it was achievable. The same good formulation of objectives was also observed on Teachers 8, 10 and 16. Eight teachers (26.7%) could formulate clear objectives some of the time. The teachers under this category could mix both good and poor objectives using stem verbs such as explaining, naming, appreciating, and knowing. The last two verbs were not SMART. Twelve teachers (40%) seldom formulated clear lesson plan objectives. Sometimes they could do it properly though at times incorrectly. At times participants could break content into small teachable units presenting some inconsistencies. For instance, Teachers 11, 13, 14, 15, 18. 24, 26, and 30 could not arrange the lesson plan objectives starting from the lower order to the higher order though the same teachers could be seen with clear objectives at times. For instance, Teacher 13 started with a higher order objective, "[b]y the end of the lesson, learners should be able to: (i) compare and contrast the role of music and dance (ii) list four roles of music and four roles of dance". Compare and contrast belong to higher

order thinking while 'listing' is considered a lower order thinking verb to formulate an objective because it simply calls for recalling without evaluating or synthesising data according to Bloom's taxonomy of teaching and learning. Following Bloom's taxonomy, as revised by Lorin Anderson (1990), the lesson plan objective should start with those intending to measure knowledge followed by comprehension, application, analysis, and evaluation. In this example, comparing and contrasting fall under the analysis level whilst listing falls under knowledge level; therefore, the objectives were interchangeably misplaced. This was the case in 40% of participating teachers. Six of the teachers (20%) never attempted to formulate clear lesson plan objectives. Teachers 12, 17, 23, and 28 had challenges in formulating good lesson objectives. For instance, instead of formulating clear and specific verbs to describe objectives, they used words like know, appreciate, and understand. Additionally, not all six teachers could draw up evaluations that were centred on lesson objectives, achievement, and strengths of the lessons, weaknesses and suggestions for further improvements. In most cases, the evaluations were "the lesson was very successful", without pointing out to what learners had achieved that would warrant a lesson to be declared successful. Apart from this, in evaluating their weaknesses, teachers blamed learners for not self-evaluating themselves. For instance, the comments could be "learners were very passive and the majority of them did not know what marriage songs are all about." The teachers did not reflect on what contributed to this failure, and how their own teaching may have been a factor.

This data shows how inadequately capacitated teachers were in formulating lesson objectives pertinent to IAM. This may be a general problem across all subjects, and SMART objectives may or may not correlate well with IAM teaching which, in some cases, is less directly goal-oriented. However, the minimum expected of the teachers I observed was to demonstrate knowledge of basic lesson plan objectives, and competency in their formulation. In all the scheme and plan books analysed, only ten teachers were able to formulate SMART objectives. My analysis of this observation is that teachers in most schools ought to formulate goal-oriented lesson plan objectives. The VPA syllabus has a provision of many of these objectives. It is just that teachers are not fully utilising them. Instead of following what is in the

syllabus, as indicated in Table 5, 66.7% of teachers deviated from using SMART objectives. For instance, Teachers 12, 14, 17, 21, 26 and 30 used the common word "know" as their objective root. To illustrate, "By the end of the lesson, learners should be able to know the importance of indigenous music in Zimbabwe". The formulation of such broad objectives may indicate that teachers received limited training on these matters in college. The impact of these poor teaching practices on students may be detrimental to their futures. Indications are that some teachers in Zimbabwe are indifferent to creating focused learning objectives. Teachers ought to be guided by common national, community and school- based goals. They must strive to progress toward achieving these goals collectively.

5.3.3. Adherence to Professional Standards

The teachers are expected to be able to scheme and plan, evaluate, being resourceful and follow all the public service regulations in terms of professionalism and academic. Teachers are also expected to undertake action research in order to improve their practice. What I have observed is that most music teachers are not following the expectations outlined in the TPS handbook (Government of Zimbabwe, 2015) guiding teachers on the new curriculum. The handbook states that teachers should be able to plan coherently and develop stimulating lessons which match learners' needs. The researcher analysed the handbook to establish teachers' adherence in general teaching, and, specifically, to IAM teaching. Of the total population, the researcher observed that six teachers (20%) adhered to the TPS document most of the time. Eight teachers (26.7%) adhered to the TPS document some of the time, while twelve teachers (40%) seldom followed requirements in the document under discussion. Only four (13.3%) did not adhere to the TPS document. The document among, other issues, requires teachers to engage in action research as a way to improve on their classroom practices. Six teachers had conducted research on how best IAM can be taught in schools using indigenous approaches. Teacher 7 had a research project on the use of children's game songs to improve motivation. However, the fact that 40% of the teachers showed little adherence to the TPS document in respect of IAM shows a very low level of compliance. Some teachers did not apply the documents' requirement completely, particularly in conducting lessons professionally for the benefit of learners. In some cases,

teaching of IAM was not done although the subject was on the timetable. Teacher 10 only taught the importance of folktale songs which lasted for fifteen minutes instead of thirty minutes as required by the syllabus. Teacher 15 also did the same instead of teaching for the stipulated thirty minutes. Lessons that included IAM components were done erratically, and, in most cases the teacher could digress into something new half way through the lesson. This point supports my analysis that many teachers were simply not following the requirements of the TPS document. Failure to adhere to the TPS document could indicate that the document did not have any substantial meaning to teacher performances beside other variables such as lack of motivation due to poor working conditions. In the *Zimbabwean Mail* of 7 November 2019, revealing low salaries and poor working conditions that could lead poor performances by teachers, Obert Masaraure expressed that "[o]ur demand to be paid in USD or the equivalent at the interbank rate still stands. Teachers out there are demanding that we join the doctors in demanding for a living wage. Government is not even keen to engage its workers. The pressure is building" (p. 16). This is a clear indication that the teachers should be motivated in order to be professionally capacitated.

Table 6: IAM Subject Content in Schools and Teacher Training College

Document Analysis	Aspect looked at in the two documents							
	AIMS		Objectives		Topics		Methodology/ Approaches	
Total number in the syllabus	7		9		5		17	
IAM subject area content in the teacher training syllabus	1	14.2%	3	33.3%	1	20%	5	29.4%
Total number in the syllabus	5		6		9		9	
IAM subject area content in the school syllabus	2	40%	2	33.3%	2	22.2%	3	33.3 %

Subject area content analysis was done and involved commenting on the major components of the syllabus by bringing forward its weaknesses and strengths. I did this through reading and categorising major components to come up with two categories, that is, African and Western content related matters.

5.3.4.   Subject Area Content in the Teacher-Training Syllabus

In studying the content of the teacher training music syllabus, I focused on the following: clarity of aims; depth of IAM content; scope of the content; and responsiveness to current societal and cultural needs. In this syllabus, only two of five aims (40%) are directly related to IAM teaching and learning. The aims are development of knowledge and skills in teaching VPA and appreciation of the role played by VPA in child development but with very little IAM content coverage. For instance, the syllabus' aim points to teaching of music and dance in general without making special reference to IAM. The first three aims say, "the course aims at developing in students: (i) knowledge, principles, and innovative skills in teaching and learning music and dance; (ii) an appreciation of the role played by music and dance in the arts industry for child development; and (iii) skills in scheming, planning and evaluating teaching and learning."(2015, p. 1). The document contains two objectives out of six that addresses IAM. "During the course, students will apply knowledge and skills in the teaching and learning of VPA" (2015, p. 1). The syllabus is deficient of essential IAM components in terms of content and pedagogy. When interrogated about this point, Teacher 28 mentioned that, "training institutions are not training adequately all IAM aspects due to lack of resources and also lecturer-student ratio which has increased due to large enrolments". Teacher 17 complained about the inadequate IAM content and remarked, "the syllabus lacks a critical component in teacher preparation such that when student teachers graduate, they may likely to experience some challenges in teaching IAM in schools." Most content in the syllabus centres on rudiments and Western theory of music as enrichment topics. A big part of IAM content coverage is drawn from teaching skills which require student teachers to participate in community musical activities and make research on traditional African music teaching and learning methods. As our college, we have a practical component on traditional dances for all students and a mini-research on selected indigenous African music components which students have to submit as Open and Distance Learning (ODL) assignment while on T.P.

Three out of nine approaches in the VPA curriculum are related to IAM. The approaches are use of resource persons, peer and microteaching, and team teaching. The hallmark of a sound indigenous music education curriculum is to orient learners

to both indigenous-based heritage education and one that focuses on national development but most college syllabi are based on Western design of music education. Pooley (2016, 2020a) made similar observations in South Africa and claims that indigenous music is thriving but teachers lack training in music literacy and limited resources, a case similar to my observation in selected schools Zimbabwe. To shed more light on syllabus crafting, teachers' college in Zimbabwe syllabus formulation are done in line with the country's 2030 vision based on Education 5.0 model. During syllabus review in 2018 at this particular teachers college, the programme coordinator disclosed that, "All teachers, college should be crafted in a manner that fulfils the mandate of the government, therefore the education 5.0 model should be at the epicentre of different subjects syllabus review". The model emphasises the shifting of learning from facts transferring to knowledge construction, among others. Education model 5.0 is now the guiding principle in formulation of all teachers' colleges subject syllabi. This concurs well with Chivore (2015)'s observation that in Zimbabwe politics guides teacher education. According to Chivore (2015), "practical subjects include music, physical education, and art and design. While these are taught at teacher education level, they seem to be problematic when it comes to implementation at school level" (p. 35). Curriculum change in Zimbabwe was therefore done to respond to industry and commerce needs as shrouded in politics and not as per procedure. Having finished with the document analysis, I embarked on interviewing teachers. Below are the results from interviews. The details of how the interviews were conducted are covered in Chapter 3 of the research study.

5.3.5.   Subject Area Content in the School Syllabus

From close content analysis of the document, and as seen from results on Table 6, one out of seven aims (14%) is directly linked to IAM. It says, "[t]he syllabus aims to enable learners to "take pride in the history and influence of arts throughout history from pre-colonial, colonial Chimurenga/Umvukela and post-colonial eras across cultures" (2015, p. 4). Three out nine objectives address IAM content (33%). One of the objectives says learners should be able to "display works of dance, music, theatre and visual art as a reflection of societal values and beliefs of unhu/ubuntu/vumunhu in the past and present" (Ibid). One in five topics is related

to IAM (20%). For instance, only the topic *History and culture* covers IAM issues. Others, such as *Arts technology* and *Enterprise skills*, have a Western focus.

The last aspect considered here is methodology. Five of seventeen are traditional African methods while the rest are Western. Methodologies such as the use of songs, storytelling, and indigenous resource methods are traditional African, as compared to Western methodologies such as educational tours, gallery walks, and staff notation. Generally, topics such as the role of music in the precolonial, colonial, and post-colonial Zimbabwe should relate to IAM, particularly during the precolonial era. The syllabus needs to be evaluated. To my knowledge, the syllabus review has to be done after every five years and hope this shall be done in 2022 where the first review of the new curriculum in Zimbabwe is pencilled according to the new curriculum review framework document (2015). The syllabus is presented as a single document covering all grades from 3 to 7, contains 12 syllabus aims; 20 assessment objectives; schemes of assessment; 20 facets of teaching methodology; precise time allocation for the 5 syllabus topics: history and cultural dimension; the creative process and performance; aesthetics, values and criticism; arts technology and entrepreneurship (p. 11).

Digging deeper in the syllabus, the introduction of the content module, *Social functions of music*, at grade 5 level, is relevant to IAM although the syllabus is tilted to social functions of music of other cultures. At grade 6, the topic *Types of music in Africa* is included and the assumption is that IAM falls into this category. At grade 6 there is reference to indigenous instruments of the southern African region that includes Zimbabwe. At grade 7, a new topic, *Cultural diversity*, is included in the syllabus implying that IAM is also part of that culture. On the topic, *Aesthetics values and appreciation,* Teacher 5 argued that, "the people who crafted this syllabus, did a shoddy job because they duplicated other countries' syllabus. Read the Australian VPA syllabus, it is just a replica of the Zimbabwean one". Through some informal interviews with some non- participant teachers, one teacher remarked, "I think the syllabus needs to be further reviewed because some content are still deeply rooted in the Western cultures such as theory of music". Concerning lack of in-depth IAM content in the syllabus, Teacher 8 was quoted saying, "Actually every practice has a theory, and theory of Western music just overshadowed the

theory of African music because it came riding on hegemonic tendencies of colonial education". If probed further, no doubt the teacher was going to suggest for a National music curriculum that embraces both African and Western music learning aspects such as the use of orality, notation and rhythm. Teacher 7 mentioned that, "research was done and we have a lot of material on IAM but our challenge still lies with those involved in the development of the syllabi. They seem to be Euro-sided. They have everything but they are not fitting in the essentials accordingly". Teacher 1 says, "Content and teaching methods in the new VPA syllabus are child centred and allows learners to perform most of the activities". Teacher 3 argues that, "some of the content are complex so much that the teacher must be well knowledgeable to be able to teach and break the content to suit the learners' needs". Teacher 9 also states that, "the content is Western based resulting in teachers even failing to teach IAM because of lack of knowledge and experience on teaching it".

In short, IAM content is not properly integrated into the new VPA syllabus. New content has been introduced which teachers themselves do not have background in. The shortcomings of IAM content coverage in the VPA syllabus may be attributed to several factors. The first one is that the implementation of the new curriculum seems to have been hurried through. According Ravengai (2019), "the syllabus for the period 2015–2022 was produced through a week-long workshop that featured the active participation of several arts educators from formal and non- formal arts education institutions and organisations […]" (p. 6). According to *Music in Africa* magazine, 27 July 2015, "[t]he draft Junior School Visual and Performing Arts Syllabus comes on the back of a meeting between stakeholders in the arts, culture and sport sectors and the members of the panel leading the national curriculum review being undertaken by the Ministry of Primary and Secondary Education held on 15 January 2015 in Harare". The normal process is to consult with teachers first, then stakeholders which is bottom- to top approach rather than top to bottom approach as advocated by Chivore (2015) that curriculum should be drawn from culture.

5.4. FACE TO FACE INTERVIEWS

The data sought was analysed using a similar frequency rating method to that adopted above. This was critical in data presentations because it made it easier to illustrate the results. This was made easier following the advantages of using face to face interviews data gathering method. The interviews were conducted in a free manner whereby participants were free to participate without any prejudice because in the first place some informed consent were sought. Below is a table of results from interviews.

Table 7: Results of interviews conducted

Data Generation Method and Findings	Frequency Rating							
	Quality							
	Substantial		Some		Limited		None	
Interviews								
IAM knowledge and experience	20	66.7%	6	20%	2	6.7%	2	6.7%
Main IAM teaching methods	20	66.7%	5	16.7%	3	10%	2	6.7%
Post-independence music curriculum success	12	40%	6	20%	4	13.3%	8	26.7%
Relevance of IAM teaching methods	14	46.7%	8	26.7%	6	20%	2	6.7%
IAM content in the VPA syllabus	20	66.7%	6	20%	2	6.7%	2	6.7%
Gaps in the teaching of IAM	24	80%	3	10%	1	3.3%	2	6.7%
Sharing of IAM knowledge in Zimbabwe and elsewhere	20	66.7%	6	20%	2	6.7%	2	6.7%

5.4.1. Teachers' Knowledge and Experience of IAM

I rated knowledge and experience of IAM using three components highlighted in Chapter 2 of the study, namely: songs; dances; instruments and their teaching

methods. Starting with songs, a sample of 10 song categories were selected to establish how familiar and experienced teachers were with these song categories. The results in Table 7 show that twenty out of thirty teachers (66.7%) have substantial knowledge of, and experience with, IAM; 16.6% had some knowledge of and experience with IAM; 6.78 % had limited knowledge and experience; and, lastly, 10% had none. Teacher 5 defined IAM as "the type of music that is sung mainly by African people. This type of music was practised by Africans from way back". Teacher 11 described it as "the music which has originated in Africa". Teacher 15 explained IAM as "the type of African music that is in the form of folktales. Words are sung repetitively with a lot of humming". Teacher 21 defined IAM as "music that has its origins in Africa". Teacher 8 clearly demonstrated the teaching of an indigenous traditional game song called *Dendende woye.* The teacher explained that both girls and boys play the game. All children were observed standing in a circle with one inside the centre. Children in the circle were lightly clapping their hands as they were singing. The first leader in the circle skipped round as she was singing. After singing the first part of the song twice, the leader went closer to the other children in the circle and pointed to a boy whom she selected. The leader called the boy's name. Eventually, those named in the play finally became leaders. From various such scenarios, it shows that many teachers have substantial knowledge and experience of IAM songs.

(i)   Song knowledge

I selected a sample of 10 common IAM song types and did a quick survey of teachers' knowledge of the sampled IAM songs. Teachers were asked to mark differently from a given list of ten types of IAM songs. Based on the participants' responses, the recurring IAM songs they knew and those they did not know were identified. The results are summarised in Table 8.

Table 8: Teachers' Knowledge of IAM (songs)

Type of IAM song	Teachers who know the songs		Teachers who do not know the songs	
Children game songs	18	60%	12	40%
Repetitive songs	10	33.3%	20	66.7%
Lullabies	19	63.3%	11	33.7%
Funeral	12	40%	18	60%
Work songs	20	66.7%	10	33.3%
Hunting songs	13	43.3%	17	56.7%
Folk tale songs	21	70%	9	30%
War songs	8	26.7%	22	73.3%
Ritual songs	6	20%	24	80%
Marriage songs	16	53.3%	14	46.7%

N=30

(ii)   Game songs

Results from Table 8 indicate that 60% of teachers had knowledge of and experience with game songs. Twelve were very familiar with the game songs. To demonstrate their knowledge of children's game songs, Teacher 3 demonstrated singing the song called *Gumbukumbuwe gumbu* illustrating that knowledge. This is one of the famous songs liked by children because it involves a lot of creativity and coordination while singing and dancing at the same time. The researcher listed the song below.

Figure 10: Gumbukumbuwe gumbu Song transcribed by the author

Leader:	Gumbukumbuwe gumbu	The bug was hit
All:	Kamutambo kari panowe kamutambo	The game is here the game
Leader:	Humbangu hekanhi waro bonga	You do not know its wisdom
All:	Kamutambo kari pano kamutambo	The game is here the game

To further demonstrate knowledge and experience with game songs, Teacher 9 held a lesson on the same topic and went further to explain how to teach the song, *Gumbukumbuwe gumbu*. I observed the same with teachers 4, 6, 7, 9, and 15. Teacher 9 described how this song is sung by explaining that, "Children kneel on the ground in a closed circle while beating the ground to the rhythm of the song with flexible bodies that allow going up and down as hands beat the ground. Beating of the ground starts simultaneously as the leader starts singing". Teacher 28 concurred and said, "This song is repeatedly sung and members exchange roles once one's totem is mentioned". According to Teacher 9, such **"**games help children to learn skipping to a rhythm, balancing on one foot thereby developing the physical fitness". It was quite interesting for learners because it involved a lot of movement and action. Moreover, Teacher, 8 remarked, "traditional games are a natural characteristic of the African child in particular and the child of Zimbabwe is no exception". Asked why most teachers knew game songs, Teacher 3 asserted that, "if children play games at home, it means there is culture at home". The teacher is of the opinion that games are deeply rooted in cultural practices which is a reflection of societal norms and vales. Teacher 16 taught the lesson on a game song called *Dudu muduri*. The teacher demonstrated his knowledge on the game by asking learners to join their respective groups. In every group, there was a leader who would repetitively sing (*Dudu muduri)* while others were responding (*katswe, katswe)* for several times. After every phrase of *Dudu muduri*, the leader then went to call the name of each group member alternating it with *muduri.* For instance, where the leader called John *Muduri*, the rest responded by saying *katswe.*

These observations demonstrate that many teachers have experience in a number of game songs. The findings reveal how knowledgeable teachers are with songs. This

positive development places confidence in teachers in that they can impart the same knowledge to learners. Slightly less than half of teachers (40%) did not know game songs. Some of them were inexperienced teachers who could get some assistance from their experienced colleagues. Siamonga (2016) argues that, "[t]his is why the Government of Zimbabwe has, through the new curriculum, introduced heritage studies and traditional knowledge systems that will entrench these games among a host of other subjects that enhance good child development [. …] games and songs also provided primary socialisation" (p. 2). He goes further to say that games were used for socialisation and these gave learners an opportunity to participate in social experiences and explorations of their communities. Socialisation is a primary means to early stages of learning and a fundamental aspect to holistic child development. The results show that teachers were knowledgeable about children's game songs.

(i)   Repetitive songs

Only ten teachers knew what repetitive songs were about. 33.3% of teachers described in Table 8 demonstrated their knowledge and teaching experience with repetitive songs. Teachers 1, 3, 6, 8, 10, 11, 17, 20, 24, and 26 indicated that they knew what repetitive songs were and had very much experience teaching them. Teacher 1 described them as "songs that are sung over and over again." According to Teacher 6, repetitive songs were also called ostinatos, whereby a certain phrase is repeated. At home, children normally sing these songs when they are alone and assuming adult roles such as cooking for the family and hunting. Among the 10 teachers, four taught repetitive songs in class. Teacher 10 sang them proficiently to demonstrate their experience in singing the songs. Below is the song Teacher 10 sang for grade 3 learners. The song is called *Pote (*Round and round*).*

Pote (Round and round)

Po te Po te Za nga ri ya na ndi no tsva ga wa ngu Za nga ri ya na mu su ki

we ndi ro Za nga ri ya na A no dzi che ne sa

Figure 11: Song Pote pote transcribed by the author

Mushauri: Pote! Pote!	*Leader: Round and round*
Vabvumiri: Zangariyana	*Chorus: Go on*
Mushauri: Ndinotsvaga wangu.	*Leader: I am looking for my own*
Vabvumiri: Zangariyana.	*Chorus: Go on*
Mushauri: Musuki wendiro.	*Leader: Who cleans plates?*
Vabvumiri: Zangariyana.	*Chorus: Go on*
Mushauri: Anodzichenesa.	*Leader: Who cleans them thoroughly?*
Vabvumiri: Zangariyana.	*Chorus: Go on*
Mushauri: Semwedzi muchena.	*Leader: As clean as the moon*
Vabvumiri: Zangariyana.	*Chorus: Go on*

Mushauri: Simuka hande (Achibata waasarudza). (Vanouchirira uyo achangobva mudariro) Stand up; let us go (Helps the one he has chosen). [They then clap hands for the one who has completed his turn]). What is repeated here are the words of the song Zangariyana (go on). The figure of 33.3% of teachers who did not know repetitive songs is especially concerning considering that most IAM songs are cyclic. This shows very limited application of these methods when these songs were taught in schools, or that repetitive songs were simply not taught. Children develop mental skills through repetition, and so this is an important building block in their development.

(ii)   Lullabies

Lullabies are songs that are sung to young ones, usually by mothers. From the data presented in Table 8, 36% of participating teachers indicated that they had adequate experience in singing and teaching lullabies from a Zimbabwean context. However, twenty teachers, or 66.7%, knew lullabies in the broader context as evidenced by their inability to give indigenous Zimbabwean examples. When asked by the researcher to give examples of any Zimbabwean indigenous lullabies, Teachers 3, 7, and 29 failed to do so. When asked to provide an example of a lullaby, Teacher 2 demonstrated knowledge of a lullaby called *Mwana wenyu achema vakoma* (The baby is crying) by singing it in class. Below are the lyrics of the song as the teacher sang them. This was in a grade 2 class. Generally grade 2 is for teachers who have specialised in ECD programmes. Below is the song:

Mwana wenyu achema vakoma	(The baby is crying)
Mwana wenyu achema akoma	Your child has cried my sister
Achemera mai vakaenda	Crying for the mother who had since gone
Vakaenda kwaMudyamupunga	Who went to Mr Eatrice
Mudyamupunga magaka awora	At Mr Eatrice, the cucumbers are rotten
Aworera mhiri kwaMungezi	Rotten across Mungezi coast
KwaMungezi kune banga jena	At Mungezi there is a white knife
Banga jena rekucheka nyama	A white knife to cut meat
Nyama nyama ndeye paruware	Meat meat on the rock
Heino njiva hu	Here is a dove hu
Inogurukuta hu	Cooing hu
Nechana muzasi hu	With a baby dove
Kamwe kari kumba hu	Another one is at home
Kari kukanga zviyo hu	Warming rapoko seeds hu
Zviyo zvava tete hu	Aunt's rapoko seeds hu
Tsanga yangu yawa hu	My grain has fallen hu
Yago nhongwa nani hu	Who picked it hu
Nambuya mudenhe hu	The praying mantis hu
Vago iisepi hu	Where did she put it hu
Kurwizi rukuru......go kwiyo	Down the big river hu

Kunodyiwa tsabvu nemheketeke	Where wild fruits are eaten hu
Chamupidigori maridzambira	Acrobatically playing thumb *piano*
Huku inemwongo muchidodoma	Here is a hen with bone marrow
Kwiyo negoko	roosting loudly

Mothers are usually good lullaby singers. According to Teacher 7, "mothers were good teachers of such songs. They mixed poetry with singing". Such a lullaby was sung at a very tender age and as the child starts to grasp the words of the song, he or she will start to sing in the same manner as the mother. Muwati and Mutasa (2008) observe that "[t]his one song has outlived colonialism. It is sung and performed in rural and urban contexts alike" (p. 5). When interrogated why some teachers could not give an example of an indigenous lullaby, Teacher 15 remarked that, "the roles of mothers, particularly in urban areas, have been taken over by maids so much that singing of lullabies is now a pastime event". If this goes unchecked, eventually children will not be exposed from this type of songs resulting in their extinctions because mothers spent a lot of time with their kids as compared to maids who may change from time to time. The same question was asked to rural school teachers who gave their own reasons why some teachers are not very familiar as compared to old days. Teacher 14 expressed that "it is because of the introduction of ways and means of making a child go to sleep or quieten them such as in provision of *freezits* and any other sweet foodstuffs". Teacher 13 from a rural school reasoned that "*handina nguva yekuimba malullaby enyu aya ini wangu mwana ndinongomupa mafreets obva atonyarara, ndinozvinetserei nekuimba ini ndisingatokugoni*" (I do not have time to sing these lullabies, I have often given my child some freezits and immediately she keeps quiet. Why should I bother myself to sing)? On the contrary, at the same schools Teacher 4 argued that, "Why should I go for expensive things of buying things such as *freezits* when there is a better and cheaper way of doing things. We have grown up with this culture of singing lullabies to our children, I always sing lullabies and to me they have worked. I tell you I know most of them although the common one is *The baby is crying.* Who does not know the familiar song?" In support of this view, Nketia (1974) appreciates the role played by many mothers in introducing their children to early music education programmes through socialisation protocols that involve singing to young children. Kodály [O] sees the

benefits of teaching songs in mother tongue, particularly folk tunes as a way to develop music literacy particularly of the indigenous societies. This supports the argument that teachers in school should complement mothers' roles in an appropriate manner by making use of pedagogies that value early childhood socialisation learning processes.

Results from Table 8 indicate that a total of 63% of respondents indicated that they knew the local lullabies. The development is pleasing considering that one of the researchers' objectives was to find the extent of teachers' knowledge on indigenous music songs. This was obtainable considering that a greater number of teachers were experienced and of old age. Those experienced grew up in communities that practised singing of lullabies advancing the argument that culture plays a critical role in teaching and learning culturally related concepts.

(iii)   Work songs

The songs were usually sung when people were at work to ease the burden of the day; to negate boredom; to register their sentiments and frustrations; to encourage support and action; to increase efficiency; and to communicate ideas. The whole community would help each other by combining their efforts in arduous work such as threshing and, winnowing and harvesting. This is a communal approach to work together. Work was usually accompanied by singing. Examples of work songs include *Kusarima woye* (Not farming) and *Torai mapadza muchirima* (Get the holes to plow). According to Nketia (1974), the men from Ghana could do their work accompanied by music and in a way follow the rhythm. He further says that, in African society, music accompanies rhythm of work and is used to relieve monotony of work.

Work songs are another IAM category that was used to determine teachers' knowledge of IAM. Table 8 shows that 66.7%, or two thirds of participating teachers knew what work songs were about. I was told by most teachers that work songs were given as examples in their lessons because this genre was very common. Almost everyone performed some work in one way or another. Teacher 11 testified, "it is always spontaneous that when one is working, finds himself orherself singing a song to ease the burden of working or as a form of buying time in accomplishing

the assigned work". Teacher 16, who was observed teaching a grade 5 lesson on *Types traditional songs* demonstrated knowledge of work songs first assigning some group tasks to learners. The tasks were on various song categories of which work songs was one of them. The group that was tasked to give examples of work songs and to demonstrate how some of them are sung, did it perfectly. The song was called *Kusarima woye* (Not engaging in farming). The learners used some appropriate dance props, sang the song in binary form, and imitation of yodelling. Without even mentioning how to gesturise how farming is done, learners were already in the posture of farming through swinging their bodies imitating farming. This was done in a more choreographic manner in rhythm to the song, perhaps to express how powerful work songs are.

Works songs have a deep history in Africa. During slave trade the black Africans who used to work in American plantations were comforted by singing work songs called spirituals. The work songs soothed the emotions of workers. In South Africa, many Zimbabweans used to sing songs while working in mines(*Wenela*). Singing accompanied most activities, including the herding of cattle, threshing, and working in the fields. Teacher 3 even indicated that, at primary school level, work songs are synonymous with action songs because they involve many actions. Teacher 4 claimed that, "generally, there is an inborn tendency in Africans to sing while they work". The same teacher went further to give *Majaira kudya zvekupemha* as an example. In five different occurrences, teachers were able to give examples of work songs such as *nombe mbiri nemadhongi mashanu* (Two cattle and five Donkeys) and *Waiona Hore* (You have seen the cloud)but could not teach them the indigenous way. To make matters worse, the same teacher did not indentify the songs correctly, adding value to the opinion that some teachers in schools are ignorant of traditional song categories such as hunting, work, and chimurenga songs to mention a few. Some teachers who claimed they did not know the song had their own strong reasons. For instance, Teacher 14 expressed that, "What I only know is that there are songs that are sung by people at work but at times you could hear church songs, recorded songs and many others during work sessions and so I don't know what work songs you are referring to are". After some further interrogations, the teacher went further to say that, "I don't know indigenous work songs, I thought any work song is a song that

is played on radio, or cell phone when one is doing some work. In rural areas you see herd boys with radios while herding cattle, is that the type of songs you are referring to?" Teacher 15 remarked that, "I have often heard on radio, there is programme called *nziyo tichishanda* (songs when working), are you referring to songs played during this programme" Some teachers confused work songs and songs when working. Such confusion leads to total ignorance of work songs from a Zimbabwean indigenous perspective. However, the fact that 66.7% of participating teachers knew what work songs were as compared to 33.3% of teachers who were ignorant, shows that the majority of teachers in schools knew what work songs were. This was a positive development because in schools, indications may be that learners are learning about these.

(iv)   Hunting songs

Hunting songs were sung to prepare hunters for hunting expeditions and also for celebrating a catch. According to Sekuru Chengeta (2019), hunters were believed to be possessed with the hunting alien spirit (shave/shavi) which had to be invoked into action through singing. When the hunter was possessed, he could now go into the bush to make great hunting exploits under the control of a guiding spirit. The guiding spirits could make wonders because it was very rare for a prey to escape. According to Sekuru Chengeta (2019), "*Nziyo idzi dzaiimbwa kazhinji vanhu vabaya* (These songs were sung mainly after hunters experienced a great catch). Sekuru Chisanhu (2019) also remarked that the singing of these songs by hunters, even before they arrived on the homestead, was a sign of good fortune. In response to a great catch, women usually thanked their husbands through reciting their totems as a sign of encouragement. They did this while kneeling down to show respect and honour. For instance, if the husband is of the *Shumba* (Lion) totem, wives would recite:

Maita Murambwi	Thank you, The Rejected One
Maita Shumba	Thank you, the Lion
Matikaha	The causer of sudden surprise
Kuona chiso.	When we see your face
Hekani Chibwa, Mushereketi,	Well done Chibwa, the performer of wonders
Vadzimba vedu, variritiri,	Our successful hunters, the providers,

Mutsikapanyoro vana vaChibi,	The one who walks gently, being one of Chibi' sons
Vakanyairi, vadyi vemhuka,	The ones who swagger, the eaters of venison
Maita Shumba yangu yiyi	Thank you my lion, this very one.
Hekani Bumhi rangu riri,	Thank you very much my dog of the wild, this very one
Maita vaMhari, Chipamutoro,	Thank you the Mharis, the rainmakers
Vari Nyaningwe,	Those who lie buried in Nyaningwe
Vari Chamhota,	Those who lie buried in Chamhota
Maita Shumba.	Thank you Lion
Mukweverakwasviba,	The one who drags at nightfall
Asingadyi chokupamba,	The one who does not subsist on plunder
Maita vaMhungudza,	Thank you, the children of Mhungudza
Vari Baradzanwa,	The ones who lie buried at the Junction
Zvaonekwa vaMhari.	Your good deeds have been witnessed by all,
Zvaitwa vari Chitonje,	Your good deeds have been performed, you who are at Chitonje
Vanomuka ngwe namasikati.	Those who turn into leopards even in broad daylight
Zvaitwa Matikaha nokuone gumbo,	Thank you the causer of surprise when they see your spoor
Kuone mumhu vanovhunduka.	At the sight of your physique, they panic
Maita varere Baradzanwa.	Thank you, who lie buried at the Junction
Kwaka paradzanwa baba afa.	Where the clan parted after the father died.
Hekani Mhungubwe yangu yiyi	Thank you very much, my black-backed jackal this one
Zvaitwa mwana waChibi	Your good deeds have been performed, son of Chibi
Aiawa zvaonekwa	We can't ask for more,
Mhungubwe.	Black-backed jackal
VaNyamukanga, Makovere.	The children of Nyamukanga, Makovere
Zvaitwa muNyaningwe, Chibwa!	They have been performed, you son of the Nyaningwe, Chibwa

Hunting songs were important especially considering the fact that there were some spiritual connections between the hunter and the guiding spirit and the two were connected through singing of songs.

Table 8 shows that 43.3% of teachers had substantial knowledge of IAM hunting songs. Teacher 6 gave an example of songs such as *Nhoro mugomo* (Kudu in the mountain) and *Nyuchi dzinoruma* (Bees sting). The first example of the given is correct but the second one is incorrect implying that some teachers lacks knowledge into traditional song categories. Teacher 6 was teaching grade 7 and the lesson was well prepared. The teacher introduced the lesson by going down the memory lane of history when Zimbabwean people used to go for hunting before the coming of Europeans. People used to hunt with spears and arrows in forests. Men usually went hunting and they could spend several days away from home. The teacher explained that it was during those days that hunters sang songs such as "Bees sting". The teacher said, "*Iwe zvainakidza kani, kunyanya vanhu vadzimba havo. Kwete zvemazuva ano zvekuonerea nyama mubutchery izvi*" (It was so interesting especially when there was a big killing, unlike nowadays people only see meat in butcheries). He even demonstrated singing the song.

Figure 12: Dzinoruma song transcribed by the author

Nyuchi Dzinoruma	Bees sting
Nyuchi Dzinoruma	Bees sting
Tora uta hwako	Take your bows and arrows
Uende nahwo	And go with them
Dzinoruma	Bees sting
VaShe woye	You Chief Chief You

From Table 8, 57.7% of the teachers had no knowledge of hunting songs. The survey shows that lack of knowledge of hunting songs may be attributed to the fact that people no longer depend on hunting as a source of food. It could be also because lecturers who teach student teachers inn colleges and universities do not know what hunting songs are and other traditional song categories because songs outlive the communities in which they are sung. Killing small animals to obtain animal skins for headgear or other traditional musical attire is now considered a crime in Zimbabwe, and elsewhere. Nowadays, it is difficult because hunting has been sanctioned and licenced. One cannot go hunting willy-nilly without a licence from the Communal Areas Management Programme for Indigenous Resources (CAMPFIRE) authorities. This may explain why few teachers have knowledge of these songs. Moreover, there are no textbooks in Zimbabwean primary schools to curtail the problem of lack of literature on hunting songs.

(v)   Folktales with songs

As Table 8 shows, 70% of respondents demonstrated substantial knowledge of folktale songs. This is possibly because it was a traditional practice to accompany folktales (*ngano*) with singing as a way to motivate young children or to break the monotony of narrations. The majority of folktales were punctuated with singing of some sort. The singing was done in repetitive manner. For instance, the folktale known as *Dhumbu rine manyere.* The song bears the name of the folktale and is sung in this manner:

Muvambi: Mukadzi wangu	Leader: My wife
Mubvumiri: Rave dhumbu rinemanyere	Response: It is now a glittering carcass
Muvambi: Mukadzi wangu	Leader: My wife

Mubvumiri: Rave dhumbu rine manyere   Response: It is now a glittering carcass

Muvambi: Nzira hadzirwirwi   Leader: We cannot fight
over which way to take (*Zvichingodaro*)   (And so on)

Figure 13: Dhumbu rine manyere song transcribed by the author

Understandably, it can be seen in Table 8 that 30% of the respondents are not experienced in folktale song performances and teaching. Nowadays in many social settings, folktales are no longer considered that important because of various factors. The generation of grandmothers and fathers who used to tell folktales has since passed on. House cleaners who work in most families do not have knowledge of folktales. The implications are that many people have limited knowledge of folktales with choruses. When asked about whether he knows folktale songs, Teacher 25 answered, "I do not know what folktale songs are because I grew up in an environment where they were rarely told. I still remember I learnt a few during holidays when I paid a visit to my rural areas. My grandparents used to entertain us with folktales and the majority of them were accompanied with songs". Teacher 27 also claims that, "I don't know any examples of folktale songs, maybe you may tell me what these are". The 30% of teachers who did not know folktales could be insignificant to cause harm to learners due to their lack of knowledge. Additionally, teachers cannot be blamed for lack of knowledge because statistically, a great number of teachers knew folktale songs. This segment answered the research questions that sought to assess the level of teachers' knowledge of IAM. The result is remarkable.

(vi) War songs

As Table 8 indicates, 73.3% of respondents demonstrated experience with war songs as compared to 26.7 % of teachers who did not. War songs were sung to boost the morale of soldiers just before warriors embarked on a war expedition. The current generation in Zimbabwe did not witness any war whether the first or second *Chimurenga.* This limits their knowledge of such songs. The only war songs are those recorded in textbooks such as *Songs that won the liberation* by Pongweni (1982) which may be difficult to acquire due to the book price. Asked about war songs, Teacher 12 unequivocally stated, *"Izvo zvamava kutibvunza handichazvizivi, isu tinongoziva nziyo dzehondo dzinoimbwa muradio, kwete dzechinyakare"* (I don't know what you are asking about now, I only know the songs of war on the radio particularly during heroes' commemorations days and not those from the olden days). Teacher 13 expressed that, "I am not bothered to know about war songs, because I am not at war with anyone". Teacher 23 also disclosed that, "War songs? I do not know, but a few songs that were sung during the second chimurenga, those I can say I know some of them but not all". The figure of teachers (73.3 %) who indicated that they did not know war songs is worrisome considering the many opportunities offered by the government of Zimbabwe to learn these songs through attending free for all Heroes and Defence days' celebrations. This may be again worrisome given that the government's efforts to make everyone know and sing war and chimurenga songs is central to the concept of patriotism.

(vii) Ritual songs

Mbiti (1969) claims that, "[a] ritual or a rite is a prescribed way of conducting a religious action or ceremony. Through word, symbol and action, ritual communicates a religious language" (p. 374). There are tribes in Zimbabwe that still practice ritual ceremonies. These ceremonies are only for the royal family and no strangers are welcome. Examples of such prominent groups in Zimbabwe include the Varemba people of Mberengwa. During rituals such as birth rites and circumcision, they sing specific ritual songs such as *Gamba redu* (Our hero).

Results presented on Table 8 indicate that only 20% of respondents demonstrated experience with ritual songs as compared to 80% without any experience. In some

traditional Zimbabwean societies, members of the royal family sang ritual songs privately. This was secretive since the songs were usually sung in secretive rituals such as initiation, rites of passage, circumcision and the celebration of puberty. Most of the songs were not meant for performance in the public domain. Teacher 19 explained that, "some of the rituals are done while girls are alone. They are tested for virginity and when thy graduate, they are decorated on their faces and as they enter the homestead, people sing songs commemorating the achievements." She went further to outline that, even during the actual ritual ceremonies, old women sang ritual songs. Teacher 11 also supported the same views and revealed that, "it is not girls alone who are exposed to such rituals, even boys, they are taken outside the community and be circumcised and during those events, there is a lot of singing that takes place. This is typical of the *Varemba* people from Mberengwa district of the Midlands province". Most of the teachers were not familiar with ritual songs but they indicated that they had knowledge of such rituals where a lot of singing took place. The figure of participating teachers (80%) who professed ignorance of ritual songs is understandable considering the fact that rituals are always done secretively. Because of their nature of not being for public consumption, the level of knowledge dissemination is so restrictive such that very few people may end up knowing ritual songs.

(viii) Marriage songs

In indigenous Zimbabwean cultures, there are three stages of marriage. The first is when a man asks for woman's hand in marriage (*kutsvetsva/kupfimba/kunyenga*). After the proposal has been accepted and the bride price settled, the next stage is *kupereka* (bringing). In the *kupereka* stage, the aunts accompany the bride to the bridegroom's homestead. When they approach the groom's place of residence, they sing songs such as *Muroora tauya naye* (We have brought the in-law*).* According to Maguraushe and Mukuhlani (2014), "[a] bride can move into the groom's home either formally or informally. The formal way is when lobola (bride-wealth) is paid for her to her family and both sets of in- laws are in agreement, which is referred to as *kukumbirwa*. The bride's aunts or sisters take her into the groom's home in broad daylight (*kumupereka*)" (p. 45). Maguraushe and Mukuhlani (2014) further say, "In the context of marriage initiation rites, songs become even more crucial because

they are used as a tool for creating the identity of the married woman, as well as depicting the behaviour that is expected of her" (p. 46). Chengeta (2019) and Chisanhu (2019) explained that marriage traditionally was done in various forms. Although the discussion was focused on songs, we did not get deeper into the forms of these marriages. Chisanhu (2019) claims that, "*Kuimba nziyo dzewanano nguva iyoi ndiko kuti zvinhu zvitapire*" (Singing marriage songs during this time spiced the whole occasion). Chisanhu (2019) went further to say, "*Pane nziyo yaive nemukurumbira yekuti Chipo chiroorwa tipembere*" translated as, "Chipo why don't you get married so that we can celebrate?" Chengeta (2019) added his voice and said, "*Hapana munhu aive asingazive nziye dzewanano idzi, dzaibata munhu wese*" translated as "nobody was ignorant of these songs, they appealed to everyone." Asked whether today's teachers are knowledgeable about these songs, both Chengeta and Chisanhu concurred that today's teachers may not know some of these songs due to intergenerational gaps.

Table 8 results show that 53.3% of participating teachers or respondents indicated some experience with marriage songs, while 47.7% had little to no experience. Marriage songs were also sung when accompanying the bride to the groom's home. To demonstrate their knowledge of marriage songs, most teachers gave examples of songs such as *Muroora tauya naye* (We have brought the bride). Such songs exposed children to realities of life. In particular, some teachers demonstrated knowledge of these songs by teaching them in class. To demonstrate knowledge of marriage songs, Teacher 13 held a lesson on marriage songs. He started his lesson by explaining the differences between modern day marriages and older ones before colonialism. He went further to explain in detail various types of marriages such as *kugana*, *kutiza mukumbo*, *kuzvarirwa*[10] only to mention but a few. Thereafter, he wrote the words of a song called *Muroora tauya naye*. The class was divided into two groups. The first group assumed the *kushaura* (leading) role, while the second one *kubvumira* (responding) role. Therefore, it went like this,

Leading role: *Muroora*   Bride in law

Responding role: *Tauya naye*   We have brought her

Leading: *Muroora*   Bride in law

Responding: *Tauya naye nemagumbeze*   We have brought her with blankets

Figure 14: Muroora: Song transcribed by the author

All learners participated in singing this song. The teacher went on to give some examples of other marriage songs such as *Chipo chiroorwa* (Chipo get married) and *Sarura wako*. This demonstration confirms that the majority of teachers knew marriages songs. From Table 7, the statistics show that 53.3 % or more than half of participating teachers knew these songs. The other 46.7 % knew most of the songs sung in modern day weddings. This is a better development in terms of knowledge of marriage songs. This is because marriage songs are found in both traditional and modern contexts. In the traditional contexts, marriage songs were sung, but in modern contexts, particularly at weddings, many songs are played on the radio or live performances. To the generality of many respondents, songs played or performed at weddings are considered marriage songs. This is somehow confusing although the correct position is that marriage songs in the traditional African context were different from songs sung at weddings in a modern context.

(ix)   Funeral songs

Funeral songs are sung to share together the sad moments, or to bear the same burden with the bereaved. In short, singing consoles the bereaved who mourn and lament the departed. Men sitting around the corpse inside the hut mainly sang these songs as a send-off to the bereaved to his or her final resting place. The discussion with Chengeta and Chisanhu on this matter brought forward several important insights. The type of songs sung depend on the status of the bereaved in the society. Chisanhu explained that, if it was a young one say two to six months year old, burial was done by women only, and mainly in the river bank and in most cases buried in a big pot. Under such circumstances, no singing was done. Singing was restricted

for the death of an adult. According to Andreucci (2016), "[t]he procession is punctuated, by stops, lamentations and singing. Popular songs included '*Ndashaya kwekuenda*' and '*Kwauya kufa*'" (2016, p. 4). Different songs were sung in various areas and each time the songs were sung, it marked the apex of the sombre atmosphere. If the deceased was a king, songs such as *Yave nyama yekugocha (*Meat for roasting) could be sung. According to Vambe (2009), "Most of the ancestors that are mentioned in the song have national significance. They are tribal heroes whose contribution to the political welfare of the community is acknowledged on national days (p. 115). Chengeta (2019) claims that funeral songs were considered sacred.
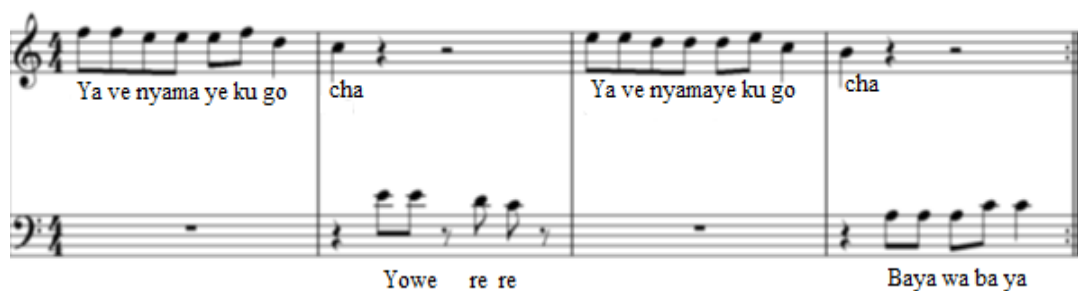
Figure 15: Yave nyama yekugocha song transcribed by the author

Table 8 shows that only 40% of respondents had substantial knowledge of, and experience with, funeral songs while 60% had some or no knowledge of, and experience with, funeral songs. Death is not something that is easy to accept. A personal interview with Chengeta (2019), revealed that, in the traditional context, it is only the elderly who attend funerals. As such, most of the songs sung at funeral gatherings are often terrifying to the extent that the young generation may not be familiar with them. Teacher 13 remarked that, "these songs are not very familiar because each time they are sung, they remind one of the sad moments". Teacher 11 argued that, "they are not mostly sung because of language barrier, because songs sung in another language such as Ndebele may not be known by a Shona speaking teacher". Teacher 11 expressed that, "these songs are passed from one generation to another, so there are very few elders of the society who can pass that information to young ones". Teacher 10 explained that, "Most of the funerals are now held by

funeral companies such as Nyaradzo and Doves so much that they dominate in the funeral procedures resulting in neglecting the indigenous songs". Teacher 9 contended that, "Strong Christian religious background belief that if one dies, his or her soul goes to heaven through the accompaniment of singing religious songs, as such indigenous songs are shunned". Teacher 8 added her voice and said, "due to technology, funeral songs can come from various avenues such as recorded music such that indigenous ones have no place in today's funeral arrangements". That explains why learners had only limited knowledge of funeral songs. The 40% indicated in Table 8 indicates that very few teachers knew funeral songs from an indigenous perspective. What they describe as funeral songs are church songs or hymns sung at most funerals. Again, singing of funeral songs is regarded as sacred; therefore, singing them at any place is regarded as a taboo. The fact that 60% of respondents professed ignorance of funeral songs is disturbing considering that funerals happen almost on daily basis. However, the same confusion experienced in marriage songs is the same with this song category in the sense that, traditionally, funeral songs were sung during funerals but today, there are many songs, particularly church songs, which are gradually fitting in this category of songs. To draw a distinction between funeral songs and songs sung at funerals is somehow confusing to teachers.

5.4.2. Indigenous African Music (and Dance) Knowledge

Knowledge and experience of dance is integral to singing and instrumental performance. These different modes of performance share features of rhythm and tone. On dance knowledge, the respondents were asked to select from a list of ten common types of dances provided to them. Based on the participants' responses, the recurring IAM dances they know and those they do not know were identified. Below are the results of the teachers' knowledge of dances.

Table 9: Results of Teachers' Experience with IAM (dances)

Type of dance	Number of teachers who are experienced with the dance type	Number of teachers who are not experienced with the dance type

Jerusarema/Mbende	25	83.3 %	5	16.7%
Mhande	20	66.7%	10	33.3%
Muchongoyo	10	33.7%	20	67.7%
Mbakumba	6	20%	24	80%
Chinyambera	4	13.3%	26	86.7%
Isitshikitsha	16	53.3%	14	46.7%
Amabhiza	12	40%	18	60%
Shangara	3	10%	27	90%
IHossana	5	16.7%	25	83.3%
Dinhe	4	13.3%	26	86.7%

(i)   Jerusarema/ Mbende

The *Mbende* dance originated in Murehwa and is mainly performed by the Zezurus. It started as *dembe/nhembe* with the name derived from the attire the dancers used to put on. Others associate the name of the dance *mbende* to a small mouse which digs fast into the soil with its feet. Men imitate the male mouse through performing dance patterns reminiscent of its movements. The dance show fertility and prowess, and is performed to entertain people. Most of the songs have nonsensical syllables such as *hiya-ya-aa hee-re re haaa*.

From Table 9, twenty-five (83.3%) of thirty teachers had experience with and knowledge of *jerusarema* or *mbende* dance. The terms *Jerusarema* and *mbende* are used interchangeably. Five out of thirty teachers or 16% do not know about this dance. To demonstrate knowledge of this dance type, Teacher 1 explained that, "I know *mbende* very much because it is always shown on our national television." Teacher 28 expressed that "*Mbende* dance is one of the most popular dances because of its nature which in most cases involves sexual connotations". In fact, this drumming of the dance has been used as an introduction to main news bulletin on television and radio for a long time. Teacher 11 asserted that, "I cannot claim that I do not know mbende dance because it was the dance set-piece competed for in 2015 by our schools". Among the five who professed ignorance about the dance style, Teacher 27 argued that, "I don't know the type of dance you are talking about, I only know of *Isitshikitsha* and Hosanna, maybe because of my Ndebele background." Certainly,

cultural background may account for differences in experience. Some teachers had strong rural backgrounds while others, particularly the young teachers, were urban dwellers. Most of the experienced teachers knew the dance type. Most of the teachers with knowledge of this type of dance were those with certificates (and a few with diplomas). The young ones with degrees professed ignorance of this type of dance style. The majority of those who know the dance were females possibly because of its hyperactive sexual nature. According to *The Herald* of 9 July 2015, "[i]t should also be noted that the Jerusarema dance and drum have been, and still are, central to the Zimbabwean aesthetic and cultural and traditional ethos hence the signature tune that the national broadcaster, ZBC uses to underline the news hour both on radio and television". This culture of broadcasting services to teach people about dances in Zimbabwe assist in educating people about these dances. That is probably the reason why a greater number of participating teachers knew about the dance. The fact that, knowledge of Mbende dance scored 83% on the frequency table on Table 9 is pleasing considering that the government is doing a lot to publicise these types of dances. A total of 16.7% of those ignorant is insignificant to compromise the dissemination of dance knowledge in schools. At least, in every school, there was at least one teacher who knew the dance implying that the whole school could benefit from this particularly at music club level or national dance competitions preparations.

(ii) Mhande

This dance also originated mainly from the Karanga or VaKaranga people of Masvingo province. This is a rainmaking dance ceremony. When people perform this dance, they usually glide their feet. Dancers do not lift their legs when dancing, as if moving in water. The dance is usually performed when appealing for bumper harvests to rainmaking spirits. Songs that are sung include *Sekuru manonoka* (Grandpa, you are late)*, Mudzimu dzoka* (The spirit return), *Dzinomwa muna Save* (They drink in Save river)*, Tora huta hwako* (Take your bow and arrow) and *Chekemvura* (Cut into the water), to mention a few. Dancing is taught by imitation. According to Hatitye (2015), *"*The dance uses indigenous ritual context or spirituality (known as *chikaranga*). It is characterized by distinct rhythms and

melodies, slow and dignified foot movements and the use of handheld objects and substances such as snuff and ceremonial beer which symbolize interaction between the community and ancestors" (op. cit.). This dance is now performed in schools particularly during competitions usually held in the third term of the Zimbabwean primary school academic calendar.

From Table 9, twenty out of thirty teachers (66.7 %) of the total population indicated knowledge of and experience with *mhande* dance. Teacher 2 claims that, "There is nothing you can ask me about *mhande* dance because I grew up participating in this type of dance". Teacher 13 also remarked that, "I am a well-known dance teacher at this school, so you have done a very good thing to approach me on *mhande* and therefore I will tell you everything about it." Most teachers indicated knowledge of *mhande* because it is usually performed as a competing dance set-piece year in year out in schools. Again, it is a rain-making ceremony dance, which may be a contributing factor to it being well-known since it is performed almost in all communities. The fact that 66.7% of respondents knew about *mhande* dance and 33.3% ignorant, again follows the same observations made on *mbende*. The number of teachers who were not experienced with these dances is insignificant to affect the outcome of developing this dance knowledge in schools considering that it can be taught at class, club, school, cluster and district levels.

(iii)   Muchongoyo

This dance is dominant in the Manicaland province of Zimbabwe, particularly in the Sabi Valley. The dance is performed by men with vigour and speed to the rhythm of the drums. There is a lot of running of dancers from one area to another performing complex skills. It is a social dance performed for entertainment on occasions such as weddings or competitions among different tribes. Songs are led by high pitched voices with emphasis on nonsensical syllables such as *Woine ane iye iye; Wabaiwa eyayo hawo*[9].

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[9] These are nonsensical syllabus to emphasis the beauty of their music and are fixed parts of a song that help define patterns of repetition and have no referential meaning

Table 9 shows that 67.7% of respondents did not have experience with the Muchongoyo dance style as compared to a small percentage of 33.3 % who knew it. Interestingly, from the biographical data, the age category of 40 and above knew this dance style far better than those aged 20 to 39. Considering teaching experience, those with 30 plus years knew much better than those with less. In terms of background, those with strong rural background have more knowledge than those with urban background. In terms of gender, there was a balance between males and females. The number of teachers (33.7%) who did not know this type of dance or who lacked experience is not amazing considering that this type of dance is very concentrated in one ethnic group of Zimbabwe (Ndau people). The lessons were that the government should step up efforts in popularising ethno-bound dance practices such as this one. This has to be interpreted as breaking cultural background barriers in considering that schools are now multicultural.

(iv)   Mbakumba

Mbakumba is practised by the Karanga people from Masvingo province districts such as Gutu, Bikita, Zaka and Chivi. Some Midlands parts such as Chirumanzu also practise this dance. The dance is celebratory in nature, thanking ancestors for a bumper harvest and usually at traditional brew parties. Hatitye claims that, "The *mbakumba* dance is a polyrhythmic dance that is traditionally performed after harvest and is still used today for entertainment" (Op cit.). This dance is liked by many people, because it involves a lot of entertainment activities.

Six of the participating teachers indicated that they know what *mbakumba* dance is all about but with very little experience in performing it. Again, variables such as age, experience, gender, background, and qualifications had a bearing on the knowledge and experience levels of teachers. Those with many years of teaching experience indicated more knowledge than those without. In terms of gender, more males knew *Mbakumba* than females. Considering academic qualifications, teachers with certificates and diplomas were more knowledgeable than those with degrees. Apart from this, teachers in rural areas showed more knowledge than those in urban areas. Although this is not a comparative study, indications on the ground reveal that teachers with strong rural background, who grew up in areas where these

dances are predominantly performed were very much experienced and knowledgeable as compared to their urban counterparts. This dance is usually performed during traditional beer drinking parties (*ndari*) which is a common feature in rural areas.

(v) Chinyambera

Chinyambera is a dance that is predominant in Masvingo province of Zimbabwe particularly in the Bikita area. Four teachers indicated knowledge of the dance style and had experience with this dance. Those with knowledge were male teachers with a rural background who came from Masvingo. All the females professed ignorance of the dance style. Again, only those with strong rural backgrounds indicated knowledge of the dance style. In terms of academic qualifications, those with highest qualifications particularly the young teachers were entirely ignorant. This indicates that gender and cultural play an important role in knowledge of these dances. It should be expected that some dances are gender

(vi) Isitshikitsha

Sixteen teachers indicated that they knew what this dance style is all about. There was a balanced mixture between male and females in terms of knowledge about this dance style. Experienced teachers proved more knowledgeable. Similar trends based on background and age produced the same results. However, teachers with iSiNdebele cultural experience were more knowledgeable than those without because the dance is practised more in Matabeleland regions than any other regions of Zimbabwe.

(vii) Amabhiza

Amabhiza is dominant in Matabeleland. From Table 9, the 40% who know this style shows that it isunfamiliar with to most participants. The remarkable observation is that old teachers know it much better than the young ones. Those familiar with the dance style had experience of both urban and rural backgrounds. In terms of gender, more females knew the dance than males. Apart from this, teachers especially in rural Matebeleland areas knew this type of dance category better than their urban counterparts possibly because they grew immersed in those dance styles.

(viii) Shangara

Only twelve teachers were familiar with what Shangara. Eighteen teachers had no knowledge at all. Those familiar with this style had strong rural backgrounds, and most of these teachers came from Ndebele backgrounds.

(ix)   IHossana

From Table 9, only five of the teachers indicated knowledge of this dance type, and they were from an isiNdebele cultural background.

(x)   Dinhe

This dance is performed to invite ancestors to come and speak with community members. It is a dance embedded in African indigenous religion (AIR). Ten of the teachers had substantial knowledge of this style of dance. Those with strong rural backgrounds knew this dance much better than those from urban areas. This dance style is celebrated after having experienced a bumper harvest. These experiences usually happen in rural areas were a lot of farming is done.

In summary, Table 9 shows that the percentages of respondents who know these dances are as follows: Muchongoyo 33.7%; Mbakumba 20%; Chinyambera 13.3%; Amabhiza; 40%; Shangara 10%; Ihossana 16%; and Dinhe 13.3%. This means that for 70% of the dances, respondents' score below 50%. The figures are disappointing because Zimbabwe is rich in cultural diversity. What this shows is that ways of sharing cultural information must be stepped up. Schools must be at the forefront in disseminating dance knowledge. The government's cultural policy through the National Arts Council of Zimbabwe (NACZ, 2020) has to design mechanisms to educate people about these dances. The execution of dance competitions in schools is commendable, but those considered marginalised and unfamiliar dances such as *Shangara* and *Chinyambera* should also be competed for. Dances play a critical role in culture learning. Hatitye (2015) argues that "[t]hey are also used to teach social values, recite history, encourage people to work, aid in funeral proceedings, celebrate festivals, praise or criticize members of the community and more importantly, help communities connect with the ancestors" (p. 15). Again, knowledge of all dances and performances should be disseminated through national broadcasters such as radio and television stations. Holding national dance

competitions and festivals is commended, but this does not reach many people. According to *The Herald* of 11 January 2016, The Jikinya festival is meant for primary schools and the Chibuku NeShamwari is meant for everyone above 18 years. The festivals aim at encouraging young and old to appreciate and perform indigenous Zimbabwean dances. Though the competitions stand as the only two reliable national performance platforms, they are isolated events. My conclusion is that most teachers are aware of indigenous African dances in one way or another despite having challenges in teaching some of them. Measures need to be put in place to broaden access to these dances.

5.4.3. Knowledge of Indigenous African Musical Instruments

The researcher applied the same technique as on song and dance knowledge in exploring the knowledge levels of the respondents. That is, respondents were asked to mark differently from a given list of ten types of IAM instruments. Based on the participants' responses, the recurring IAM instruments were categorised based on what is known and that which is unknown. The results are summarised in Table 10 below is a presentation of the results. In this context, knowledge of Indigenous African musical instruments means that teachers can perform the instrument consistent with old age traditions.

Table 10: Teachers' knowledge of indigenous African musical instruments

Type of musical instruments	Teachers who are experienced with the type of instrument		Teachers who are not experienced with the type of instrument	
Makwa	20	66.7 %	10	33.3%
Mbira	30	100%	0	0%
Marimba	30	100%	0	0%
Chigufe	4	13.3%	26	86.7%
Chikorodzi	3	10%	27	90%
Magagada/magavhu/Amahlayi	24	80%	6	20%
Chipendani	7	23.3%	23	76.7%
Ngoma/Ingungu	30	100%	0	0%
Chizambi	6	20%	24	80%
Mukwati wenyere	2	6.7%	28	93.3%

(i) Makwa

Table 10 shows that 66.7 % of respondents know *makwa* instruments and have experienced these in performance while 33.3% lack experience. *Makwa* are just two wooden clappers that are used as a substitute for clapping. This is not a surprising finding considering that in many cases, people use their hands to substitute *makw*a.

(ii) Mbira

The *mbira* instrument is the most important instrument used by indigenous societies in Zimbabwe apart from the *ngoma.* According to Monda (2017)*,* "[t]he national instrument (mbira) was used to produce music and lyrics that gave exuberant interpretations of communal life, the cosmos, socio-religion, the land, society and the environment" (p. 1). Like *ngoma*, *mbira* also comes in various sizes and forms. For instance, *mbira dzavadzimu* (the ancestors' *mbira*), *mbira nhare* (telephone) and *nyunganyunga* (mbira for the *nyungwe* people). According to Tracey (1972), Jege Tapera a prolific Zezuru mbira player introduced a 15-note karimba, also called nyunge nyunge or nyunga nyunga at Kwanongoma from Murehwa (East of Harare) who became acquainted with the instrument when he visited the Nyungwe

region of Mozambique around 1930s. However, indigenous players in some parts of Zimbabwe such as North East call it *karimba* while the majority of Zimbabweans prefer *nyungwe-nyungwe* so called by Tapera (Matiure, 2008). Today the term *nyunga nyunga* remain disputed. Like the *ngoma*, the *mbira* also plays an important role in the indigenous Zimbabwean societies. According to Berliner, the singing represents the cosmos or religious beliefs (Mbiti, 1969). The sound produced by the keys are the cries and illnesses of the people who in most cases direct them to their ancestors. That is why the instrument is one of the oldest musical and dominant form of the traditional Shona society.

Figure 16: Mbira instrument (Nyunga nyunga)
Photo taken by the author

Table 10 shows that *mbira* instruments with their various names scored an excellent 100% on knowledge and experience. All thirty teachers knew the instrument and having some experience playing it. This finding shows how knowledgeable teachers were in instruments that were played almost on a daily basis. Perhaps this is attributable to the spiritual connections between playing the instrument and the spiritual nature of many Zimbabweans. Zimbabweans are a religious people who have the right to worship any religion. There are programmes on radio that highlight

mbira performances. In schools, there are many mbira instruments possibly because of their daily uses and affordable prices. Paul Berliner (1978) and Andrew Tracey (2015) have written important studies profiling various mbira instruments, their techniques, and systems of notation. Mbira instruments are used in both sacred and secular music in Zimbabwe, and are now an important 'export' to the world music market. The majority of musicians who adapted to traditional music playing techniques, perform with *mbiras*. It is because of the avenues listed above, either that knowledge about the mbira instrument became popular or unpopular. During interviewing sessions, Teacher 17 even demonstrated how to play the *nyunganyunga* mbira[10.] He played *Jari Mukaranga* (Young wife's small blanket) song on *Chemutengure* mode[11].

(iii) Marimba

Figure 17: Marimba: Photo taken by the author

In Zimbabwe, marimba instrument was constructed and popularized at Kwanongoma college as an instrument that could serve as a focal point for musical development and express something of the spirit of the new nation that was then in its birth pangs (Tracey, 1991). Marimba has many names, for instance Venda call it *mbila muthondo*, Lozi *silimba*, Chopi *mbila* to mention but a few. According to

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[10] A mbira with 15 keys

[11] Chemutengure is a common mbira playing pattern based on modal playing and the song chemutengure was derived from the early colonialists who came riding on wagons, so they will be singing imitating the movement of the wheels of the wagons.

Tracey, the majority of the indigenous Shona and Ndebele people of Zimbabwe had no long-standing marimba traditions. At Kwanongoma, Alport Mhlanga was instrumental in designing and tuning of the marimba. According to Jones (2012), the staff at Kwanongoma designed modern day Zimbabwean marimba standing frames derived from Lozi *silimba*, and the concept of xylophone ensemble with resonators in different pitch ranges from Chopi *timbila* orchestra. After producing a two-octave soprano marimba based on *silimba*, the college eventually manufactured additional tenor, bass and baritone ranges to make a coverage of four octaves.

The results on Table 10 show that an excellent result of 100% of respondents know the marimba and had some experience playing it. Knowledge of the marimba was attributable to programmes on national television, radio and school competitions. In teachers' colleges, student teachers compete on *mbira* competition segments on TIFAZ programmes. This practice has broadened the scope of knowledge on the instrument. The Zimbabwe agricultural show societies in various provinces have also incorporated performing arts segments into their competition lists. As many people attend to these shows, teachers and young children are exposed to this instrument. Perhaps that is why *marimba*s are a well-known instrument. Teachers may not have the skills to play them, but they know the instrument. Of the five schools visited, only three have marimbas. Two of these schools are in urban areas and one is in a peri-urban location. The rest did not have such instruments and one can argue that most schools are not adequately resources with musical instruments to effectively impart IAM as required.

(iv) Chigufe

Four of the thirty teachers (13.3%) have limited knowledge and experience playing the *chigufe* while 86.7% of the teachers do not know it. The number is not surprising considering that this is not a common instrument in both rural and urban areas, although it is easy to make. The instrument is made from *Mutamba* (monkey-orange) fruit and the fruit tree is usually found in rural areas. The young generation who used to make *chigufe* have since found other substitutes for entertainment resulting in a few knowing about the instrument. There is a need for indigenous

musical instruments museums such as the International Library of African Music (ILAM) in South Africa, which was created mainly to safeguard against their total disappearances of indigenous music including their instruments through archiving indigenous music of the Sub- Saharan Africa.

(v)   Chikorodzi

Table 10 shows that 10% are familiar and experienced with *chikorodzi*. The three teachers who demonstrated knowledge of *chikorodzi* were all males in the 60 to 64 age category. All the male teachers were certificate holders. In terms of background, they are all from rural areas. Their teaching experience ranges from 30-40 years. Though the teachers indicated knowledge on *chikorodzi,* all the three teachers admitted that they were not able to play and teach the instrument. The percentage of teachers who knew *chikorodzi* was very significant considering that in schools, learners may read that this was an important indigenous instrument.

(vi)   Magagada/Magavhu/Amahlayi

Magavhu

Figure 18: Photo taken by the author

It was clearly explained by the researcher that although, the above instruments are mistaken to mean the same, *magagada* are made from small fruits, *magavhu* from gourds and *Amahlayi* from animal skins. It was from this context that assessment of the teachers' knowledge of the traditional instruments under discussion was based on. Twenty-four of thirty teachers (80%) confirmed that they knew and had experience-playing *Magagada and magavhu.* Those with strong Shona background

had a lot of experience with this instrument. The six teachers who did not know the instrument had a strong urban background and less teaching experience. Although the majority of teachers had knowledge of the instrument, challenges were experienced when it came to their teaching. From the lessons I observed, no teacher was observed teaching about this instrument. Considering that a greater percentage of teachers knew *magagada, magavhu and amahlayi* it is encouraging to note that this knowledge of music instruments in schools. The pleasant status of knowledge of *magagada* indicate that learners in schools are benefitting because these are percussion instruments. Knowledge of *magagada,magavhu and amahlayi* can also be attributed to the familiarity on mbira and marimba because these always accompany them, so each time one sees either *mbira* or *marimba* performance, *magagada* will be also present. The inseparable relationship between some familiar and unfamiliar helps in familiarising the unfamiliar.

(vii) Chipendani

Seven of thirty teachers (23%) know the instrument. All seven teachers are males and their age range was from 45 to 60. All the seven teachers had strong rural backgrounds. Females did not indicate their knowledge on this instrument possibly because traditionally, mainly men played it. Of the seven teachers, three were certificate holders and four diploma holders. *The Herald* of 11 January 2016 reports, "Some traditional Zimbabwean instruments are facing the danger of extinction, such as *chizambi, chipendani, tsuri, mukwati wenyere*. According to the Religion of Zimbabwe magazine of 7 April 2011, "In urban centres, those who continued to play the *mbira, chipendani, chigufe* or the *hwamanda* were now perceived as primitive by those who believed that it is only things coming from the West that would make one more acceptable, more respectable, more modern and more fashionable". The statistics of teachers who knew *chipendani* is worrisome considering that there are connotations attached to its playing such as primitivism. This is quite disturbing because in the near future no one would be interested in playing it, thereby contributing to its extinction. A change in people's attitudes is needed to ensure the preservation of our musical heritage.

(viii) Ngoma/Ingungu

Figure 19: Photo taken by the author

The *ngoma or ingungu* is the most common drum, and it may come in various sizes and shapes. *Ngoma* was synonymous with indigenous music. The word *kunorira ngoma* (the place where the drum sounds) implies that *ngoma* in Zimbabwe may mean music that is practised, especially indigenous music. *Ngoma* is made of animal hide and decorated with the zigzag pattern or chevron pattern, which is symbolic of people's beliefs. According to Mashoko (2017), these *ngomas* were known by various names, the biggest one was called *mutumba. Mutumba* means something big and admirable representing the male voice. The other *ngoma*, *mhito,* represented the mother who usually take the lead (*kushaura*), or the *shauro* drum as it is understood in the *Mhande* dance. The child was represented by the *tsinhiro* used for response rhythm.

Table 10 shows that 100% of teachers knew about the *ngoma/ingungu* and had some experience playing it. In other words, all thirty participating teachers indicated that they knew ngoma regardless of age differences, qualifications, work experience, gender and type of school. Those with strong Shona background knew it as *ngoma* and those with Ndebele background best know the instrument as *ingungu.* Some teachers were able to name types of *ngoma* such as *mutumba*, *gandira, mhito* and

chigubhu[12]. From some lesson observations, some teachers were able to play the basic ngoma playing patterns, but indicated challenges in playing distinct ngoma beats as they are identified various dances such as *shangara, Dinhe* and *Jerusarema*. Asked whether they knew the *ngoma*, Teacher 3 says, 'The knowledge and experience with this instrument is the same as the way I know myself because I grew up playing and dancing to this instrument". Teacher 14 expressed that, "I do not think that there is anyone who does not know about ngoma because it is the most common instrument found almost in every neighbourhood." Teacher 17 also remarked that, "each day, does not pass without hearing the sound of *ngoma*, because it is the most common one, for instance in churches, the African drum dominates all other instruments because of its rhythmic role it plays". Teachers had theoretical knowledge of various types of *ngoma*, how they were made but to teach fundamental *ngoma* beats is a challenge. According to Chigamba (2019) "Throughout Southern Africa, there are many different varieties of ngoma drums that share roughly the same construction technique. These drums are identifiable by their cylindrical wooden bodies carved from whole tree trunks and cow-skin heads, which are held firmly in place by a series of wooden pegs" (p. 7). He goes further to say, "There are few written records describing ngoma performance in the precolonial era. Yet, available archival evidence suggest that like the mbira, ngoma has long been associated with political authority" (Ibid). The instrument is well known because of its existence over a long time in Zimbabwe, and again it accompanies most of the musical performances.

(ix) Chizambi

Six teachers did indicate that they knew this instrument. All the six teachers were males, again with strong rural background. The six teachers are more experienced and have teaching certificates. The reason why all are males just like in the *chigufe* instrument scenario is that men play this instrument more commonly than women.

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[12] These are different types and names of *ngoma* or drums for example mhito refers to the small one, chigubhu refers to the double headed one and gandira, one in a shape of an English cymbal

(x) Mukwati wenyere

Two of thirty teachers (6.7%) know this instrument. The reason for this low percentage is that it is no longer in existence in various areas of the country. Only the most experienced teachers had heard of it. 93.3% of the teachers professed ignorance about the instrument as indicated on Table

9. The information is not pleasing considering that there is no record of such instrument, which suggest its eventual disappearance from memory is imminent although in isolated cases such as in Murehwa and Uzumba it is common, and is known as *ngororombe*, leading to loss of knowledge by people of many generations.

5.5.   INSIGHTS

Most teachers gained knowledge of musical instruments through oral tradition. Some recalled how they learnt and came to know these instruments through observation and participation in ritual ceremonies such as those observed by Jennifer Kyker (2019). Kyker (2019) gives an example of figures such as Chigamba who grew up immersed in this ritual world as his father, named Chigamba Tavasika, served as an interpreter for a senior clan spirit, or *mhondoro*, and eventually became a prolific *mbira* player. The generality of teachers have musical instrument knowledge particularly on commonly used ones such as *ngoma, mbira* and *marimba.* Little knowledge was only shown on small instruments such as *chipendani* suggesting that at least one instrument from the four classes of African instruments by Sachs-Hornbostel's are represented. Experience with singing indigenous songs was gained from participating in these and on instrument playing again from participation. Thus, experiential participation is critical.

5.6.   IAM TEACHING METHODS

In developing this pedagogy, there are fundamental principles that have to be followed such as moving from the known to the unknown. The VPA syllabus states that principles of individualism, concreteness, unification and stimulation should enhance implementation of the teaching methods. The teaching methods include storytelling, games, educational tours, and research. The known is the familiar

background to learners in terms of song repertoire and the corresponding language. While individual performance is appropriate, the pedagogy seeks to advance ensemble performances to enable all learners to participate and experience the characteristics of community music making. The teaching method should not only use musical instruments that are bought. The idea of improvisation and showcasing musical performances in class, school and the local community has to be facilitated. This brings together the class, school and local societies. Most of the teachers I observed and later interviewed had proposed for IAM teaching methods that are officially suggested for use by the VPA syllabus which incorporates music, including some of which are of pre-colonial origin. A sample of ten well known IAM teaching methods were studied in order to find just out how familiar experienced teachers were with the methods. Data collection was done through face-to-face interviews. Below is a graph summarising the results of the responses from thirty participating teachers.
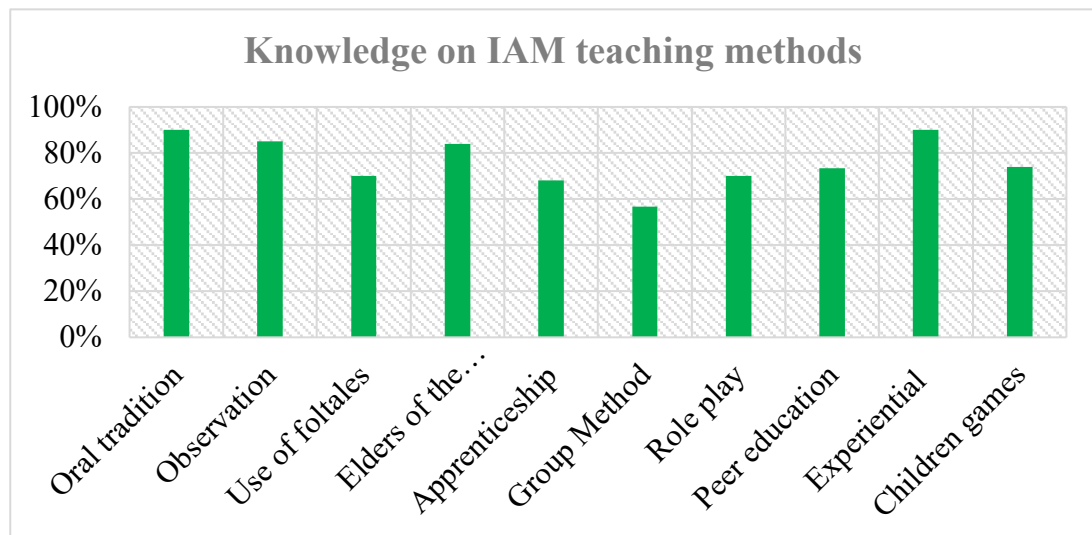
Figure 20: Results of Teachers' Knowledge of IAM Main Teaching Methods

(i)   Oral tradition

Figure 20 indicates that 90% of respondents know oral means of teaching IAM in an African context and are very experienced with this method. The recorded percentages reveal most parents grew up with this experience of learning using oral means. Teacher 26 narrated that, "we grew up in societies where oral tradition was

mostly used to pass on information, therefore this method is well known by almost everybody." Teacher 13 also outlined that, "we grow up in a society where oral tradition has deep roots; therefore, this explains why this method is important. It is our heritage". Teacher 14, rated oral tradition as the widely used method in teaching IAM. He asserted that, "it is through oral tradition that our IAM knowledge systems were passed from generation to another, so as teachers we must also do that." Teacher 18 also added his voice and expressed that, "oral tradition is the mother of all traditions, because it traces our sources of history and constitutes our cultural heritage; therefore, teaching of IAM should also follow that root". The main language of instruction is the mother tongue. This is in line with Kodály's suggestion for the use of mother tongue in early music instructional approaches. As such, recognition of oral tradition modes of transmitting knowledge intergenerationally, assist in developing a pedagogy that caters for bilingual or multilingual issues in line with the constitution of Zimbabwe. This consideration creates and promotes language policies in Zimbabwe. Any shift in learning culture whereby at the end of every learning session, teachers assign some homework to learners is considered culturally ungrounded because the same subjects that seems to have an upper hand in schools such as mathematics, English, ChiShona or IsiNdebele are the ones that are assigned some homework. Pooley (2016) also observed the same in studies he carried out in South Africa and submits that there is also a perception that science and mathematics subjects are the progressive ones while the arts ones are optional. Practical subjects in Zimbabwe such as music are rarely assigned homework. This advances the argument that the reins of hegemonic tendencies such as regarding the teachers the only source of knowledge, naming of indigenous instruments using foreign terms such in the case of *mbira* which is called thumb piano are still apparent in the manner the curriculum is designed and applied. Without diverging, since a greater number of teachers knew about oral tradition, it means that chances of integrating this method with current ones may be achieved such as code switching by exchanging roles. The oral tradition means of teaching and learning together with modern ways of teaching and learning will develop a strong allied approach.

(ii) Experiential

Figure 20 indicates that 90% of the respondents frequently learn music through experience and the teachers, to a considerable degree, had experience in this method. In an African setup, many people learn IAM concepts through involvement in such practices, which I label as experience. The people have to immerse themselves into musical practices and without following any formal means of learning, one would find out his or her way in learning how to perform the same. For one to be able to sing for instance marriage songs, ritual songs only to mention but a few, he or she has to be immersed in those singing experiences. Significant number of 90% of teachers indicated familiarity with IAM. This means that the member has to participate in various singing activities, to acquire skills and learn how it is done through exposure. Teacher 16 asserted that, "for a teacher to be a good IAM teacher, he or she should have once experienced it. For instance, the old grandpas and grandmas (short for grandfather and grandmother) used to sing songs when coming from beer drinking sprees, so that experience grew up in me that each time I want to sing a song, I waited for them to teach me." The teacher went further to say that, "it was almost in every aspect of life that I experienced singing and playing of instruments, even with some few dancing." Teacher 29 argued that, "I have learnt how to sing some songs using my voice from the experience I got from my father who used to sing using that technique each time he got drunk. The song I remember vividly is *Nyuchi dzinoruma*". It was in various life experiences that people got to learn about singing, playing musical instruments and dancing. This follows the common knowledge that in Africa music is integral in every aspect. Considering that 90% of the respondents knew oral tradition as one of the African IAM teaching approach augurs well with the observation that orality has been in existence for many years and is still in use. Learners can benefit from this approach because it can be easily administered.

(iii) Observation

As indicated in Figure 20, 85% of the respondents had some knowledge that observation is another teaching method for IAM. To write about experience, Teacher 11 said that, "we grew up observing especially how musical instruments

were played, sitting closely to the instrument player and try to learn some few lines". In addition, Teacher 13 expressed that, "without observing how musical instruments such as mbira and marimba are played, learning of them becomes very challenging". Teacher 21 also remarked that, "it was not only in singing and playing of musical instruments were observation was done, even in dances. For one to be able to perform a dance, observation was to be done". Teacher 23 also added his voice and opined that, "when one is observing, it means he or she is copying, therefore copying is a one of the effective ways of learning IAM concepts". Teacher 30 also added his voice and mentioned that, "no wonder why after observing that some IAM performances are taking place, someone can come close to the performance venue to observe how it is done". Teacher 15 explained that, "where the Nyau dances are performing particularly in streets and residential areas, a whole lot of people gather to observe the performances". It is unlikely that a great number of teachers knew demonstration as one of the best methods in teaching IAM in primary schools. The figure of 85% is not a concern considering that observation always works together with oral tradition. This makes a good combination of teaching approaches leading to an advanced IAM pedagogy development.

(iv) Apprenticeship

Apprenticeship is one of the most significant modes of teaching traditional music and affiliated culture. Figure 20 reveals that 68% of respondent know apprenticeship as another method used in teaching IAM. Most of the indigenous musical instruments are known to be played by skilled players, and that apprenticeship is the best way to learn from them. Teacher 10 stated that, "I think this idea of attaching oneself to proficient instrument players is a good one. I still remember my grandfather used to narrate that he learnt to play mbira dzeVadzimu through attaching himself to Sekuru Govhati who was a well-known mbira player in our local community". Teacher 17 added her voice and remarked that, "this method of teaching how to play musical instruments helped me a lot, because each time I wanted to play chipendani (mouth bow), I would go to Sekuru Mhofu's compound for considerably a long period of time to attend lessons which was more like apprenticeship". Mapaya (2014a) argues that, "In some African communities, where the concept of

a musician is clear, an aspirant drummer, for instance, is placed with a master drummer. The master drummer then teaches the learner all he knows. When the learner knows as much as the master can teach, the learner is then allowed to return home" (p. 72). The figure of 68% is again not bad, considering the confusion in the meaning of the word apprenticeship. Some teachers referred the method to some industrial attachment for a specific job to be learnt but in this context, it refers to learning of instruments under the tutorship of a skilled player. Nowadays, skilled players are very few, and their services in most cases are not free. However, regardless of dual interpretation of the method, an important point is that more than half of the teachers in schools know what apprenticeship is all about.

(v)   Use of children game songs

Figure 20 shows that most respondents (74%) knew children's game songs as another method used in teaching IAM. The use of children's game songs as a method of teaching IAM particularly songs got an overwhelming response. Teacher 1 explained that, "Children learn through play most of the times, therefore when teaching them these plays, they find it easier and best to learn particularly indigenous songs". Teacher 4 also argued that, "playing and singing is the children's best method of teaching one another". According to Teacher 7, "a great number of us teachers are familiar with children game songs method of teaching learners. The game songs method gives room for children to express themselves and help one another because it would be a collective activity". Teacher 10 expressed her sentiment thus, "it is a well-known point particularly among us infant teachers that use of children game songs as a teaching method particularly music in general and indigenous ones in particular is the best method in that learners will be sharing various song repertoires in different languages". The teachers who professed ignorance on the use of children game songs as an IAM teaching method cited various reasons, such as lack of background in this area of teaching or involvement in games at home. The survey tells us that this method is also popular; suggesting that measures to full implementation of the method must be stepped up because children learn through play. Children's game songs appeal to every child because they are involving and exciting. Learning musical instruments and singing

indigenous songs is most exciting. Teachers should make full implementation of this method considering that the most know it, and also considering that there are many activities besides games that attract the attention of children like watching television, so teachers should brace up for that competition.

(vi) Use of folktales

Figure 20 shows that 70% of participating teachers are familiar and experienced in using of folktales as an IAM teaching method. Most teachers confirm that they know what folktales are and agree that it is one of the effective methods to teach children IAM concepts. Teacher 8 explains that, "Folktales particularly those with choruses are most liked by children". Teacher 17 also claimed that, "This is one of the common method elders used to instruct and teach the young ones on moral expectations of the society". Teacher 22 also added his voice and remarks that, "without the use of folktales with choruses, learning becomes boring". Teacher 26 explains herself by saying that, "generally the use of songs regardless of the type and genre is known by many teachers as a motivation and captivating strategy". Folktales were taught to young ones aimed to promote peaceful-coexistence, hardworking, honesty and obedience among children. It is understood in the context of involving gestures, drama and many fascinating expressions to depict the real meaning behind these. Songs were taught as a way to break the monotony brought by long periods of listening. The songs involved clapping, gesturing, dancing, and artistic expressions. This method is popular because it is deeply rooted in the Zimbabwean culture. Folktales are known for their humour and many sing repetitive songs that touch the heart of listeners. Most folktales are humorous and so learning IAM songs may succeed because of they are appealing and motivational. Apart from this, the folktale method promotes the involvement of learners, especially in cases when role-playing the characters in the story. This method also makes use of oral tradition which results in an integrated IAM teaching approach. Planning learning activities and consolidating knowledge becomes easier in this kind of arrangement.

(vii) Peer education

Figure 20 shows that 73% of teachers report that peer education is important to their knowledge of IAM teaching methods. A large number of teachers agreed that they know what peer teaching is all about and have a lot of experience in the context of both traditional and formal ways of learning IAM. Teacher 15 expressed herself thus, "I do not think there is any teacher whether modern or traditional who do not know peer teaching method". Teacher 23 also argued that, "this is one of the well-known method, and I still remember before we were deployed for TP during our teacher training days, we used to embark on a programme called peer teaching, therefore for any teacher to say he or she does not know peer teaching will be a liar". Teacher 28 pointed out that, "Though I know peer teaching method from my college days, personally I hated it because it was much involving, imagine teaching someone of your age while assuming the role of a grade 3 or 4 learner, it is just uncomfortable". Asked whether she knows what peer teaching is all about, Teacher 18 expressed that, "I know this method because; I gained confidence during college days through using it". After some further interrogations, most teachers concur that children can learn IAM through this method in a number of ways. For instance, they can teach one another songs that are simple such as rounds or two to three phase songs such as *Pote Pote* (round and round). Most teachers know what this method is all about. 27% did not quite understand. They know it as it is used in general terms but when applied to IAM they profess ignorance. This approach is not much divorced from experiential learning, advancing my argument that most approaches are related in one way or the other. The creation of a pedagogy that considers the common elements of these approaches is important because it reduces repetition and will only focus on unique contributions from some approaches resulting in creating a strong pedagogy.

(viii) Use of elders in the community

This is a truly great resource that has often been ignored by music instructors at various levels of learning, and yet many local communities have exceptional traditional musicians with both contextual cultural knowledge and performance abilities, attributes which can very easily be shared with learners in formal settings

such as schools. However, for this to happen deliberate efforts of how to engage the musicians must be well documented and appropriate work engagements be drawn within healthy conversations. Figure 20 shows that 84% of teachers agree to the use of elders in the community to assist with teaching. The teachers also indicated that they had experience learning under the tutorship of elders. This high percentage is confirmation that elders are the custodians of IAM knowledge. Teacher 2 confirmed that, "I had since known that elders of the community are knowledgeable people in as far as our culture and heritage in concerned. I do not doubt the effectiveness of using this method of consulting elders even on IAM teaching and learning". Teacher 17 added her voice and explained that, "the use of elders of the community as an IAM teaching method is a well- known one because there is no community without elders". Teacher 13 also outlined that, "at times elders apply seclusion techniques whereby they take leading roles in secluding children for initiation purposes and during these activities singing obtains". Eventually, children end up expressing themselves through clapping to music or dancing. However, 16% of the participating teachers again professed ignorance of the use of elders as a teaching method. Their reservations were that formal education requires one to have at least a certificate in teaching and therefore elders do not fall under this category. Additionally, Teacher 11 argued that, "elders of today are different from elders of long ago in that nowadays elders may not be all that IAM knowledgeable, and therefore the method which you are talking about, personally I do not know it". Still, most respondents show are familiar with this method. 84% is a good percentage, considering that some teachers are already elders, therefore combining their teaching skills with deep-seated cultural knowledge. This demonstrates how teachers can be very effective IAM teachers in schools. By realising their role in curriculum issues, teachers who are also elders can make an important contribution outside the school mainstream.

(ix) Role play

Results from Figure 20 show that 70% of participating teachers knew role-play as a method and had a lot of experience in using it as a teaching method. IAM learners can role-play a musical ceremony such as in *kurova guva*, harvesting and religious

ceremony. When applied to IAM learning, it means each learner has a role to play in singing, either playing of musical instruments or dancing. This is a method which is somehow similar to division of labour whereby people play complementary roles in coming up with one thing. Teacher 23 reported that, "I know very much about role play as a teaching method in general and it is an interesting method in teaching IAM because everyone will be participating". Teacher 11 remarked that, "I think each time music performance is done, role playing is also done because in an African context, everyone is a participant although performing various roles such as in dancing, clapping hands, singing and ululating". Teacher 14 stated that, "there is always drama interacting IAM which I can equate to role-play because each one will be concentrating on the role assigned to him or her". Teacher 17 succinctly stated, "I know this method as it enforces group dynamism". Without further data presentation, the majority of teachers knew what role-play teaching method is about. Additionally, its usefulness in teaching IAM in both traditional and formal ways of learning. The fact that role play recorded 70% explains how popular this method is in teaching and learning. Like earlier on alluded to, this method gives room for developing integrated approaches because of the common elements with methods such as observation, folktales, use of children game songs. Considering this, the development of a new IAM pedagogy will be based on the concepts of approaches integration. Integrating African IAM teaching approaches to come up with one approach made it easier to fuse with Western approaches, thereby resulting in a good hybridised pedagogy for IAM. Below is a summary of IAM knowledge and statistics on pedagogy and teaching.

5.7. INSIGHTS INTO THE KNOWLEDGE AND EXPERIENCE OF TEACHERS WITH IAM

Data on teachers' knowledge and experience of songs, instruments, and dances were combined and represented in a box and whisker chart.
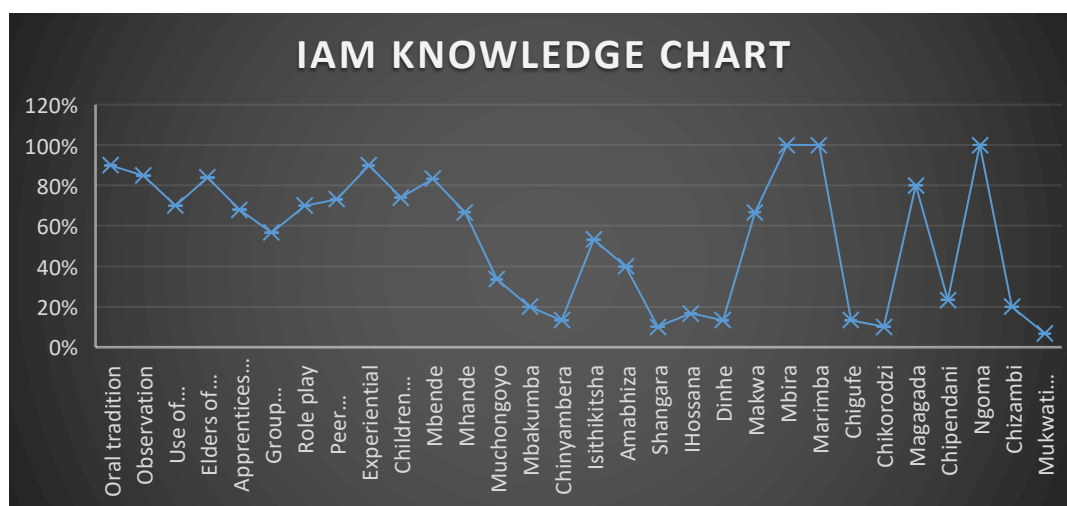
Figure 21: Box and Whisker Chart showing teachers' knowledge and experience of IAM

Figure 21 provides a useful graphic representation of the data described in the previous sections, comparing ratings on knowledge and experience of IAM across different teaching approaches. Teachers clearly have more knowledge and experience of musical instruments as compared to dances, and songs (although some genres of songs score highly; e.g., marriage songs). Asked why this was the case, Teacher 13 argued that, "we only have knowledge of the instrument and dances, but the problem is how to play those instruments and perform the dances. Most of the knowledge we have is from the books we read". Teacher 15 concurred and averred that, songs might have the lowest in order of frequency but, they are better known because we can sing most of the song categories". Knowledge of IAM from songs, dances, and instruments categories is affected by several variables. The first variable is age. Most experienced and older teachers seemed to have more knowledge than less experienced and young due to their educational and cultural backgrounds. Another variable is gender. There are instruments that are male-dominated such as chizambi, chigufe and chipendani that are known only to male teachers. However, the majority of instruments that could be played by anyone had overwhelming responses. These instruments include ngoma, marimba and mbira. Almost every teacher, regardless of gender, age, qualifications, or area of origin knew some well-known dances such as Jerusarema and mhande. The key points are that teachers' knowledge levels of IAM songs dominate, followed by dances and

lastly instruments. Another variable is background. Teachers with strong rural backgrounds had more IAM knowledge than those with strong urban backgrounds because of their practices since these tend to be concentrated more in rural areas than urban.

Learners themselves bring knowledge and experience of performing indigenous songs. They learn from their peers, parents, and elders in society. However, the challenge is their inability to teach some of this music appropriately. And so, despite the fact that there seems to be growing tendency among teachers to focus on Western methods of teaching music, children still learn about IAM drawing on multiple sources. Learners complement teachers' efforts by bringing IAM into classrooms. Lack of documentation or literature on these practices may not affect knowledge acquisition because various traditionally rooted methods are obliged to safeguard these knowledge systems. The next section offers a description of the post-independence status of IAM in Zimbabwe.

5.8. THE SUCCESSES AND FAILURES IAM TEACHING IN POST-INDEPENDENCE ZIMBABWE

I interviewed all thirty teachers and carefully weighed their opinions on IAM. Teacher 3 explained that IAM teaching has been successful because, "it is taught almost in every school. Again, you came here to interview me knowing that it is being taught at this school that in itself is evidence that it has been successful". Teacher 11 asserted that, "the teaching of IAM has been successful in schools although cases differ from school to school, some schools are having very successful IAM teaching programmes while some schools do not have". Teacher 17 opined that it was successful because, "some young upcoming artists in Zimbabwe use IAM genres in their music. Examples are Jah Prayzah and Fungisayi Zvakavapano". Teacher 13 argued that it was successful because, "it is practised in schools and learners are being involved in different types of activities such as participating in IAM competitions such as in traditional dance Jikinya arts festivals". Different teachers had different views on this subject.

While some claimed that it was successful, a large number disputed this. Teacher 4 thought that, "it has not been successful because a greater number of children's

parents have strong Christian background who view everything associated with tradition evil". Teacher 5 expressed that IAM teaching has not been successful because, "A greater number of teachers in schools are ignorant of what IAM is all about, therefore I can say it has not been successful". Teacher 21 remarked that IAM was not successful in post-colonial Zimbabwe because, "young children now shun their indigenous music in favour of Western or foreign music". Teacher 15 was of the opinion that, "most teachers have a negative attitude towards the teaching of IAM because of the economic hardships that are affecting the country". Teacher 24 reported that, "the teaching of IAM in post- independent Zimbabwe has not been successful because teachers have neglected indigenous ways of teaching in favour of Western pedagogies to music learning that may not be applicable". In concurrence, Teacher 26 averred that, it was not successful because, "most of the teaching and learning of IAM is done using Western ways of teaching so much that the dancing, singing and at times playing of traditional instruments is more Western than indigenous". According to Teacher 19, "it has not been successful because many teachers favour theoretical subjects than practical subjects such as music, therefore these subjects suffer a lot resulting in developing a culture that natural kills them in the long run". Teacher 30 was of the view that the teaching of IAM in schools was not successful because of colonialism. She opined that, "No it has not been successful because IAM cultural practices have already been diluted and dominated by Western music cultures such as in having many musicians adopting Western instruments in their performances". Teacher 28 was of the view that IAM teaching in post-colonial Zimbabwe was not successful because "in schools there are no sufficient textbooks on IAM and therefore to teach them IAM concepts without textbooks renders it unsuccessful". Teacher 13 claimed that, "no it is not successful because the majority of Zimbabweans had since adopted Western mannerisms in singing and dancing such as ballet, ballroom dance reggae and therefore to learn IAM in schools is not fashionable". Interviewee 25 stated that, "music is not considered important as other learning areas like English and mathematics, so the gap that exists is negative tendencies among policy planners, curriculum designers and curriculum implementers". Interviewee 19 said that, "there is a huge gap as teachers have negative attitudes towards IAM together with

lack of knowledge". In addition, there were no adequate indigenous musical instruments in schools. Interviewee 20 argued that, "the resources which support the teaching of IAM are limited. Interviewee 16 also claims that, "time allocated on teaching IAM is so limited that all musical activities cannot be exhausted". Interviewee 27 claimed, "lack of literature is another gap because there are no textbooks that show IAM content". Some interviewees agreed that teachers lack of knowledge of IAM. For example, interviewee 11 claimed that, "lack of knowledge from the teachers is a big gap that also require emergency actions such as carrying workshops on how to teach learners adequate IAM content". Teacher 12 pointed out that, "It has not been successful as it is not promoted in schools, and rather the academic subjects are mostly promoted". Another dimension towards the unsuccessful of IAM teaching in schools was mentioned by Teacher 15, who said that, "It has not been successful because most teaching approaches are biased towards Western cultures since most of the teaching of singing, dancing and instrument playing shows more Western than African characteristics". Many interviewees shared the common sentiments that the teaching of IAM in post-colonial Zimbabwe was not successful due to a several gaps and reasons which support the observations made in the literature review. Interviewee 13 claimed that it has not been successful because most teachers in schools are incompetent to teach it. One interviewee also argued that the teaching of IAM in schools was not successful because most teachers had negative attitudes and perceptions towards it. From the pieces of evidence provided above, there are views that support that IAM in post-colonial Zimbabwe had been successful while others say otherwise. IAM teaching has not been successful in some instances because of unclear policy directives, lack of teaching resources, and teachers who lack knowledge and experience of IAM.

The current policy on musical arts in Zimbabwe aims to "promote Zimbabwe's rich heritage of traditional, classical and popular music incorporating the new genre as the need arises. This will include support for research and training and the preservation of traditional music, traditional musical instruments and the requisite playing skills" (Republic of Zimbabwe, 2007, p. 20). According to this policy document, there is no clarity on how indigenous songs, dances and musical

instruments can be taught in schools. The policy focuses much on contemporary music. The policy also recognises that Zimbabwe is rich in its traditional heritage of classical and popular music but lacks some deep insights on pedagogical matters. It only speaks of music in general without special regard to IAM. There is no mention of the IAM component of the music school curriculum and the way it is supposed to be preserved. The policy does not explain the value of the local knowledge sources and pedagogical methods needed to allow learners to integrate their indigenous learning experiences with the current school set-ups. Due to lack of clear policy on musical arts education, most teachers are considered inadequate to teach IAM and this contributes towards many gaps in IAM teaching in schools.

The question of policy directives needs further attention. According to Zindi (2014), "[t]here is no clear policy on cultural activity in Zimbabwe and music education has become a victim of this. For years, Zimbabwe's music educators have been engaged in endless struggles to justify the inclusion of music in school curricula, but without success" (p. 7). Lack of clear policy formulations on musical arts teaching and learning exposes the curriculum to political manipulations. For instance, it is known in Zimbabwe that if any political figure visits an area for meetings, only the well-known performing groups are invited to perform, and, in most cases, for a token of appreciation. The policy does not safeguard performing groups from manipulation. This is worrisome because, instead of developing a keen interest in learners to learn IAM, they leave it to the elderly whose work is appreciated. This is a worrisome development in most education circles in Zimbabwe because instead of developing learners' interest in IAM, they tend to view it instead as a tool for performances in political platforms. In another similar case, the policy is again silent on the manner in which IAM should be broadcast on national media.

FGD revealed a bias in the manner in which local radio and television stations broadcast IAM music. It is only the recognised and well-known performing groups' music and dances that receive air play. Many participants castigated the same policy for its lack of focus in safeguarding the interests of learners of IAM particularly in terms of the economic challenges that beset the teaching of IAM. This, however, needs to be understood in the context of broader socio-economic challenges facing Zimbabwe where resources are scarce for education and many other essential

services. The present policy does not address funding shortfalls, or ways to raise funds and source IAM musical instruments and other associated musical materials such as traditional regalia. The lack of clear policy on IAM teaching also contributes to the weak promotion of musical arts programmes in Zimbabwean schools in the post-colonial era. There is overwhelming evidence that what is happening in schools is to the detriment of acquisition of IAM knowledge by learners. Curriculum and policy issues are at the centre of shaping the status of IAM teaching and learning in post-colonial Zimbabwe. These observations reveal that the government of Zimbabwe is very much concerned about issues that affect the education of its people. This illustrates the goodwill by the government to develop policies and enact curricula that benefit the people. Curriculum issues also touch on teacher training models and service delivery. For successful education programmes to be achieved, schools and teacher training institutions should be well equipped in terms of human and material resources. Teachers have to apply appropriate teaching styles to achieve the government's expectations, national interests and developmental goals as enshrined in the new millennium goals.

5.9.   GAPS IN TEACHING IAM IN SCHOOLS

Results from Figure 21 reveal that 80% of participating teachers agree that there were some gaps in the teaching of IAM in schools. The contributing factors towards these gaps are political, economic, religious, and social factors.

5.9.1.   Political Factors

The government of Zimbabwe banned the singing of political songs in schools. Failure to comply with this directive may lead to prosecution. The singing of genres such as war songs may be misinterpreted as delving into politics. Some IAM songs may have lyrics that can be interpreted as political. Teacher 12 complained that, "the situation in our schools is worrisome, what politics say is different from what education demands particularly in singing of songs that have some political connotations, therefore to teach songs that are politically inclined such as war songs may end one into big trouble". Teacher 6 concurred and said, "When one is teaching IAM that seems to criticise the government, one has to do it with extra careful because you do not know what the next teacher might be thinking of you. You may

end up being labelled an opposition party member". Teacher 13 also claimed that, "… the reason why teaching of songs that may have some political interpretations is affecting the whole teaching of IAM particularly war songs because many teachers today are becoming creative, they can sing political songs hiding behind the banner of war songs. Words of the original war songs may be changed to suit the current political situations, thereby making one into serious trouble, the best thing is to avoid treading in that area". These sentiments support the notion that there are gaps in teaching IAM particularly from a political point of view. This does not augur well for government to allow politics interfere with the teaching of IAM in schools.

5.9.2. Social Factors

Learners must perform IAM dances in an appropriate way. Most of these dances have some social connotations, and these are not always appropriate for young learners. For instance, teaching grade 1 or 4 learners to twerk is socially unacceptable in Zimbabwe. Teacher 9 argued that, "expecting learners in schools performing IAM in schools may not be acceptable by some parents who have a socially misconstrued perception about IAM. They think performing IAM is a thing of the past and anyone who do this is backward and anachronistic". Teacher 14 is of the view that, "social factors such as home background at times affect the teaching of IAM because some learners are not interested in practising and performing IAM because of lack of an appreciation of the value of it. In the majority of cases, this is caused by lack of an experience to traditionally rooted cultural practices". Teacher 5 claimed that, "some social factors such as movement from people from various places cause learning of IAM in schools problematic because some learners have no clue to what IAM is all about resulting in developing a total negative attitude towards it especially each time it is introduced". The sentiments expressed by participants illustrate the social constraints that militate against the teaching of IAM in schools. The views and contributions of some teachers towards this subject area is testimony enough that some gaps in teaching IAM in schools are based on social mores. While social reasons or constructs should be recognised in learning, this development in Zimbabwe, in as far as learning IAM, is disturbing. Perhaps efforts to research the social conventions of IAM need to be stepped up.

5.9.3. Religious Factors

Various religious sectors in Zimbabwe are deeply sensitive to any perceived dilution of their religious beliefs. Learning IAM concepts that include the playing of traditional instruments may be offensive to these groups. The syllabus requires IAM to be taught in schools, but some religious leaders are apprehensive about the manner in which it is taught. Teacher 5 complained that, "some parents are so much into religious beliefs such that they do not allow their children to learn things that include any traditional element such as in playing indigenous instruments, putting on traditional music costumes". Teacher 13 mentioned, "Some schools are church run so that they do not subscribe to the teaching of IAM, and it seems the government is being mum on this issue, therefore the teaching of IAM in schools is in bad shape". Teacher 8 explained that, "in one year, one parent came and scolded me because his son was involved in a traditional dance group which was set to participate in Jikinya arts festival. The father of the boy told me in my face that his son was not going to participate in such practices because they did not want to be associated with traditionalism because of their religious affiliations." Teacher 11 asserted that, "I am a strong SDA church member, and our children in church are strongly instructed not to touch the indigenous musical instruments and singing traditional songs". Drawing conclusions from some of these sentiments, it is apparent that some religious beliefs are contrary to the teaching of IAM in schools, and also to the manner in which it is taught. If teachers strictly followed the dictates of the syllabus every learner would be involved in the IAM activities. While some church run schools have some administrative autonomy, the government must put in place measures to curb the classroom restrictions by minimising religious intolerance, and interference with the teaching of IAM in schools. Given the leeway that the government of Zimbabwe has given to freedom of worship, this does not mean that people must abuse this freedom by denying children the opportunity to learn about cultural diversity. Denying cultural diversity goes against the government's policies and the constitutional provision that education is a right for every citizen.

Current attempts to teach IAM seem to falter due to the deep-rooted Christian belief that IAM is heathen. The policy silence on the inclusion of IAM over religion indicates a lack of political will to open up spaces for the voices of minorities. Since

the onset of Christianity in Zimbabwe around early 1890s, many people shun their tradition in favour of Christianity to the extent of not participating in community activities such as those that involve traditional African music such as *kupira* (appeasing the ancestral spirits) and *Kurova guva*. Some religious sects do not allow congregates to play indigenous instruments. It is only in churches such as the Methodist where indigenous instruments such as the *ngoma* and *hwamanda* now dominate in their worship services. Some churches, for example, the Seventh Day Adventist (SDA) and indigenous apostolic sects, do not permit their church members to dance to traditional musical instruments. Learners from such backgrounds are indoctrinated to the extent of not participating in indigenous music practices in schools although interestingly, some churches such as Methodist Church in Zimbabwe and Roman catholic church are now playing indigenous musical instruments. I cannot delve much into this discussion because religious tolerance and choice is one's rights in Zimbabwe.

5.9.4. Economic Factors

Due to continued economic hardships schools are finding it very difficult to buy IAM learning materials. This includes essential instruments like the *mbira* and *marimba*, as well as fabric for dance costumes and props. Teaching of IAM has to be fully supported by funding required to buy the necessary accoutrements for the subject. Most schools do not have moneys to buy music books yet learners are supposed to learn IAM despite this shortcoming. Teacher 4 disclosed that, "generally, across all subjects, schools do not have money to buy some textbooks and to prioritise the buying of music textbooks when the subject is not examined at grade seven. This is daydreaming". Teacher 16 claimed that, "due to financial constraints teaching of IAM is somehow affected because at times there is need to buy instruments such as *ngoma*, *marimba*, *mbira* and these days their prices are so high that the best way is to avoid it". Teacher 11 argued that, "if schools are failing to buy sugar and milk for teachers' breakfast, because of the economic doldrums, you expect them purchasing of IAM learning materials. Some administrators without mentioning some names are very adamant to purchasing of learning materials in subjects that do not contribute to Grade seven school pass rate". Teacher 9 was of the view that, "most schools are not supporting the teaching of

IAM financially. At one time we wanted to go on a field trip to Amakhosi theatre in Bulawayo and Pakarepaye musical arts centre in Norton to learn more about IAM, but our school administrator just told us that there were no funds for that". The economic meltdown affecting almost every sector of Zimbabwe seems to counter the whole purpose of developing a child who is culturally grounded through IAM performances, practices, and learning in schools. Financial constraints create gaps in teaching of IAM in various ways such as lack of teacher motivation, unavailability of learning space, and learning materials.

5.10. SUMMARY OF REFLECTIONS ON THE INTERVIEW FINDINGS

In this section, interviews with teachers revealed quite a number of insights in as far as IAM teaching is concerned. First, teachers' levels of IAM knowledge is sufficient to develop the same knowledge in learners. Although their knowledge levels differ from aspect to aspect, overall teaching approaches were intertwined. It is therefore anticipated that if a new IAM pedagogy is developed with the appropriate teaching approaches and supportive learning frameworks that include use of locally available indigenous resources, learners may benefit a lot. Despite the fact that there are many factors that contributed to unsuccessful IAM teaching in post-colonial Zimbabwean schools, these negative factors may not create significant knowledge gaps in the learning of IAM because they are isolated cases. Some schools are better resourced than others, and are thereby better placed to mitigate against some of these challenges. The negative factors influencing IAM teaching need the government to step up and support its policy through the implementation of the new curriculum. Despite these negative factors, the prospect of teaching IAM effectively is possible in the near future.

5.11. FOCUS GROUP DISCUSSIONS RESULTS

The researcher carried out FGDs and the results are presented below. Details of the methodology are discussed in Chapter 3. The frequency rating table was used to present results

Table 11: Results of focus group discussions

Data Generation Methods and Findings	Frequency Rating							
	Agreement							
	Strongly Agree		Agree		Disagree		Strongly Disagree	
Focus Group Discussion								
Perpetuation of colonial impact on IAM teaching	30	100%	0	0%	0	0%	0	0%
IAM crisis in schools	24	80%	3	10%	2	6.7%	1	3.3%
New IAM pedagogical framework	18	60%	6	20%	3	10%	3	10%
New pedagogy frameworks formulation capability	25	83.3%	3	10%	1	3.3%	1	3.3%
Contributing to Experiential-Open Class pedagogy formulation	30	100%	0	0%	0	0%	0	0%

5.11.1. Colonial Influence on IAM Performances and Teaching

In the focus group discussions, teachers shared diverse ideas on the effects of colonialism on the teaching of IAM. Table 11 above shows that there was 100% agreement that colonialism has had a negative impact on IAM practices. All thirty teachers strongly agreed that IAM has been influenced by colonialism in various ways. Teacher 3 argued that, "colonialism had a great impact on the teaching of IAM because the Europeans came with the teaching that IAM had no role on indigenous people but instead they made them to believe that Christianity is the only way to go about it". Teacher 5 claimed that, "colonialism made African people view IAM as satanic that may cause demonic possession on people therefore indigenous people particularly those who are Christians are shunning it". This is very unfortunate and deeply disturbing conclusions about a people's music and culture, devoid of proper understanding and rational comparisons. Teacher 11 also contended that, "colonialism had a negative influence on the performance and teaching of IAM in Zimbabwe because of the introduction of Western music styles and ways of learning

that seems to overtake indigenous ones". Teacher 15 concurred and averred that, "the colonialists tried by all means to eliminate IAM by teaching their own cultural songs which supported their norms and values". Teacher 23 opined that, "from my own point of view, I think colonialism affected IAM teaching in Zimbabwe because they have disturbed the old time routines whereby learners would gather at some point to listen to folktales with choruses, participate in children game songs with old people participating in communal and social musical events". Teacher 17 claimed that, "colonialism downplayed the teaching and performance of IAM because it was generally regarded as a nuisance by colonisers and a pastime event". Furthermore, Teacher 18 remarked that "colonialism affected the teaching and performance of IAM in the sense that the colonialists had no knowledge of it, so instead of learning and trying to understand it, the white man developed mechanisms of burying it under the ground by creating ways that eventually led Africans to think otherwise of their music". Teachers agree that condemning IAM for religious reasons has had far-reaching effects. Today's IAM learning challenges have their roots in the past when colonisers and missionaries condemned African music, diluted their musical culture with their Western influences, and adopted a Westernised education system in general. IAM instruments, such as the *mbira,* were modified and commodified. The natural gourds, which used to house the mbira instrument have been substituted with fibre material. The *marimbas* are now scaffolded to metal frameworks. The *hosho* is now made of plastic.

All countries that experienced colonialism, regardless of geographical location, feel its pervasive influence for generations and Zimbabwe is no exception. The influence of colonialism in Zimbabwe is evident, for example, in educational curricula where its roots were strongly entrenched. The roots of early colonial influence on IAM in Zimbabwe dated back to 1872 as Karl Mauch attempted to notate music in staff notation (Owomoyela, 2002). At the peak of colonial period in the mid-twentieth century, preference for European music in schools and churches eventually discouraged the local people from participating in IAM practices in favour of the hymns translated into indigenous languages. Owomoyela (2002) states that four-part singing replaced communal singing; emphasis on meter replaced African polyphonic and polyrhythmic forms. The military's preference for

contemporary Western marches also replaced indigenous genres and styles, such as war songs. It used to be that every singer had the freedom to sing alone, but now there is an imposed recognised standard (singing in solo) and those who do not measure up are considered failures. Dancing was also discouraged during the colonial era, and the use of indigenous musical instruments was restricted particularly in churches, illustrating how Christianity had a debilitating influence on IAM.

5.11.2. There is Crisis in Teaching IAM in Schools

The data included in Table 11 shows that 80% of the participating teachers strongly agree that there is a crisis in teaching IAM in schools while 10% and 6.7% agreed and disagreed respectively. Teacher 7 disclosed that, "there is no adequate physical to effectively perform and practice IAM particularly on dance in the sense that each time we try to play *ngoma*, some teachers complain that we are making noise, and we end going to the playgrounds where many classes clash". Teacher 11 asserted that, "lack of teacher supervision results in many teachers adopting a *laissez faire* approach to teaching IAM resulting in some classes learning while others totally neglecting it. Imagine, this year you are teaching grade 4 class which is learning about IAM and next year you teach the same class in grade 5, where do you start from?" The crisis in teaching IAM also exposed lack of knowledge among teachers. Teacher 12 revealed that, "some teachers lack adequate IAM knowledge so expecting every teacher to teach IAM is not being realistic". Teacher 8 remarked that, "what worries me most is that, the majority of us teachers are not laying a ground for our children, and in the long run, these are teachers of tomorrow, so we are defeating the whole purpose of developing IAM knowledge to future generations". Teacher 25 expressed that, "IAM teaching is being affected by this computer age generation, you cannot motivate learners to want to learn IAM to the same levels computers are doing to learning of mathematics, science, languages to mention a few. Definitely you cannot attract a child to learn how to play a traditional musical instrument when glued on a computer or smartphone". Many teachers concurred that the teaching of IAM is being done only sporadically. Teacher 19 explained that "lack of knowledge from the teachers is a big crisis that also require emergency actions such as carrying workshops on how to teach learners adequate

IAM content". Some schools were known to be serious in teaching IAM. During discussions, names of these schools and well-known teachers were mentioned, especially for dance. There is no one size or universal approach to IAM teaching, thereby contributing to discrepancies and inconsistences in the implementation of musical arts policies. Teacher 14 observes that, "the ministry should do something to ensure that a standardised IAM teaching approach is embraced by all schools and not just leaving it to individual schools to determine their own course of action. This is not being helpful at all". The crisis in IAM teaching should be addressed in order to achieve a holistic IAM and a sound teaching programme. Curriculum issues should be prioritised in order to minimise doubts on the value of some of these learning areas. There is 80% strong agreement that a crisis exists in teaching IAM. This is in itself sufficient grounds to embrace a new IAM pedagogy. I considered this to be an immediate solution to the crisis. It is often said that a problem shared is half solved. It is most likely that people experiencing the same challenges are most likely to be quick in finding solutions in a collective manner.

5.11.3. Shared Views on New IAM Pedagogy Frameworks

Table 11 indicates that 60% of teachers participating in FGD strongly agreed to contribute to the new pedagogical frameworks. They focused the development of new IAM frameworks on the integration of both African and Western music-teaching frameworks. Only 20% of respondents agreed to the need for a more integrated approach, while 10% disagreed and another 10% strongly disagreed. The major frameworks suggested by participants during group discussions centred on cultural considerations. Teacher 21 explained that, "an IAM pedagogy should be premised on indigenous frameworks particularly those that value culture". Teacher 12 claimed that, "learners should be taught with pedagogies that are rooted in their musical cultural experience". Additionally, Teacher 14 opined that, "the cultural upbringing of the learners must determine his or her learning framework, and in this case the pedagogy to be developed must be able to provide that framework". In addition, Teacher 24 suggested that, "the new IAM pedagogy must be able to facilitate a smooth transition of learning starting from home, the community and to the classroom". Teacher 17 was of the opinion that "the new IAM pedagogy must be able to involve all the learners from various cultural backgrounds and provide

an equal opportunity to both boys and girls in learning IAM". Teacher 16 asserted that, "the new IAM must be built on the foundations of traditional music teaching approaches". Teacher 29 brought in a new dimension and recommended that, "the new IAM pedagogy must also be based on the foundation of philosophy of music education that aims at achieving certain obligations based on the systematic music teaching in a formalised manner". Through further interrogations, Teacher 29 went further to say that, "the formulation of these frameworks must take into consideration the philosophies that guide the universal learning of an element of music regardless of various cultural settings". Teacher 20 remarked that, "in consideration of the new IAM pedagogy, let us not forget that we are now living in a cultural setting that is fast changing, solely basing on traditionally grounded pedagogical approaches without taking into consideration modern trends of music teaching is meaningless". Based on these claims by the majority of teachers, I argue that the IAM pedagogical framework must take both the traditional and westernised instructional pedagogies and integrate them. An integrated approach framework facilitates the development of a shared vision in validating any form of music as important in developing a learner intellectually, culturally and socially.

IAM teachers should be empowered to utilise the best of what mainstream knowledge in the contemporary schools offers them, including various perspectives, paradigms, and standpoints. This fulfils the dictates of postcolonial theory which aims to analyse the social injustices and imbalances brought about by colonialism. The new IAM pedagogy is meant not only for Africans. It takes an inclusive stand in realising quality education for all. Besides looking at the African indigenous knowledge systems through a Western lens, it is imperative to view Africans through their everyday experiences. Various and complex teaching approaches converge in one way or the other due to many possibilities and developments today. To write about a particular teaching approach that can stand on its own is therefore impossible. Arguably, the development of a new IAM pedagogy in Zimbabwe ought to consider many factors regardless of the complexities of modern-day societies.

IAM pedagogies do not consider individual success as success. Instead, group success resulting from collective effort from family, community, and every

government arm is valued more highly. The curriculum must be a collective effort of individuals and all members of society's contributions thereby giving political space for the voices of the people to be heard as a way to present their cultural history with a strong affirmation. This gives teachers "cultural spaces and centres that provide strategies to reclaim African cultural identities to counteract threats of cultural identity loss" (Shizha, 2013, p. 17). As such, if teachers and learners, together with the involvement of community members, interact with the knowledge and skills enshrined in IAM practices, the knowledge will be acquired contextually thereby challenging the received dominant narratives. This is where postcolonial theory offers a useful intervention. Zimbabwe must endeavour to rescue the postcolonial curriculum from the tentacles of neo-colonialism (Shizha, 2013). The new pedagogy therefore comes at the opportune time to advance social re-imagination against the effects of colonialism on IAM practices and teaching in schools. Again, the new VPA syllabus is set to be reviewed in 2022 suggesting that the workability of the new pedagogy will also be reviewed depending on its appropriateness and shortcomings.

5.11.4. Contributions to the New Pedagogy Framework

The contributions of teachers as shown in Table 10 indicate that all of them strongly agreed to make valid insights into the development of a new pedagogy which culminated in the formation of EOC pedagogy. This pedagogy considers learners 'experience, openness of learning that is outside the classroom boundaries, and inside classroom learning. Bringing together the learning experiences from these avenues strengthens IAM learning. Home experience breeds various song repertoires, which learners tend to teach one another during informal music experiences, which then have to be fine-tuned by the teacher in the classroom. Teacher 3 remarked that, "learners and we teachers learn music experiences from our past experiences in activities such as children's game songs, *Mahumbwe*, singing repetitive songs. This was an enriching experience that I strive to teach my learners using the same approach". Teacher 7 cautioned that, "ladies and gentlemen, let us not fool each other here, although all of us attained qualifications in teaching, to say the truth a greater number of us have learnt most of the IAM through experience. I used to participate in musical making activities starting from the age

of four. I therefore propose to name the new pedagogy experience learning pedagogy". Teachers 11, 14, 17, and 19 concur with Teacher 7 in that experiential learning in an African set-up constitutes the fundamentals of IAM. Teacher 20 expressed that, "in consideration of the nature of IAM, I think the best place to teach it is an open space. In this environment, learning IAM can take place any how and any time". Teacher 18 also added his voice and said, "the learning environment must be an enabling one to facilitate the utilisation of the local resources found in local communities. In local communities, environment, learning music is done openly. Every child is afforded the opportunity to learn". Nzewi (2003) referring to general learning of music particularly sub-Saharan Africa asserts that, "learning is open and free, happening at any venue and time that any person or group in a community is/are staging a performance" (p. 14). In an open class set-up, learning of IAM is not limited. Learners can learn various IAM elements such as how to play musical instruments during any time they get hold of them. Teacher 30 advocated for an open class pedagogy and suggested that, "every environment should be used to teach IAM because both teachers and parents are teachers. In fact, in some cases parents are more knowledgeable than us teachers, so let us afford them an opportunity to do so". To conclude from the sentiments of all participating teachers, the new pedagogy must be centred on children's past musical experiences and to be done any place and time. Attaining 100% strongly agreed responses to the new pedagogy formation, shows how prepared Zimbabwean teachers are in terms of educational development through making contributions that uplift IAM learning in schools. The same zeal may also be applied in campaigning for the learning area to have a slot in the grade 7 public examination, bearing in mind that many primary teachers are item writers as indicated by their massive performances in grade 7 public examinations marking exercises.

5.11.5. Insights into Focus Group Discussion Views

FGD played a critical role in data generation because it led to conclusive findings from the discussions on the nature of the pedagogy focusing on characteristics, aims, objectives, rationale, and methodologies. Teachers mostly agreed that colonialism had influenced IAM teaching since time immemorial, and helped to contextualize the problem. They also largely agreed that there is a crisis in teaching IAM, and felt

challenged to step up efforts in crafting the new IAM pedagogical framework. This eventually led to the formation of the new pedagogy based on multiculturalism, inclusivity, and gender equity. The new pedagogy therefore revealed the wholesome participation of teachers resulting in wholesome acceptance by these teachers.

Having presented data from the four data generation methods, I then discussed the research findings based on the research questions. The research findings are based on cluster analysis of themes using NVivo qualitative data analysis software. The details of how coding was done are covered in detail in the preceding chapter, that is, Chapter 3 on research methodology and design. Below are findings that originated from the same data and coded thematically.
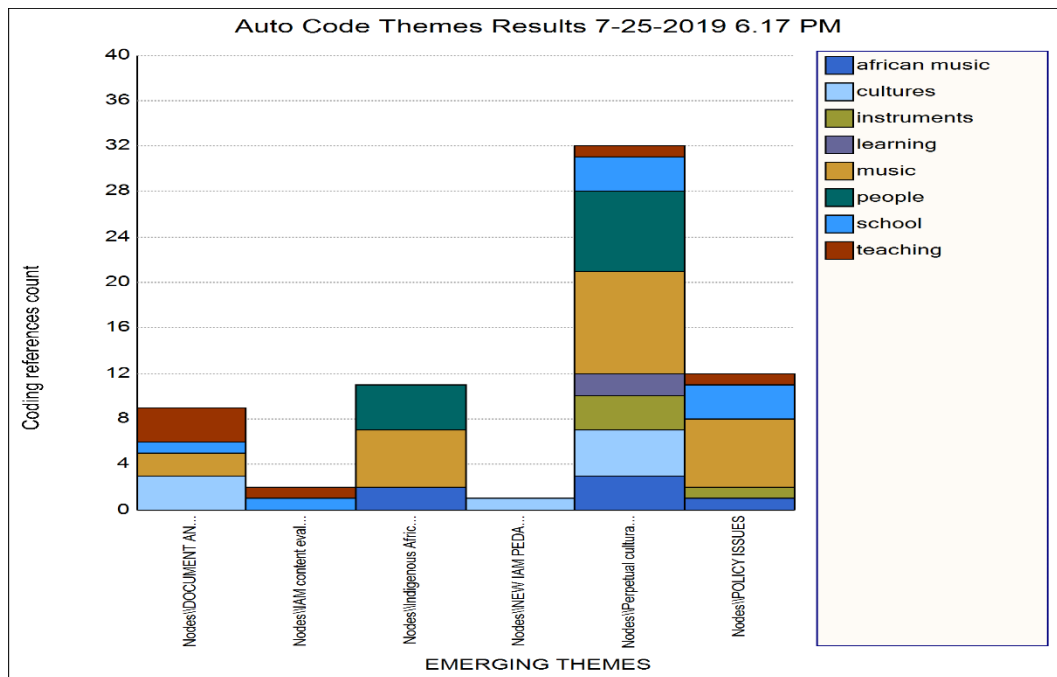
Figure 22: Results of Cluster Analysis of Themes

I conducted cluster analysis of the data to come up with the above bar graph. Analysis of results was based on Pearson's correlation coefficient using word similarity analysis. Having done this, I conducted cluster analysis of both cases and clusters through correlating both word and attribute values which I then presented as a graph. The findings were correlated with all themes from the four data generation methods. Below is the presentation of the findings and discussions.

5.12. SUMMARY

This chapter presents the empirical data obtained for this thesis using tables and charts. The data presented here was derived from lesson observations, document analysis, interviews and focus group discussions. NVivo data presentation was also included, including the auto-coding of generated themes. The data shows the colonial influence on a number of issues, such as policy, curriculum implementation and general issues regarding teaching and learning. In the context of IAM teaching and learning, it was found out that some teachers are ignorant of the major components of IAM making it difficult to assess the challenges associated with teaching it. There is a tendency to blame leaners for their negative attitude toward IAM and yet this data set shows that teachers are equally to blame because of their ignorance. In the next chapter I discuss the findings in more detail.

CHAPTER 6

Findings and Discussion

6.1.   INTRODUCTION

This chapter focuses on the major findings of the study. The findings are based on the data presented in Chapter 5, and shaped by the research questions and objectives articulated in Chapter 1. The discussion of findings is shaped by the postcolonial theories outlined in Chapter 3. To make clear sense of the large data set assembled in the previous chapter it is important to return to the primary research question:

> *How can African and Western approaches to indigenous music learning be used to construct a multicultural pedagogy specific to the Zimbabwean context?*

This question presses the intellectual project at the heart of my thesis: the development of an IAM curriculum relevant to the contexts of contemporary Zimbabwean primary schools. It is important, then, to focus on hybridity as a central factor in making relevant the findings of this thesis.

6.2.   HYBRIDITY

In thinking about the integration of both Western and African IAM pedagogies, I am informed by Schwenz's (2014) argument that both the colonised and the coloniser affected and influenced one another to the extent that musical forms brought a new world sound that cannot be compartmentalised to land, language, and political boundaries. Postcolonial studies facilitate "critically engaged documentation of musical life in colonial or postcolonial societies and critique of colonialism's effects on musical life past and present" (Bloechl, 2016, p. 1). The aim is to have a true presentation of things as they are embedded in the language, culture, institutions and political ambience of the presenter (Said, 1978). The postcolonial theoretical framework advances the interrogation of Western-based IAM teaching pedagogies as a way to develop an encompassing pedagogy in the postcolonial Zimbabwean music curriculum. In the Western-influenced music curriculum, teaching theories tend to demean African epistemologies. This political

development invited an analysis of the current school systems through adopting perspectives and pedagogies that aim to decolonise knowledge against the perceived Western superiority. Thus, the new IAM pedagogy should be a liberating one.

Learning IAM is classroom bound. Very few IAM archives are being commercialised. Nevertheless, many IAM resources are now available online on free sites like YouTube. IAM instruments have been developed and can now be amplified thereby reaching a wider audience. Commercialisation of IAM is improving the lives of music performers since they can earn a living. Copyright laws protect their work. The deliberate inclusion of IAM components in the current VPA syllabus and lack of a proactive musical arts policy further perpetuates the colonialist hegemonic tendencies which postcolonial theory seeks to challenge and dismantle. In this context, among several music education-training institutions in Zimbabwe, no one has attempted to design its musical arts curriculum in consideration of the preservation of musical cultures, which is culture specific.

6.3. LANGUAGE UTILISATION

Language plays a critical role in teaching and learning. IAM terms should use indigenous words and phrases so that it would become easier for leaners to grasp concepts especially considering that these would be taught in mother-tongue. Where we do not have local terms, we can borrow from Western terminologies to suit our situation. This is an integrated approach. Teacher 11 was quoted saying, "there is no standard African terminology to explain the structure of what Africans practice musically because African music cultures are not homogenous at all". This statement may not be correct because there are quite a number of terms such as cyclic and repetitive that can be used to explain African music practices. In addition, Teacher 13 categorically stated that, "Western and African pedagogies can be integrated by involving teachers who are specialists in both areas of music that is IAM on one hand and Western on the other". Teacher 14 said, integration of two methods can be accomplished through, "creating a syllabus which conclusively accommodate all the cultures". A view shared by many teachers is that technology is now dominating in every aspect, therefore IAM pedagogies should also consider recording of valuable information in case those who are knowledgeable pass on. In

short, language considerations, religion of the learner, background, and gender are the major constructs to consider in developing a new IAM pedagogy in schools in view of the fact that teachers also demonstrated problems of handling diversity.

6.4. CAPITALISING ON WELL-ESTABLISHED AFRICAN AND WESTERN TEACHING APPROACHES

The hybridised approach developed in this thesis realises the importance of contributions made by renowned music educators from both Western and African perspectives. The contributions include the *marimba* pedagogy developed at Kwanongoma (Axelsson, 1973); the CHIPAWO (2005) pedagogy on traditional music; Omibiyi (1973)'s model for African music learning, Nketia (1974)'s realisation of the role of mothers and families and local community experts and his conviction of the divine intervention in instrument playing obtains. Nzewi (2001)'s musical arts approach in learning IAM, Kwami (1998)'s 3M approach, Madimabe's (2011) use of culturalism are also considered in the final development of the new pedagogy in Chapter 7 of this thesis. The final product is a hybridised one whereby the pedagogy may not claim to be hundred percent either African or Western because culture changes.

Western approaches include Kodály' s philosophy of music for all, singing songs from the mother tongue, the use of creativity and improvisation, and the use of skilled teachers for instruction in singing. These fit well with learning components of IAM songs. Dalcroze's eurhythmic approaches to music learning apply well to IAM dance, and Carl Orff's use of instruments in the development of music literacy accord well with the learning of IAM instruments. Additionally, the music learning theories based on Kodály's approach stimulates learners who want to learn more, especially when emphasis is laid on the use of mother tongue and folk songs. This lends support to Manatsa's (1998) analysis on Kodály's emphasis on the use of mother tongue that, "[w]hat is particular about it is that, it emphasises research on nations' local materials that are later developed for use with children, a logical starting point for the training of the future's professional musicians" (p. 125). Dalcroze's emphasis on rhythm activities complements the use of various body parts in accompanying songs with rhythmic activities such as beating the ground with

open hands to most children is a familiar thing especially on game songs. The issue of improvisation fits well in the Zimbabwean context because during their play period learners can play anything that produces sound as a substitute to some indigenous musical instruments such as *ngoma*, or blow hollow objects to improvise on wind instruments such as a kudu horn. Orff's emphasis on instruments becomes apparent in Zimbabwean musical culture particularly on percussion. Children like percussive instruments; some put beads or sand particles in old unused small containers to produce shakers. They then compose their songs and accompany these with the improvised instruments. The concept of instrumentation is very critical in an African set up because anything that can produce musical sound is fascinating and hands eventually develop some basic playing techniques.

6.5. ADOPTING CULTURALLY-ADAPTIVE TEACHING APPROACHES

Most teachers considered adaptive approaches to IAM learning in schools. Others were of the view that, in coming up with the new pedagogical model, teachers should consider the multicultural nature of learners in schools, and advocated multicultural approaches to teaching IAM. Others who value mother languages advocated for a first language approach in combination with multi-lingual approaches relevant to learners' cultural contexts. Another group of teachers supported the use of a resource person to teach IAM, although the point of remuneration was recognized as a challenge. Overall, among other contributions, the new pedagogy must strive to adapt to various learning contexts. The classroom must not be too restrictive and also teachers must be allowed to be flexible in teaching IAM anytime regardless of the fact that it is timetabled or not. This should come as a crosscutting theme in all music lessons. If children demonstrate what they do when at home, the pedagogy should allow teachers not to just dismiss anything they are not sure of. The pedagogy should also allow teachers to experiment with learners and avoid exposing learners to the receiving end. Freire (2005) argues that we should disregard the banking type of scenario to teaching and learning whereby teachers are considered the only valid exponents of knowledge while learners must only receive.

6.6. UTILISING HOLISTIC APPROACHES TO TEACHING AND LEARNING

Teachers identified a holistic approach to pedagogical practice. It is holistic in the sense that it should aim to develop a learner in totality, despite the effects of colonialism. Holistic approaches give room for learners to explore, learn, grow, and develop through creating and manipulating an enabling environment that is inclusive and conducive to learning. IAM learning should be intimately interconnected and its teaching should be explicable only by reference to the whole music curriculum. The pedagogy must be multilingual and multicultural so that it can be easily translated into any language. One that aims to teach content to learners from various cultures in the same classroom must derive examples from a variety of cultures so that learners will demonstrate knowledge and an appreciation for the full range of Zimbabwean cultures. This approach is defined by its emphasis on the value of equity. No culture should be diminished. This facilitates the building of relationships anchored in mutual respect and tolerance. This action does not offend any culture be it of the minority or majority. Learners will grow up being culturally tolerant and with the spirit of Ubuntu.

6.7. SUB-RESEARCH QUESTION (I)

6.7.1. IAM Practices Existed Before Colonialism

The next subsections discuss songs, instruments, dance, and indigenous pedagogies in response to sub-research question (i).

6.7.1.1. Song Practices

The literature review and the primary data collection sources show that song practices existed from time immemorial. Different songs were sung depending on the occasion or event. There are songs that were sacred, such as funeral songs and ritual; and some that were secular such as those celebrating events in the community, or large social gatherings. Singing involved the use of riddles, proverbs, stories, games, and metaphors. According to Masaka (2016), the indigenous people of Zimbabwe's proverbs, riddles, taboos, and folktales all contain songs that were and are still educative and contain their philosophy. Incidental occasions also were fully

grounded music making processes. Song practices were coded in symbols, images, and illustrations as enshrined in complex knowledge systems. Any social gathering was graced with singing of songs, which were largely composed by no-known ones. Everyone owns the songs. Duty bound activities were graced with songs such as in work songs, hunting songs, marriage songs to mention but a few. These songs were taught from one generation to another. Caregivers and mothers all have the duty to introduce their babies to African music through special song categories such as lullabies.

The elderly of the community had the responsibility to educate the young generations with wise teachings through the protocols of songs, folktales, proverbs and metaphoric sayings. Elders teach using various ways that include stories to involve learners in active learning and retrospection (Shockley, 2011; Van Wyk, 2012). Musical gatherings such as rituals, funerals, and important societal celebrations serve as avenues for music learning.

6.7.1.2.   *Musical Instrument Practices*

Musical instrument playing was guided by a religious belief that someone will only do it after being possessed by religious powers through *kurotswa* (receiving a revelation from the ancestors). Playing of instruments runs within families. For instance, Mhuri yekwaRwizi (Rwizi's family) was known for maestro *mbira* playing skills. This became a reference point for young aspiring *mbira* players. This is evidence of apprenticeship in musical instrument teaching and learning. During such internship, the learner will observe and then imitate, both playing and singing. This tradition has survived colonialism because many contemporary music artists are still fusing the well-known basic *mbira* patterns such as *Nhemamusa, Vamudhara, Bungautete, Chemutengure and Kukaiwa*[13]. These are well-established *mbira* patterns. On the use of *ngoma*, the same thing happened. The well-known *ngoma* players could be assigned to teach the apprentice how the distinct *ngoma* patterns are played. The late Douglas Vambe was well known for playing the

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[13] These are mbira playing patterns that combine different keys on the introduction, passing phase and identification mbira articulations.

popular *mbende ngoma* currently used to signal the beginning and ending of Zimbabwe news bulletins on both national television and radio. Even the seemingly easy instruments such as *hosho* were played following distinct basic patterns. Instrument performances were also done during a chief's installation and subsequent death. There were unique *ngoma* playing techniques to signal the death of important people such as chiefs. *Ngoma* was also performed to signal the coming danger, together with the traditional horn (*hwamanda*). Instrument performance was inseparable from song performance. The *ngoma* was core to the rhythm section with all other smaller instruments such as *hosho* playing the role of accompaniment (Mashoko, 2017).

6.7.1.3. Dance Practices

Dance practices were also a common feature in the traditional Zimbabwean context. Various dance ceremonies were performed such as harvesting ceremonies, rain making ceremonies, and entertainment ceremonies. *Mhande* dance is an example of a rainmaking ceremony. Jerusarema *mbende* is an example of dance that was performed for entertainment. The Zimbabwean people are a happy and peace-loving people. During leisure time, they entertain themselves through various dance practices. People dance during traditional brew or sweet beer drinking. In the context of dance performances, every one present was a performer. That was clearly organised. Those willing to learn how the dance was done had to be present when dances were performed. Learning to dance was solely through observation and imitation, all done in an informal way. This method of learning was very effective in that both the performer and the one watching would eventually become a team. There were no rules to bar someone impressed by the dance to join the main dancers. One may start by preforming peripheral duties such as clapping hands, singing, stamping feet until the main features of the dance have been internalised to allow the dancers at the periphery to join the main dancers. Learning was primarily done through associations and connections particularly with the local people. However, some dance performances were well-known in particular areas such as *muchongoyo* in Chipinge, *hosanna* in Matabeleland, and *chihodha* and *nyau* within Malawian communities in major towns of Zimbabwe. Some dance practices were specifically for spiritual reasons such as in *bira* and *kurova guva*. Generally, dance

performances were community involving, done any time during the day, and involved instrument performances.

6.8.   SUB-RESEARCH QUESTION (II)

6.8.1.   Colonial Effects on IAM Teaching and Learning in Schools

The impact of colonialism can be summarised as perpetual cultural repression of the indigenous people and their culture. The consequences of this repression are explored in the subsections that follow.

6.8.1.1.   *Nature of VPA Syllabus*

One important finding of this thesis is that there is inadequate coverage of IAM in the VPA syllabus. From the syllabus currently in use in schools, it is clear that most of the content and activities are Western. This has implications for learners as they are exposed to Western songs, dances and instruments, which may gradually be submerging the indigenous ones. Further implications are that the designing of the new pedagogy should be guided by postcolonial theories, which in short claims that knowledge discourses should not be used as a way to colonise others because of the legacy of colonialism which is still visible in some cases. One may think that Zimbabwe is free from colonialism but its legacy has developed roots in the music teaching and learning sector. The new pedagogy aims to consider relevant music content from the Western viewpoint and fuse it again with relevant content from an African viewpoint. In short, where the two meet, they combine, but where they differ, they have to be treated differently. There is no need to impose what is applicable in a Western context to an African context.

6.8.1.2.   *Syllabus Development*

There are always two approaches to syllabus development: bottom up and top down. Inadequate preparation of IAM teachers in Zimbabwe suggests that a bottom up approach is needed to rectify the situation. Teachers' colleges in Zimbabwe are failing to fulfil their mandate in advancing knowledge systems embedded in indigenous culture possibly through top down approaches adopted and made concrete in policy implementation in the new curriculum. Schools and colleges must be at the forefront in crafting syllabi to be used in primary schools. This has not

been successful in Zimbabwe, or at least not in the case studies described in this thesis, and in the secondary literature. Schools and teachers' colleges were not widely consulted in VPA syllabus development. To a considerable degree the new curriculum, which embraced the VPA syllabus among other syllabi, seems to have not been fully embraced in teachers' colleges though these fall under MHESTD responsible for training teachers. Teachers' colleges continued with their previous music syllabi (in Appendices G) while in schools there is new VPA one. Disparities in teacher training and in schools is probably because of somewhat uncoordinated syllabus development processes. The new pedagogy aims to make a balance between teacher training in Zimbabwean teachers' colleges and what is obtaining in primary schools. The new syllabus should have been developed basing on the synchronisation processes of teachers' colleges music syllabus and primary school syllabus.

6.8.1.3. *English Language Dominance*

The use and application of foreign language culture is so inherent in most instructional methodologies particularly in indigenous musical instruments learning. I observed that the use of foreign terms when teaching instruments has obliterated indigenous terms. Those observed teaching indigenous musical instruments demonstrated a lack of indigenous musical vocabulary. Foreign terms and phrases such as "play an octave up, increase the tempo" were often heard implying that, in most cases, Western teaching tendencies are quite dominant in most teaching activities. What even baffled me, against all expectations, was that quite a number of teachers were instructing learners to play a drum when referring to *ngoma* despite having different types of drums in the Western contexts.

The use of foreign and local languages need to be balanced. Drawing lessons from Children's Performing Arts Workshop (CHIPAWO), it was observed that children in Zimbabwe particularly from former group A schools were almost entirely focusing on foreign cultures, and this included music in schools (Gezi & MacLaren, 1998). Both learners and teachers were exposed to new ways of doing things that included IAM performances and teaching. Cultural accommodation through learning of new cultures became the basis for cultural understanding and tolerance.

Approaches to peaceful existence were necessitated by language policies. By learning the basics of foreign languages teachers engaged in a capacity-building project to achieve better understanding of foreign terms. Conversely, by learning songs in indigenous languages foreigners opened a cultural space to learn local languages. For instance, any job seeker in Zimbabwe should have at least passed English subject at Ordinary level ('O' Level), that is, secondary school education level, and an indication that the British education system is still influential. The English language has been added to a list of official languages list in Zimbabwe today, but it is not always conducive to the teaching of IAM.

Most Zimbabwean teachers have assimilated and assumed the English language. Levels of proficiency in the language determine status in society and this ought to be challenged. The dominant status of English transcends across all IAM performances. For instance, listening to and reciting Western music lyrics is considered better than listening to indigenous music of *mbira* or *makwaera*. Chipendo and Maraire (1998) argue that, "the situation makes most Zimbabweans not only end up shunning their culture and traditions in general, but puts them in a condition where most young Zimbabweans (50 years and below) no longer know their own African traditional music" (p. 110). In postcolonial studies, language plays a critical role in developing an autonomous epistemology. Nota (2010) supports this by suggesting for consideration of models of intercultural, bilingual and multilingual teaching models to address the balance in teaching traditional music through the utilisation of mother language to run away from language captivity. Drawing lessons from Thiong'o (1986), "language, like any language, has a dual character: it is both a means of communication and a carrier of culture" (p. 13). He goes further to say, "Culture transmits or imparts those images of the world and reality through the spoken and written language that is through a specific language" (Ibid.). In short, Thiong'o argues for a return to indigenous languages although a balanced approach in terms of language usage is encouraged because to completely ignore foreign languages in a country where almost all goods are labelled and instructions are in English will be impossible. The middle path to language adoption should be considered.

6.8.1.4.   *Western Singing Techniques Dominance*

Some approaches to indigenous singing have been submerged into Western styles (Nhimbe Trust, 2015). In schools, colleges, and at various music festivals, singing of IAM songs are an imitation of the Western singing techniques. Very often, are criticisms from external examiners that many students sing *mbira* or *marimba* songs using Western mannerisms such as flattening their voices throughout? Singing is focused on the balance of voices (harmonisation) without applying the virtuosity typical of much African singing. In an indigenous African context, the application of interlocking techniques, the use of variations in singing patterned on call and responses structures, hocket techniques, and the use of different voice ranges all depend on the singer's natural ability combined with cultural knowledge. Balancing voices in an African indigenous way is a natural thing; there is no need for using voice-pitching instruments such as pitch pipes.

6.8.1.5.   *The Limits of Classroom to Musical Activities*

The classroom confines learners studying IAM. Practical sessions must be held outside the normal classroom to create an enabling environment for dance and other activities. A restrictive performance environment tends to stifle performers. Experimenting with and navigating the learner's cultural environment may address indigenous knowledge deficiencies. Playing of instruments such as *ngoma* and *marimba* need to be done outside the classroom in order to give enough space to learners have a practice and to dance in a spacious environment although traditionally, *ngoma* was played inside huts. Beating *ngoma* or *marimba* within the classroom when these classes are situated in the centre of the school may distract other classes although this may depend on different school-setups, some schools might have their infrastructure spaced out while others might not have. I often observed that during the third term, when schools compete in various IAM song and dance categories, practices and rehearsals are done on the playgrounds for this very reason. Large enrolments do not allow space for learners to express themselves freely.

6.8.1.6. *Side-Lining Orality*

Before colonialism, learning was oral with oral content full of narratives, stories and myths, which captured the interest of the learners most of the times. Indigenous African teachers were chief architects in traditional education content designing, developing and implementers through creating of parables, mythical stories and riddles as a way to educate the younger generations. They were exponents in upholding societal values and norms with various ways of teaching such as the use of metaphors, parables and riddles to mention just a few. Parents and elders of the community who fell within that bracket did not look down upon anyone and learning was not selective. All children of the local community were participating in contributing to the development of the curriculum in one way or the other (Mugomba & Nyaggah, 1980). For instance, they could bring firewood for warming up the bodies particularly during the evening when temperatures become a bit chilly and cold as a way to create an enabling and conducive learning atmosphere. This contributes a lot to teaching because children or learners feel a sense of belonging, oneness, resulting in developing the spirit of we-feeling. This culminated into developing the spirit of division of labour and helping one another which is fundamental in understanding the need for group work in modern day learning setups.

With colonialism, such traditional ways of learning were looked down upon. In pre-colonial Zimbabwe, oral tradition was the primary means through which knowledge was passed from one generation to the other as once mentioned in previous chapters but today it is somehow a pitfall. Colonisers who substituted this mode of knowledge transmission with a written culture later looked down upon this method. According to Teacher 13, "the power of the spoken word is now eroded with writing and reading culture". Oral tradition means of passing knowledge systems are now a thing of the past to most teachers, especially against the background that teachers now rely mostly on theory-based teaching approaches such as moral development learning theory, behaviourism and cognitive learning theories, only to mention but a few. Such theories may fit well to Western set-ups but have some limitations in their application to African setups. For instance, the theories such as operant conditioning by Skinner and Piaget's cognitive development learning theory

(Wadsworth, 1996) are like templates to almost every teacher in Zimbabwe such that considering oral tradition ways of learning may be often refereed to. Mpofu (2001) points out that the lack of documentation of African practices has resulted in the dominance of Western ideas through the importation of their assessment tools and models. Some of the reasons are that teachers who specialised in Western education and teaching theories may develop some limitations fusing Western and traditional indigenous learning styles. For example, most youths today are regarded as 'nose brigades' and to teach them songs that lay emphasis on clear articulation of indigenous terms may be demanding much from them.

There is a need to recognise oral tradition as important to the development of IAM teaching methods in order to respect and recognise ownership of relevant indigenous ways of teaching in an African manner, and to complement Western ones. This may add value to the complex knowledge matrixes that come together in various cultures in Zimbabwe. Prioritising oral tradition opens up ways of utilising IAM terminologies as reflected in the way they are transmitted. The cultural component of language advanced in oral tradition protocols assist teachers to understand the linguistic nature of learners. Teachers would then be compelled to consider and observe variants in indigenous musical terms in songs, dances and musical instruments and impart these to learners. Furthermore, some careful considerations should be taken because limited uptake of IAM language implies that learners may eventually learn their indigenous language as second language after English, which they encounter only in schools.

6.8.1.7. *An Examination-Oriented Mind-Set*
The culture in Zimbabwean primary schools is such that subjects that are not examined are considered unimportant. Teachers are fond of spending much time on subjects that have a bearing on the performance of their students in public examinations. Teacher performances are measured by the quality of results, implying that teaching is product-based and not process-based. It is most likely that a great number of teachers may end up drilling learners instead of teaching them adequately in order to pass examinations. This has proved workable because teachers with the best grade seven results are often rewarded during prize-giving

days. It is good to reward and motivate teachers, but they should not focus their teaching solely on attaining results in the grade seven examinations. This has serious detrimental effects to subjects that are not examined as time for those subjects are taken by examinable subjects. IAM plays an important role in child development, and should not be ignored simply because it is not examined. The perception seems to be students who pass public examinations are deemed intelligent. Any subject that does not measure up to intelligence testing may be considered irrelevant. The new pedagogy therefore contributes to transforming the mindset of teachers and learners such that the ability to compose songs, dance and play musical instrument are also valued forms of intelligence.

6.8.1.8.   Insights into the Impact of Colonialism on IAM Pedagogies

Despite the colonial influence on the education sector in Zimbabwe, a lot has been learnt especially in view of the advantages it brought. Western education has taught us the written culture of preserving knowledge systems. However, this should not be used as a way to totally ignore other equally important methods such as oral tradition from an emic point of view. Western education has also taught us to measure and assess learners' levels of knowledge acquisition. While this is a good idea, this should not be used as a tool to deny a place in the examinations for subjects that rely on different approaches. IAM should always be performed in a free and spacious environment to allow all the learners to participate because in an African context, there is a thin dividing line between a performer and a spectator, implying that everyone is a performer in one way or the other. These observations motivate for a balanced approach that informs a postcolonial perspective on music learning in which no culture is superior to another.

6.9.   SUB-RESEARCH QUESTION (III)

6.9.1.   The Status of IAM Teaching in Schools

In brief, the status of IAM teaching in schools is poor. The low status of IAM in schools can be attributed to various factors discussed in the next subsections.

6.9.1.1. Lack of Clear Policy on IAM Teaching and Learning

Postcolonial studies reveal that policies for IAM are conceptually weak. There is a lack of policy articulation with the present needs of teachers and learners. The present policies do not show commitment to promoting indigenous music knowledge systems and this shows in the way the syllabus is crafted. A postcolonial perspective questions the legitimacy of Western-centric approaches to the teaching of musical arts knowledge and the learning process itself. Spivak (1993) argues that those once oppressed should use their voices to be heard. This could be achieved through a pedagogy that aims to challenge the "deficit body of knowledge that carries hope and promotes transformation and social change among the historically oppressed" (Mazama, 2001, p. 387). This is only achievable through cultural reclamation and reformation. This reclamation is complicated by the very nature of the postcolonial condition, and Bhabha's key observation that culture is not static. There should be separation of policy issues, those that refer to general cultural issues and those referring to curriculum issues. Policy issues that refer to IAM should not involve guesswork from curriculum developers and teachers. Policy should be very clear as to what should be done, by who and at what stage. It is therefore important for government to complement efforts by both the MoPSE and the Ministry of Arts, Sport and Culture (MASC).

6.9.1.2. Modern Changes Experienced in Societies

Recent developments that have contributed to the present crisis around IAM in schools can be related to changes in society, but also in the natural world. For instance, due to climatic changes and mode of settlement, it is now difficult for many people to experience good harvests that warrant them to come and work together as they sing (*nhimbe*) celebrating and assist each other to harvest or thresh corn the traditional way. However, IAM performing groups can still be relevant by taking part in several community activities or gatherings. The agricultural technical and extension services (AGRITEX) department of Zimbabwe, for example, has programmes such as field days to celebrate harvests by the best farmer in the village. Usually IAM performing groups are invited to provide entertainment on such occasions. IAM performing groups are similarly invited at places such as airports to welcome special government officials or foreign dignitaries. However, this

practice has undermined traditional ways of coming together to perform music in customary ways and may contribute to lack of interest by young ones who are not regarded as renowned performers. Selection of best performers to welcome visitors is not a bad thing since it improves the reputation of the country. However, this should also be cascaded down to schools so that each time there are visitors, children welcome them in the same manner as foreign dignitaries are welcomed. This is important because indigenous musical experiences are deeply rooted in indigenous cultures and guided by specific philosophies of any established society. These are apparent in knowledge generating and transmitting methods, skills acquisitions, teaching and learning models. Demonstrating good etiquette in welcoming visitors through assigning special designated IAM group performances should be taken as adding value to the role of IAM so much so that learners will draw inspiration from this. It is therefore imperative to consider indigenous concepts, as they are unfolded and enshrined in local people's history; thoughts, norms, and values and at the same time striking a balance between formal and non-formal learning styles. This is paramount in advancing societal trajectories and projections of indigenous people empowerment together with accommodating and assimilating new cultures. Integrating indigenous teaching methods and Western ones strengthens the link between local and school communities.

Additionally, the creation of urban settlements shifted some goal posts in as far as IAM performances are concerned. After completing basic school education, learners leave their rural areas and migrate to urban areas to look for jobs. Manatsa (2001) confirms and argues that, "the composition of social groups also underwent changes as the rural folk moved into towns, mines and farm compounds for employment" (p. 125). The rural areas are largely the areas where a lot of IAM practices are concentrated. It is in rural areas where some societies are still bound together moral fibres through indigenous music practices. This was gradually eroded with the advent of colonialism that ushered in various social, political, and economic changes. For instance, moving from a sedentary life of settlement to a modernised economic one, has seriously affected IAM performances. This is so because disintegration of tribal groups and clans that used to perform indigenous African music together and keep their IAM intact. External cultural forces and their

influence have loosened the fibres that used to bind the community members together. To talk of a tribe or a clan in Zimbabwe today is an illusion because of a lot of movements and migrations that have taken place since the early days of colonialism to the postcolonial period. The teachers I observed are a good example of the above observation because from their biographical data, they came from various regions of Zimbabwe in search of employment. Many teachers concurred that migration has brought both positive and negative impact on them. Some bemoaned the idea of moving away from their kins while others welcomed the idea of having new friends and residential areas. Frequent migration is perceived as a good thing because there will be exchange of cultures by people building up multicultural societies.

Migration contributes to the disintegration of sources of knowledge of African indigenous societies. In some ways, they break up the relationships that exist among people of the same neighbourhood and ethnic groups. Both push and pull factors therefore separate people from their well-known traditional practices. Many people migrated from their original places of origin to some other places resulting in creating a heterogeneous type of indigenous music unlike the pre- colonial homogenous traditional music. However, the creation of the homogeneous Zimbabwean IAM is inspirational because it is aimed at achieving systematic services to learners despite the multiplicity of cultures and backgrounds. IAM music pedagogies derive from various cultural backgrounds of learners because culture provides the educational material for learners in any given local context. Traditional songs, dances and instruments are part of many cultures and, therefore, a provision of societal traditions in the school mainstream will result in solidifying different knowledge particles into one. This is possible through cultural assimilation or enculturation processes which can be regarded as central pillars of any rich indigenous musical culture.

6.9.1.3. *Denigration of the Roles of Elders in Curriculum Development*
Due to colonialism, the role of elders was completely neglected through discrimination. The role of elders is no longer the same as in the pre-colonial era. This is in sharp contrast to a common African proverb which says that, *it takes the*

whole village to educate a child. Although this might be a matter of concern, it seems partnership between the local community and schools can be strengthened through formation of communities to run schools drawing members from the local community. In every school, there is a School Development Community (SDC) that works in partnership with the school authorities in decision-making processes. Community elders ought to be recognised by including members of the local community in schools' development programmes. Lack of that partnership maybe detrimental to the cultural development of the school. According to Mufanechiya (2015), "The absence of such a partnership is an enemy of progress, as the teachers fail to tap into and build on indigenous use and knowledge bases in the community" (p. 3). Teacher 8 argued that, "Elders of the community may not have pre-requisite knowledge of the current curriculum's demands because time has passed by and their major role as custodians of indigenous knowledge has been surpassed by events". Recognising the role of elders as custodians of traditional culture should therefore be prioritised alongside modern ways of learning that are dominated with teachers so as to strike a balance towards developing a pedagogy that is hybridised. Ignoring the role of elders is inconsistent with giving voice and space to dual perspectives. According to Spivak (1988), the involvement of teachers and elders in curriculum development should be handled with care because not all elders are knowledgeable. In order to close that gap, the roles of teachers and elders should be complementary. This advances my argument that both Western and African teaching methods are complementary and therefore must be integrated to come up with a hybridised pedagogy that is built on strong and common points the two perspectives offer.

6.9.1.4. *Non-Alignment of College and School Music Syllabi*

Discord between the MoPSE and MHTESD was singled out as another factor contributing to the IAM crisis in Zimbabwe. Incoherence between the teachers' college music syllabus and school syllabi is worrisome. Whilst the new curriculum has been embraced in schools, the situation is different in this particular teachers' college (Mkoba Teachers' College) by the time this thesis was written. Teachers' colleges have not yet realigned music syllabi to fit the new curriculum changes in primary schools. What this indicates is lack of coordination between two ministries.

The immediate implications are that the music curriculum of most teachers' colleges is not relevant to student teachers. Nota (2010) made similar observations about the music syllabus at another Zimbabwean teachers' college. He observes that there was lack of specific teaching approaches, philosophies, and perspectives. Nota (2010) argues that, "[i]n the final analysis, the curriculum content coverage at this particular teachers' college is drastically insufficient and this could also be one of the reasons why music educators are failing to effectively teach music in Zimbabwean primary schools" (p. 147). It is likely that the younger generation will continue to suffer from a lack of adequate IAM knowledge and performance skills if this scenario in schools and teachers' colleges persists. Given the opportunity to engage administrators at all teachers' colleges, I would proffer a suggestion that the current music syllabi in colleges be aligned to VPA syllabus in schools. This would allow schools and colleges to read from the same pages of curriculum development. This would contribute to substantial IAM music programmes through reinforcing a common vision on teachers and training colleges in order to render adequate service to learners in schools as part of nation building processes.

6.9.1.5. *Insights into IAM Teaching in Schools*

Advancing a progressive and knowledgeable indigenous society is important because tangible musical and cultural heritage is essential to meet the needs of learners. New cultures have brought in new knowledge systems, modes of learning, and ways of living, which should be understood in relation to a rich musical arts curriculum in Zimbabwe.

6.10.   6SUB RESEARCH QUESTION (IV)

6.10.1. The Influence of Colonial Education Policies on Current Policies of Zimbabwe

Colonial education policies influenced music policy through various instruments discussed in the following subsections.

6.10.1.1. *Using the Same Education Acts*

Specific educational policies and principles were introduced, such as in 1997 when the cultural arts policy was enacted. The postcolonial government adopted these *en*

masse and without reflection. One can only speculate on why this happened. Of course, no decisions are made in a vacuum and so the rationale for adopting specific policies needs to be looked at historically, too. Historically, there were various policies and acts crafted in support of education in Zimbabwean schools, for instance, on child protection and compulsory education.

6.10.1.2. *Adopting Dadaya Scheme of Association*

The Dadaya Scheme of Association enacted during the Rhodesian era emphasised the breaking down of content into smaller teaching and learning components to facilitate the continuous flow of the learning process. This sought to limit the interconnectedness of the school and the surrounding communities because learning at home and in communities was not allocated time. In some African setups, music performances take a holistic approach in that socialisation and togetherness facilitate participation of all community members particularly in music making.

Nketia (1974) argues that music making in Africa is generally an organised social event where the concept of community music participation is emphasised. He argues that the basis of association for music making, however, is usually the community and the degree of social cohesion for such communities is usually strong. To achieve the participation of all society members, the Zimbabwean primary school music curriculum should therefore allow the support and continued use of interconnectedness in the manner Africans used to share knowledge, skills, norms and values together. What learners learn from home, particularly African game songs and dances should be congruent with what they normally encounter in schools. According to Bhabha (2012), instead of seeing colonialism as something locked in the past, he shows how its histories and cultures constantly intrude on the present, demanding that people need to transform their understanding of cross-cultural relations. The situation of teachers in schools is characterised by a lack of understanding of cultural differences. For Bhabha, cultural difference is an alternative to cultural diversity. Music and dance that connect home, family, and community are no longer an important means of association because very few societies can associate and identify themselves with their indigenous music practices. Eventually, extinction of some indigenous music will take place

considering that there are no visible measures to safeguarding and preserving the indigenous African music traditions and Zimbabwe's rich cultural heritage from further erosion. Cultural revitalisation can take place if IAM is situated as part of a cultural practice intent on creating hybrid solutions relevant to modern challenges.

6.10.1.3. *Methods of Certifying a Qualified Teacher*

Determination of qualified teachers is based on writing examinations and obtaining an academic qualification. The fundamental importance of quality teaching is indicated on most teachers' academic transcripts. In the context of developing a new pedagogy, IAM knowledge should be a pre-requisite for all music teachers. This implies that the education curriculum in colleges should also indicate specific IAM components attained by the teacher. Indications on the ground point to lack of IAM knowledge among teachers because of the type of training they received. The national curriculum is not standardized in colleges and universities, and yet the curriculum must be so.

6.11. SUB RESEARCH QUESTION (V)

6.11.1. The Integration of Western and African Music Pedagogies in Developing a New IAM Pedagogy Relevant to Post-Independent Zimbabwe

6.11.1.1. *Western and African Music Pedagogies are Compatible*

Western education is based on the philosophy that learning is a lifelong process and the sky is the limit (Hobsbawn & Ranger, 1983). This means that learning never ends. Since attainment of a higher qualification means a better job and a higher salary, children desire to achieve more and more through learning. This concurs well with Maslow's (1943) hierarchy of needs on self-actualisation. Western education is therefore based on grades, that is, learners are keen to compete in class for better grades. The idea is very useful if integrated with the African education systems in that learning of IAM, which is more experience-based, would integrate with a theory-based system of learning. In short, the development of a new IAM pedagogy considers the strengths of both experience-based learning through indigenous music, and theoretical learning based behavioural, cognitive, and

humanistic theories. The best ways to integrate both Western and African pedagogies is through considering viable cultural exchange programmes, development of specialised teachers from two perspectives, African and Western, making teaching of IAM compulsory in schools, allocating equal amount of time to both Western and IAM on the timetable. The implications are that, if cultural exchange programmes are implemented, learners from various cultural backgrounds will benefit in that they will be learning different cultures thereby enriching themselves. Coming up with specialised musical arts teachers from both the Western and African perspectives brings forward an effective IAM pedagogy because the idea of resource persons comes in. Allocating equal time to both Western and IAM implies is a balanced approach, which is advantageous to learners.

6.11.1.2. *Western Pedagogies and IAM Approaches Play Complementary Roles*

The major contributions of Western pedagogies to IAM teaching and learning are that they follow systematic approaches. The assessment of learners' performances, as well as the measurement and evaluation of knowledge and skills acquisitions are achievable. Furthermore, Western pedagogies use instrumental methods to keep records in consideration of who needs what type of assistance and when. Western pedagogies also allow the selection of material to be learnt by various age groups in relation to the learners' developmental milestones. They also allow planning of learning materials and activities in a clearly defined way. Western pedagogies advocate for the use of adequate resources and, if not readily available, teachers are encouraged to improvise. Lastly, Western pedagogies are documented, tried, and tested and are more likely to be applicable in many learning settings. African learning methods evaluate division of labour, and focus on the involvement of everyone in the learning process. This is geared towards creating a responsible citizen who will inculcate morals, values, and norms in learners. Considering the two pedagogical cultures, below is a description of the factors to consider when developing the new pedagogy.

During FGD, teachers agreed that a good pedagogy is one that is profoundly rooted in the standard educational principles and values. A good pedagogy must be

relevant and authentic to learners and teachers alike. The key pedagogical principles should consider teaching- learning arrangements and methods, the relationship of learners and the learning environment in order to reinforce the expected skills and attitudes. IAM pedagogies should follow basic pedagogical principles in any given context and situation.

6.11.1.3. *Multiculturalism, Inclusivity, and Gender Issues*

Cultural differences are the most important factor in developing an IAM pedagogy for a multicultural nation. The teaching of IAM in Zimbabwe must take into account the fact that learners come from different backgrounds. Gender issues and inclusivity are important in considering the development of a new IAM pedagogy. The introduction of inclusive education is important because disabled learners are important in societies and this should also extend to IAM learning. The lessons drawn from those interviewed largely centre on issues of multiculturalism, inclusivity, and gender equity. This agrees in principle with the Constitution of Zimbabwe (Republic of Zimbabwe, 2013) item 17, subsections 1 and 2, which state that the state must promote full gender balance through taking positive measures to rectify gender discrimination and imbalances resulting from past practices and policies. The question of local knowledge and how diversity brings multiculturalism recurs almost in all chapters making it the bedrock of the new pedagogy development process.

Since colonialism has developed roots in Zimbabwe, there is no need any more to cast blame on everything the colonisers had brought. Manatsa (1998) argues that, "[o]nce it became apparent that the forces of change were irreversible, the important issue in the survival of traditional music became the ability to take full advantage of emerging new situations" (p. 126). It is important to move beyond blaming the injustices of the past. It is prudent for both teachers and parents to engage in meaningful activities that benefit learners in developing IAM knowledge through full- fledged activities in both schools and community learning environments. IAM pedagogy must be adaptable. Many traditional songs such as *Musango ndodzungaira*, *Nyuchi dzinoruma* and *Nhemamusasa* are now played with electric guitars and recorded in studios. The fusion of electric guitars and drums creates a

new product. However, in this process of fusing the traditional with there are still distinct elements and techniques that can be identified as indigenous. What this points to is that there is evidence of the continued relevance of indigenous culture in present-day realities. The continued relevance of tradition in modern day societies in Zimbabwe breathes more life to the rationale of developing a pedagogy that is hybridised. The implications may be that children who spend most of their time watching music performances either on YouTube or television and listening to the radio to a great extent may still benefit from music experiences learnt at home in traditional setups. In schools, teachers who are also products of Western education, who live in a society with a culture of mixed music may be involuntarily compelled to give examples of traditional classroom songs that are still making the school a rich setting for IAM learning.

6.11.1.4. *Review of the VPA Curriculum*

Basing on these characteristics, it is important to argue for programmes that can be reviewed to meet ever-changing times. It is worthwhile to observe that the new VPA is set to be reviewed in 2022, and so there are likely to be some changes implemented. Teaching approaches contained in the syllabus could be reviewed, substantiating the claim that both African and Western teaching approaches can be reviewed. In this review process it will be important to consider the contributions of people such as Thiong'o (Sicherman, 1995) who shared an insight on the importance of indigenous languages. This realisation came against the backdrop that most interviewed teachers contributed on the need to change the manner IAM is being taught in Zimbabwe. This is in line with Thiong'o's call that to attain full independence, there should be decolonising of the mind as a first step because according to Thiong'o, "the most important area of domination was the mental universe of the colonised, the control through culture, of how people perceived themselves and their relationship to the world" (Thiong'o, 1981, p. 17). Western music knowledge systems and teaching approaches should not dominate in the classroom. Western music curriculum and its pedagogies are no longer able to stand on their own because allowing them that space results in viewing them as superior to IAM in Zimbabwean schools. In the context of this study, the use of IAM related terms and associated pedagogies together with grounded Western ones should

integrate to heal from the forces of colonialism in as far as IAM teaching is concerned. In the event, this does not work; a review process is always eminent.

6.11.1.5. *Knowledge Sources*

The new IAM pedagogy should recognise the role of knowledgeable people in the community. Bonds between schools and their local communities must be reinforced. Indigenous knowledge systems must be included in the construction of this new pedagogy, as well as ICT learning protocols. Information from textbooks and other sources are essential. The pedagogy should allow enough room for the collection of learning materials from the community. This should also complement IAM knowledge as contained in textbooks and online resources in order to develop a rich knowledge base. In addition, there is need to incorporate also physical, human, space, and time resources. Resource persons are critical in the event the teacher lacks basic and fundamental knowledge of the concept to be learnt. Enough learning and conducive space provide an effective learning platform. The pedagogy should strive to utilize the relevance of seasons which coordinate with specific IAM practices. For instance, it would be appropriate to teach about rain making ceremonies immediately before the commencement of these events. Making learning relevant to life stimulates interest and reinforces the experience of learners.

6.12. CHAPTER SUMMARY

This study recognises the best approaches in teaching IAM from both traditional and Western societies and justifies the adoption of a hybrid approach envisaged in a new IAM pedagogy. The implications are that the new pedagogy should create avenues where the family, community and school institutions converge in mutual agreement and unity of purpose for purposes of national development. The new pedagogy must also consider the tenets of decolonisation, and at the same time empowering the voiceless and seemingly voiceless elders of communities surrounding the schools. Removing families and communities from decision-making processes about the IAM curriculum create unnecessary power relationships that are exclusive rather than inclusive. This power relationship should be neutralised by teachers seeking the services of resource persons from families and communities outside the school. These resource persons need not be given

remuneration for sharing their IKS. The family, community, and school should therefore join hands together in advancing a clear indigenous African music curriculum in schools so that indigenous music pedagogies could survive alongside contemporary music learning in schools. The new pedagogy should utilise both African and Western pedagogies so that schools knows what is taking place in communities and vice versa. This would create a mutually beneficial and complementary scenario for the education of learners.

This section has concluded the chapter by providing arguments and justifications for a pedagogy that is balanced in terms of its content, characteristics, structure and methodology. This was done through data collection methods suitable for this qualitative research paradigm. I presented major themes as they emerged from the data and followed this with detailed discussions of findings. Primary, secondary, and tertiary data were considered in relation to the literature review in Chapter 2. Postcolonial theory has informed the analysis of data in this chapter, and the preliminary discussions about a new IAM pedagogy. In Chapter 7, I focus on the nature, objectives, context, and methodology for this new Experiential Open Class Pedagogy.

CHAPTER 7

Toward an Experiential Open Class Pedagogy for Indigenous African Music

7.1. INTRODUCTION

This chapter builds on the findings of the previous chapter to develop a new IAM pedagogy. The findings revealed that some teachers were familiar with IAM knowledge systems and pedagogies. In addition, the findings show that Western and African music pedagogies are complementary and can be integrated. Evidence emerged of cultural repression in Zimbabwean primary schools, and findings show that IAM has low status in primary schools. This could be linked to the finding that colonial educational policies continue to influence musical arts performances and teaching in Zimbabwe. Furthermore, findings revealed a disconnect in IAM policies and practice due to a lack of common understanding by various stakeholders who do not seem to agree on the shape IAM should take. This lack of a common understanding among major players in the musical arts curriculum justifies the rationale for developing a new pedagogy to clear out misunderstandings and confusion by the major stakeholders, including teachers, parents, curriculum designers, the MoPSE and Ministry of Sports, Arts and Recreation (MoSAR). Both the MoPSE and the MoSAR claim that IAM falls under their ambit and this has resulted in some confusion. One goal of this study is to explain the relevance IAM in the music curriculum, and to explain how its pedagogy should be conceived.

A second goal of this research was to change perceptions about IAM by drawing attention to how it is taught in Zimbabwean primary schools. I have sought to bring clarity through the realisation of an inclusive and harmonious blending of present music pedagogies. Regardless of the major obstacles to achieving this, the development of an IAM pedagogy should address the needs of the contemporary Zimbabwean primary school music curriculum. In the previous chapter, the voices of teachers, parents, policy makers and curriculum designers were incorporated to deconstruct existing power relations and struggles presented in a dichotomy which views African music and culture as inferior and Western music and culture as

superior. One of the major strengths of these research findings is that both African and Western school systems share commonalities. For example:

(i)   both are multicultural;

(ii)   learners in both scenarios have encountered foreign cultural influences; and

(iii)   learners have their own indigenous music regardless of geographical and cultural differences.

Understandably, the new pedagogy adopts an integrated hybridised approach to theory formation that embraces multiculturalism, cultural adaptability, and the maintenance of distinct indigenous music patterns and structures within it. A hybridised pedagogy provides learners with:

(i)   the ability to interact and share ideas to develop tolerance, inclusivity, and self-identity; and

(iii)   a cultural barrier breaker which does not discriminate on the grounds of race or ethnicity.

This IAM pedagogy draws on a range of different models such as experiential learning and oral tradition

7.2.   EXPERIENTIAL OPEN CLASS PEDAGOGY

The Experiential Open Class Pedagogy (EOPC) model designed by the researcher is based on how children learn speech through singing. A mother, for example, sings songs and lullabies repetitively to her children. As the children grow, they are involved in various word games that include songs, rhymes, and dances. According to Mutema (2013), "Children's games and songs provided primary socialization. It was this socialization which made it possible for children to adapt to their natural and social events" (p. 60). Children expand their song repertoire through engaging in various games. Thereafter, distinctions in gender take hold. From puberty onward, children work closely with their parents, for example, girls with their sisters and mothers, and boys with their brothers and fathers. Learning at this level involves observation and imitation. It is at this stage where boys may learn how to construct musical instruments, sing and dance. Among the Shona people in Zimbabwe, boys construct

musical instruments such as *ngoma, mbira, hosho* and *magagada*. Learning these skills by experience relies entirely on observation, imitation and memory.

The EOCP is based on the multi-faceted integration of learners' experiences and the openness of indigenous learning processes supported by classroom learning pedagogies. This pedagogy promotes specific capabilities and potentials in developing a culturally well-groomed IAM learner. The major playing areas are what learners experience in the homes and communities they come from. The manner in which they learn through their experiences at home and in the community is buttressed by what they learn from teachers in school. The major contributions of both home and school in the present Zimbabwean music curriculum concretised my goal of balancing both Western and IAM teaching methods. These two perspectives are considered equally important and complementary. Although the current set-up in schools does not provide time for coordinated home-based learning programmes, the inclusion of EOCP in curriculum development is important because of the critical roles the family and community play in introducing learners to fundamental principles of indigenous music.

Indigenous music performances experienced at home should not be separated from those found in schools. This pedagogy promotes the perpetuation of a musical cultural legacy to challenge colonial hegemony. This observation underscores the argument that the current school system is not on a par with indigenous societies in educating the child in indigenous music. It values the home, community and school in a shift away from the modern way of learning as represented by the school system to a synthesis with older ways of learning at home. This EOC pedagogy promotes a unified approach. EOCP favours an equitable pedagogy in which all musical subject matters are considered equal.

One important contribution of this pedagogy is its recognition of several complementary knowledge systems. Through these knowledge systems, learners are exposed to numerous languages and a wide range of cultures by engaging with terminologies associated with instruments, songs, and dances. In other words, allied knowledge pathways to different learning lead to multicultural outcomes that are complementary. Lyrics and other details may differ but the identification of major

features that obtain cross-culturally help learners to make higher order abstract associations. A simple example is the Karanga who sing the same songs as the Zezurus but with different lyrics. The naming of instruments and dance types follows a similar pattern. Singing is repetitive and based on poetic structures, allowing learners to learn about alliteration, metaphors, and similes, concordial and pronominal agreements of words, thereby understanding basic language structures and patterns through the same songs. A similar principle applies to several teaching methods such as those of Kodály, Dalcroze, and Orff. According to Sarrazin (n.d.), these methods have some commonalities in that they are systematic and sequential in design; utilise music with authenticity and integrity; are based on incorporating the mother-tongue approach to rhythm, pitch, and timbre from the child's perspective, and encourage active engagement with the student. The learners also use indigenous music learn about their environment because singing in an indigenous way addresses critical issues in IAM knowledge and skills acquisition.

Learning about IKS through IAM may involve non-musical knowledge. For instance, Mutema (2013) describes how learning about indigenous trees and their medicinal qualities was reinforced through singing. Mutema (2013) claims, "[o]bject or people naming was another aspect which children learnt during play. They gave the names of trees, *do zengera uyo mutii?* (Guess what tree is that?), *du muduri* (guess what his name is?) They got to know one another, their environment and what it comprised of and yet all this was done in an exciting manner" (p. 17). Learners who study indigenous music preserve and perpetuate that culture for generations to come. The EOCP model enables the study of indigenous music performance without having to be constrained by the conventions of formal learning. The framework for this model is premised on theories of social interaction. The structure of the EOC pedagogy is presented in Figure 23 below.

7.3.   THE STRUCTURE OF EOC PEDAGOGY

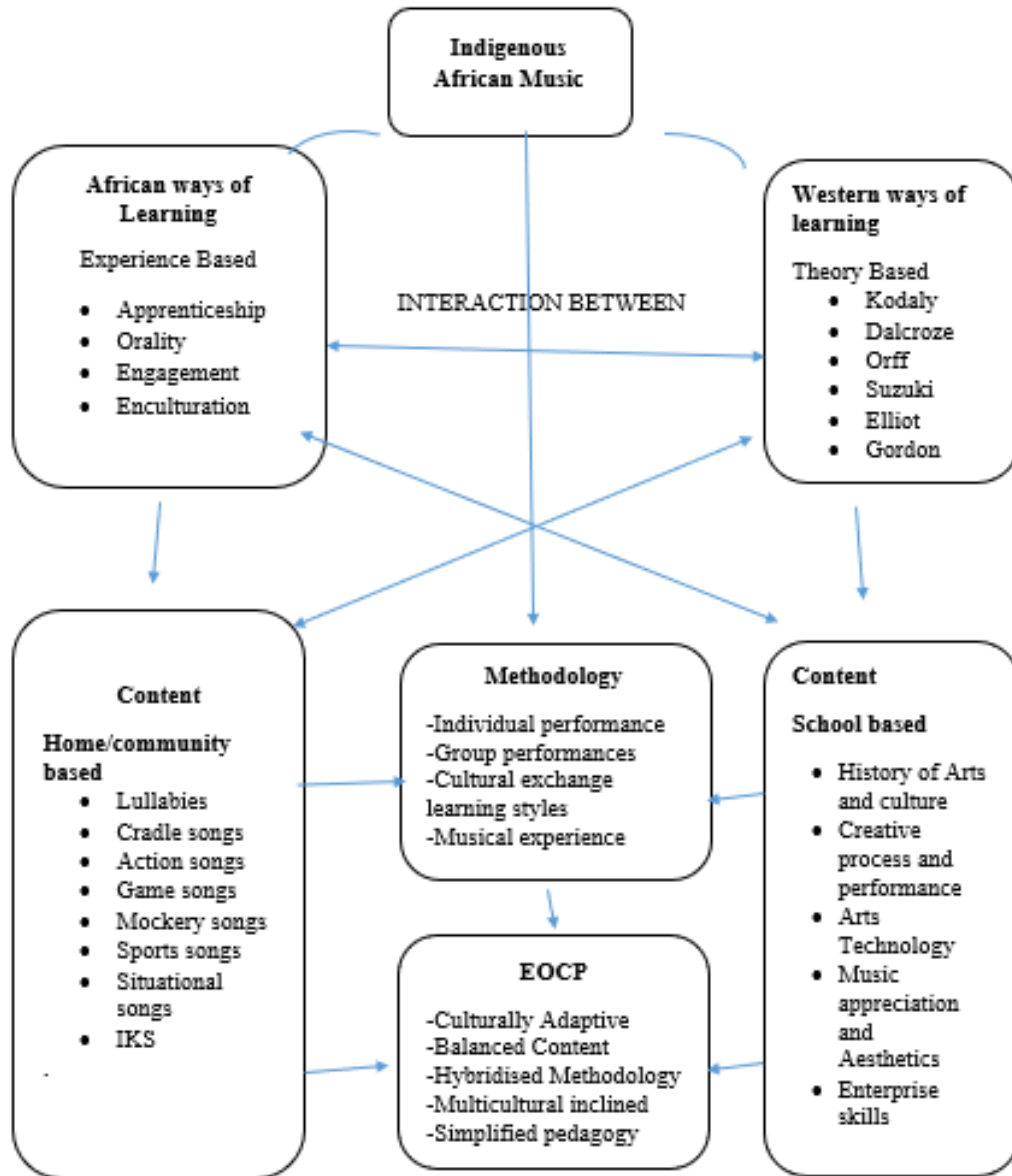*Figure 23: Diagrammatic presentation of EOCP*

Figure 23 shows a diagrammatic representation of the EOCP. This pedagogy was developed from the insights and contributions gleaned from the literature review, and from participants in the study. The new pedagogy strikes a balance between what is obtainable in the African and Western IAM music teaching methods as a means to achieve the major goal of this research.

7.4. THE EXPERIENTIAL OPEN CLASS PEDAGOGICAL MODEL EXPLAINED

There are close similarities between Western and African ways of learning music. These are the connections referred to in the pedagogical development diagram. Utilisation of mother tongue in learning music is universal. Kodály and Suzuki, for instance, are at the forefront of supporting using mother tongue in singing before migrating to foreign languages. Oral traditions pass on IAM knowledge using deeply rooted mother tongues. This shows how African and Western music teaching approaches converge. Experiential means of learning IAM adopts the use of mother tongue. Methods of enculturation bring people from the same cultural background together through language. Most song repertories that are sung in mother tongue advance IAM knowledge in Zimbabwe. Engagement processes also share the common tenets with modern day singing especially organised music events, such as prize giving and graduation days. An observable interaction between Western and African music learning methods entails the need to make a realisation of combining the two. Culture-specific goals and practical constraints should be considered when applying African methods. Teachers who apply Western methods should consider content that must be learnt in a logical and coherent manner without advancing acculturation. This arrangement reflects on adaptive teaching and learning approaches that, in most cases, cut across various cultures and geographical boundaries. In both African and Western contexts, musical instruments are closely connected with singing. Orff emphasised the need to develop music literacy using musical instruments. Suzuki also claims that the more learners sing songs in mother tongue, the more they can also apply the same to musical instruments learning. Many songs are accompanied using instruments. The same motivation singers demonstrate in singing is equally the same applied in instrument playing. In the classroom setting, the teacher can also apply instructional type of learning.

7.4.1. Selected African Ways of Learning IAM

There are quite a number of ways of learning IAM, but the researcher selected a few that suit the Zimbabwean context. Below is a description of such methods. Not that those selected are not considered to be of greater importance than the ones left out, but the researcher did this with full knowledge that, at least the selected ones

cover a wide spectrum of the methods that are universally appealing to many African countries especially those that share similar colonial histories.

7.4.1.1.   *Experience-Based Learning*

Africans generally learn IAM through apprenticeship, observation, and imitation. In such cases, morality and ethics are not separate from music learning. The experience could be individual such as in apprenticeship, or communal, such as in children's games and other activities that require teamwork. People have to be present during live musical performances for them to gain experience and to learn from it. Learners live with music in their communities. They participate in music making from earliest childhood and through the life cycle. Involvement in IAM performances preserves their musical traditions. There are practical approaches to IAM learning in an African set-up that encompasses experiential learning. IAM is a social reality. Experiential learning allows people of any generation to learn the same type of music and in similar patterns. This advances intergenerational perpetuation of cultural IAM because performances become a constructive mode of socialisation. Nzewi (as cited in Herbst, 2003), argues that "in traditional African societies, attaining general musicianship is a cultural right, and pedagogical procedures assured that nobody is disadvantaged" (p. 202). Learners should experience their music first before they share it with their peers. In an African context, the baby is born with some natural musical traits and become attuned to the musical processes and community products which is a process true of all societies. The composer, performer and audience coordinate in the creative process. For instance, in a song called *Musango ndodzungaira* (wandering in the forest), the ability to sing syllables such as *iyere vakomana*, *haaa ndodzungaira, senondo musango* requires experience. Learning is accomplished through immersion. These songs are usually sung using yodelling techniques. Imitation is the principal method of learning. Apprentices sing or play what the master does once they are given certain basic instructions. Singing the song *Musango ndodzungaira*, for example, without having gained experience using the throat, will not be effective.

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7.4.1.2. *Apprenticeship*

Children growing up in Zimbabwe learn several IAM tenets through apprenticeship. This dominates instrumental performances. The learner admires an experienced instrument player, watches closely and then imitates the playing techniques. For songs, the learner listens to the lyrics of the song as sung by any member of the community, and then tries sing the same having been taught the lyrics. This also applies to dances. Through attending dance performances, ranging from ritualistic to celebratory, learners observe dance patterns as they are performed, and are coached a few steps until they gain confidence. Thereafter, dancers would perform the dance in similar ways to their instructor/s. From a Western perspective, the theory is based on the humanistic philosophical perspective. This is a structured method of learning based on one-on- one instruction between a mentor and mentee. This method can also be supplemented with classroom instruction. From a contemporary point of view, the mentee has to work closely with the mentor until certain tasks are achieved and skill levels are attained. This is called direct instruction. This has proven to be one of the most effective methods of teaching African traditional instruments. Learners are exposed to direct learning and cognitive coaching so much that, by the end of their attachment period, they would have achieved advanced skills on the instrument.

In the case of observation, I subscribe to Western-based philosophy of constructivism premised on Bandura's (1978) theory of social learning. This theory is premised on simple observation and imitation as the basis of learning. According to Bandura, learners attend to what is happening in their immediate environment. The learner then retains a model of behaviour and keeps it in the mind for long-term processes of memory retrieval. Eventually, the learner would copy and imitate the behaviour. The pedagogical principles drawn from Bandura calls for continuous practice in the new pedagogy so that the acquired knowledge and skills in IAM stick permanently. This would allow the learner to sing songs wherever they are. The same applies to instrument playing. The master has to demonstrate some playing patterns while the child observes and imitates. All instruments need some playing techniques, which are different from the other. The learner has to learn and apply various playing techniques from memory. Playing instruments such as

mazambi, *hwamanda*, *ngoma* without practising may prove difficult. Playing ngoma following various distinct dances such as *Dinhe*, *Mbende* or *Chinyambera* without growing in societies that are well known for such dances and practising them may be a mammoth task to accomplish. Performing dances such as *Isitshikitsha*, *Chihodha,* and *Mhande* without growing up dancing them would be challenging. Again, these reasons advance my argument that some attachment in instrumental performance and involvement in IAM is a critical component of this proposed new IAM pedagogy. In the next section, I discuss the importance and influence of oral means of learning IAM as envisaged in my model.

7.4.1.3. *Orality*

In many African societies, orality is the chief means through which IAM knowledge systems are transmitted. It was the responsibility of the elderly to transmit IAM knowledge systems through traditionally established performances. These involve the use of dances and drama. Every year, the communities would gather to drink traditional brew to share happier moments and achievements through singing, dancing and instrument playing especially some parts of Karanga people in Masvingo (Bikita). James Flolu (2005) describes this as an ethnic approach to music learning. However, nowadays learning in some cultures can take place in secluded places such as lodges using secret languages. According to Mapaya (2014b), in the Sotho community of South Africa the ritual called *Setlhako* has secretive sections. In line with *Setlhako* is *koma, which* is also one of the most secretive rituals. Mapaya (2014b) claims, "for instance, when a *ngaka* (traditional healer) undergoes the process of go *thwasa* (special process for traditional healers), he or she invariably learns the performance techniques of the accompanying music style" (p. 65). Pooley (2020b) reviews the importance of initiation songs for well-being in southern African societies, emphasizing the uses of music and dance in intergenerational communication. Rituals serve an important role in social life. The question is how sustainable and appropriate are they in schools. This advances 'engaged learning' that involves students in real-world situations regardless of cultural diversity. This avoids learning IAM out of context.

Learning done in context is collaborative in the sense that each member of the group provides his or her contributions to the cohort in what can be termed as a joint learning effort. The learning theory has its basis in the social development theory by Len Vygotsky (1967). According to Vygotsky (1978), learning is an essentially a social process in which the support of parents, caregivers, peers and the wider society and culture plays a crucial role in the development of higher psychological functions. It explains how interaction plays a major role in the development of the individual learner's ability to think, learn and communicate. Through social interactions, learners share IAM knowledge and resources together. Through the continuous interaction of group members, it makes easier for teachers to plan for the whole group, especially in IAM ensemble performances. This is critical in cognition that eventually brings forth the desired positive results since weaker group members are assisted. Continuous learning of IAM would be facilitated, as social interactions are endless. Orality in the new pedagogy is treated as the key factor in disseminating musical knowledge and practices from generation to generation, hence it bridges the intergenerational gaps in music knowledge and skills acquisition.

In short, orality involves the utilisation of symbols, singing, observation, imitation and participation. According to Mapaya (2014c), this may involve initiation activities such as separation, transformation, and reincorporation into the community. Separation implies that children who are going to be initiated are separated from the rest of the community and family so that they are taught adult roles. This culminates in transformation whereby the children are taught new ways of doing and thinking, and habits to last a lifetime. This is followed by reincorporation into society with new insights. According to Mapaya (2014c), this process is holistic. The learning environment will be open, implying that teachers and learners learn from each other through strong interactions.

7.4.1.4. *Social Engagement*

Music learning in many southern African societies is a form of social engagement. By social engagement, I mean voluntary involvement in participation. For instance, when one arrives at a place where people are singing, such as threshing corn, one

simply joins in. Work does not have to stop to teach the newcomer how it is done. Participation is voluntary and learning is spontaneous. If one is playing his or her instrument and the learner happens to be there, one can easily request to learn how to play the observed instrument without fear. The specialist player can assist by showing how this is performed. This is different from apprenticeship and imitation in the sense that this method needs no pre-arrangement as to when the learner will meet the master player. Learning happens coincidentally, implying that it can take place anywhere and with anyone. This is a social contract among Zimbabweans by which persons are understood to be obliged to teach newcomers as normative cultural praxis as a way to share knowledge freely. Such a practice perpetuates IAM knowledge. Even in dances that are an integral component of IAM performances, if one observes people performing dances, and if interested one may freely join the group without restrictions or prejudice. Particularly in dance, those with the turn to dance usually enter inside *dariro* (inner circle) where everyone can see them. One does not spend a lot of time in the *dariro*, he or she gives others a chance to dance. The performance therefore is done in turns. The songs that are sung during such events usually have a connection with *pasichigare* (in the past) *or chivanhu chedu (*our culture*)* in the Shona context. They sing songs related to social issues such as praising the *vadzimu* (ancestors) and their Supreme Being. For instance, during ceremonies such as *kurova guva* (returning the dead to life) and *kupira mudzimu* (appeasing the ancestors), members of the same clan or tribe gather to participate in social dance, singing and instrument playing in a traditional manner, which is full of praises. This shows how IAM is an agent of social cohesion. According to my new EOC pedagogy, this concept will be advanced in the sense that learners from various ethnic groups will converge since schools are multicultural to share their various musical cultures through formalized learning or general music making activities such as in sports.

7.4.1.5. *Enculturation*

Children born should be nurtured in the culture of their society. It is through this process that IAM is inseparable from societal dictates. IAM is therefore sometimes learnt involuntarily by younger generations through participation in family activities or events. Being excluded from such traditions may suggest that the child

may be an alien and hence involvement is proof of belonging. For instance, in the family, if the grandfather was a prolific instrument player, it is the culture of Zimbabweans to raise someone to revive the music of the ancestors without having to beg from the living. Usually this is rotated in families in the similar manner chieftainship is done. This is closely connected with the traditional Shona belief systems that for one to be able to play and sing like their predecessor; the spirit of the deceased has to possess the living. According to Rutsate (2010), "[t]he return of the ancestral (father's) spirit back into the home is confirmed when one of the sons or grandsons gets possessed by the spirit and behaves in the same manner that the father or grandfather behaved while he was alive" (p. 66). Zimbabweans, particularly the Shona people such as the Karanga people from Bikita and some parts of Masvingo province, offer much reverence and respect to the dead during *Kurova guva* ceremonies (Rutsate, 2010). The Karanga people believe that the spirits of the departed do not die. To show that the spirit does not die, the living must perform exactly in the same manner as the departed. For that to happen, the spirit of the dead has to be invoked in order to function through the living. For the society to be able to do so, members of the same family and community gather and sing favourite songs, play instruments and perform dances of the departed. Such songs include *Avo ndibaba* (there is the father) and *Unouya wega mudzimu wababa* (The father's spirit comes on its own). This is usually done in a serious manner. Many Shona learners in Zimbabwe grew up in this culture. The implications for many are that learning of IAM takes place through enculturation. The traditional music practices deeply rooted in culture serve as avenues through which IAM is learnt. All songs are sung in the deeply rooted mother tongue, and many indigenous musical instruments are preserved for such performances. They remain dormant for the greater part of their existence, only to appear when such musical activities are done. The instruments include *gandira, pito, chigufe*, *chimazambi* and some type of *ngomas*.

In Western circles, this learning style is based on the philosophy of humanism that entails learning about culture through social interactions in various meeting places such as in the home, school, community and workplace. This is fundamental in curriculum design and reproduction. It is based on the philosophy that there are

certain disciplines with content and aesthetic values which are best learnt through passing on from one generation to the next. In this context, oral tradition is an example of such methods. This is in line with Vygotsky's social development theory of self- consciousness which is from socialisation and enculturation. All these learning styles aim to develop a learner holistically whereby learning draws upon the life experiences of the learner. This link learners' learning experiences with personal growth and development. The developed model allows enculturation in the sense that, it is based on no culture is superior than the other, that is all cultures are at par, therefore during musical practices, all learners must feel free to demonstrate what they do in their culture as a way to impart the same knowledge to those who are not part of those cultures.

7.4.2.   Western Models

7.4.2.1.   *Theory-Based*

Western models of teaching and learning often employ learning theories, including social and behavioural learning theories. Some models focus on changing the behaviour of learners, such as focusing on objectively observable behaviours in playing musical instruments. Interactionist theory emphasises on how one learns language through communication with others. A similar observation applies to learning IAM which has its own terminologies and paralinguistic structures. Piaget's cognitive theory (Wadsworth, 1996) states that children construct their understanding of the world and go through four stages of cognitive development. The ability to reason through logic is paramount. Cognitive theorists study the mental process of a learner focusing, for instance, on the ability to memorise.

The fundamental similarity of all these theories is that they claim to be applicable to diverse cultural settings. For instance, what is applicable in America, United Kingdom, or Australia should be also be applicable to Africa because of their perceived universality. African teachers are forced to adapt to theories developed in the West when they are described as 'universal.' The reach of these Western epistemologies is somehow regarded as a product of cultural imperialism although my model will not be a perpetuation of this. From an emic point of view, this may be viewed as oppression because of the universalist narrative adopted by the West

but from an etic point of view it is very likely to be regarded as a move in the right direction. This is because Western forms of knowledge are more accessible. Most of the information is recorded in textbooks and other sources. The challenge then, as described in this thesis, is that in an African context one has to develop a close relationship with the person who is knowledgeable. These teaching methods have often been considered inapplicable because they lack 'credible' references. These are different orders of knowledge. In a Westernized academy, distinct music education theorists are associated with specific individual names, but in Africa they are community-based and are not theories but approaches. For instance, Nketia has an approach but Kodály has a theory. In short, music learning in a Western perspective can be interpreted as theory-based while in Africa it is approach based according to my own interpretation. Theories are known by their exponents' names while approaches do not have originators, they are collectively owned. Below are a few selected music learning theories apart from those of Kodály, Dalcroze and Orff already covered under the literature review section in chapter two of the study.

7.4.2.1.1. Suzuki Method

The Suzuki method bears the name of its founder who is Shinichi Suzuki. His method was introduced in Australia. The major contribution of Suzuki to music learning is based on the philosophy "character first, ability second". According to the International Suzuki Association (n.d.), "[m]usical ability is not inborn talent but an ability which can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue" [O]. The Suzuki method is similar to that of Kodály and adopts the mother-tongue approach. For instance, Suzuki claims that learning of music through mother tongue is parallel with language learning and recommends that music should be an important component of the child's learning environment. He explains that, when a child uses the mother tongue, he or she is motivated, listens well, repeats the same content, and develops the vocabulary because of unfailing parental love. According to Suzuki [O], music learning should be part of learners' environment from birth. As soon a child develops speaking skills, he or she develops the ability to play musical instrument too because children speak by listening and imitating the spoken language. Borrowing from Suzuki [O], one can argue that the more frequently the

child listens to songs, the more easily they learn to play musical instruments. Parental involvement in teaching children music is important as children would learn with great enthusiasm. Instruments have different repertoires and reading of music requires good aural and technical skills as reading in any given language and in the context of my model, this is going to be implemented through the avenue of adopting apprenticeship learning methods and specialization. This fits well in an African setup because everyone is a performer in one way or the other, so specialization may be interpreted as division of labour so as to accommodate everyone in the music making processes.

B.F. Skinner's (1968) theory of operant conditioning learning theory emphasise that instruction is based on observable, measurable and controllable objectives set by a teacher. These have to be met by learners through responding to specific steps based on set stimuli. According to this theory, teachers should teach concepts starting from the simple to the complex. Although, this may perhaps fit well under literature review, I have considered this information in this section as absolutely essential in augmenting general learning theories to music learning theories in particular as the general ones are usually universally appealing. Exposing learners to songs in mother tongue is similar to conditioning, so each time children sing, they sing these songs in mother tongue. This is useful to the IAM pedagogy in the sense that the song repertoire taught to music learners were those in mother tongue or folksongs, and were well known by learners. This creates an appreciation of the indigenous songs through creative engagements and learning processes. In a behavioural kind of teaching and learning, teachers have to set objectives in a simple to complex structure allowing gradual assessment of skills acquisition. Nketia (2011) argues that learning of indigenous songs in the classroom setup is a gruelling process. This allows more time for assessment of knowledge acquisition basing on the achievements of the set objectives if it is formal learning, and goals if it is informal learning. Eventually, the teacher may modify the behaviour of learners in the manner he/she likes through the formulation of well structures instructional objectives. Any behaviour that is not predicated with the set objectives or goals, as in African traditional education, is unwanted behaviour. It focuses on learning

outputs rather than the process that seems different from African music performances which emphasises process than product.

7.4.2.1.2 Content of the Pedagogy

Indigenous African music is performed across the lifecycle from childhood through to old age. Every aspect of life is surrounded with music and music is the window through which one views his or her culture. I will not dwell much on African music content as presented in Figure 23 on the new pedagogical model because this has previously been discussed, particularly in Chapters 2 and 4 of this study. However, it is important to discuss the content of Western music contained in the new VPA syllabus used in schools. Despite its shortcomings, the idea of having topics such as history of arts and culture serves the purpose of making an introspection. The assumption is that history of home and community-based music-making processes, such as cradle songs, action songs, and situational songs, should be addressed in detail. This suggests that the content of the new VPA syllabus should complement the home or community-based informal indigenous music curriculum. The topic of creative processes is pregnant with detailed facts because creativity entails a lot. It involves movement of the body, singing and playing musical instruments in a more fascinating manner. This is in line with song types, for example, mockery and sports songs. To mock someone requires creativity. Even in sports activities, one ought to be creative with lyrics and engage in improvisation to motivate learners.

The EOCP only considers a diversion of its application in special cases where African and Western content does not seem to directly converge. For instance, on topics such as arts technology, adaptable measures should be adopted. The pedagogy allows some flexibility particularly as a way to accommodate modern developments in music learning. The use and application of ICT in IAM such as recording performances for sharing on social platforms or uploading onto the internet would go a long way in bringing forward new meanings and dimensions in knowledge systems in line with the adage 'culture is dynamic.' The new pedagogy therefore considered dynamic matrices in its formation.

The proposed IAM pedagogy is based on inclusivity, universalism, adaptability and cultural dynamism. This consideration ought to empower teachers and learners with

the ability to do away with negative cultural practices as a way to foster universally acceptable cultural norms and values with the aim of inventing a new IAM tradition for schools. The experience of learners in the music making process plays a major role in that they perform what they see, hear and feel. This becomes their springboard to acquire new IAM knowledge materials in open and class learning situations. The idea of openness emphasizes that the music can be performed anywhere, anytime and with anyone. This shows how learning IAM can be both universal and inclusive. Learners have to learn IAM in the comfort of their specific learning environments. This suggests that the untapped resource material in the immediate environment of learners would be included. Teachers would then advance this knowledge in a classroom situation through application of adaptive teaching approaches. This would be facilitated through a consideration of learners of various abilities, experiences, and cultural backgrounds. The inclusivity, adaptability and cultural responses then obtained become core components of the new IAM pedagogical model. This EOC model challenges the hegemony of those Western theories that treat African cultures as inferior. The EOC model also advances the argument that we can no longer be completely stuck in the past because of the dynamic nature of culture. Through formal learning, trading and cultural exchange programmes, a new syncretic culture can be formed. The original cultures would have taken new modern forms which are neither purely African, nor foreign, they are in between. By recognising the dynamic nature of culture and evolving changes the world is experiencing through the advent of ICT, the new pedagogy becomes holistic. Emphasis on the use of mother tongue and learning of other foreign languages is in order because the world has become a global village. The new pedagogy would be sensitive to emerging contemporary global issues. The EOC pedagogical model would always consider the key components of IAM that are culture, context and content.

7.4.2.1.3. The Coverage of Culture in EOCP Model

The two basic types of culture are material and non-material culture. Under material culture, the pedagogy is aimed at capacitating both learners and teachers with skills to produce tangible musical materials such as indigenous musical instruments. Due to economic limitations in sourcing musical instruments, a platform may be created

to give learners and teachers a chance to develop entrepreneurship skills such as sewing performance costumes and dance props. The VPA syllabus seeks to "develop skills of creativity, performance, originality and entrepreneurship", among its other aims (2015, p. 3). Under non-material things, the pedagogy would inculcate in teachers and learners a culture of collecting indigenous songs and document them. This would allow learners to understand and appreciate their culture and develop a positive self and national identity.

7.4.2.1.4. Context

The new pedagogy aims to situate all performances in the context in which they occur. For instance, in a multicultural class, the learners ought to adapt to the ever-changing nature and type of songs sung by learners from various cultural backgrounds. For example, when an isiNdebele song is sung in a class of learners from other ethnic indigenous groups, all learners should participate. The same applies if a Kalanga song is sung. According to the preamble of the VPA syllabus, VPA must be taught in its socio-economic, political and cultural context through practicing of arts that will have a significant contribution to the socio-economic and cultural development of Zimbabwe. Learners will understand and appreciate their culture and society as well as developing a positive self, group and national identity.

EOCP is about facilitating the development of songs that have titles. In the Zimbabwean context, there are songs that bear titles taken from part of their phrases. For instance, a song called *Vashe woye* (You Chief), has a phrase *Tora uta hwako* (Take your bow and arrow) which is oftenly mistaken as the title. The pedagogy seeks to advance proper identification of song titles and their content regardless of cultural changes brought by adaptation and adoption of other singing styles. This is in line with the VPA syllabus that says that learners should be exposed to a wide diversity of visual and performing arts programmes. This exposure would develop excellence, originality, confidence, identification of talents and the ability to communicate. This is premised on the assumption that all learners can use their voices for expression.

7.5. CHARACTERISTICS OF EOCP

When describing the characteristics or EOCP I refer to the distinctive features of the new pedagogy.

7.5.1. Facilitating Change in IAM Teaching

The pedagogy has to address the culture elements in music performance. Culture is not static. It changes from time to time. The strength of the EOCP is that indigenous cultures, though slowly taking another shape and form, are strengthened on regular interactions among people of the same cultural background. The EOCP therefore facilitates close interaction of learners and musicians at home, because culture is tradition. The tradition of Zimbabweans, regardless of origin, is that culture has to be passed on orally. This facilitates cultural transitions from one generation to another so much that when in schools, learners accept one another through multi-cultural acceptance and tolerance practices.

7.6. METHODOLOGY

I have categorised various methodologies that have to be followed depending on the type of IAM component. There are three major components of IAM in Zimbabwe: song, instrumental music and dance. Below are the methodologies to be used when a certain component of IAM has to be taught.

7.6.1. Apprenticeship on Instrument Playing

The methodology for teaching and learning how to play indigenous musical instruments ought to be apprenticeship. Learners ought to be attached to prominent instrument players either at home or in schools. In schools, a teamwork approach may be adopted whereby teachers have to group themselves according to their specialisation in instruments. Due to time limitations, teachers in groups should create clusters based on the performance levels of learners for the purpose of guaranteeing that all learners cover materials sufficiently. Learners would be attached to various clusters as a way of mitigating against time limitations. In the event that there are no teachers with such specialisation, resource persons can be hired so that learners experience learning through apprenticeship and this approach validates the role of Indigenous music and performers as herein lies some tested

means and approaches based on traditional wisdom and knowledge. In an African context, again with the world best practices, instrument tutoring need a one-on-one basis, implying that there are many clusters to be identified so as to minimise the number of learners on one instrument per session. The apprenticeship arrangement should not end in schools, as a collaborative teaching approach, in communities where the learners hail from; such clusters should also be established to complement schools' efforts.

Musical instruments were chosen for teaching IAM on the basis that there are some instruments that are specific to local cultures such as *gandira* (small drum). This instrument is usually played when there is *bira*. Realisation of the presence of various musical instruments facilitates a diversified IAM curriculum in the sense that a lot of learning resource materials will be available. This binds the two forms of knowledge, those from the local societies and the other ones from the teachers' practical knowledge which they might have acquired form colleges or universities. The diversity of instruments in the classroom may permit options in instrument specialisation, but what abides are the principles of diversity and inclusion regardless of place and local knowledge. If the new pedagogy is accepted, the same training should also happen in teachers' colleges. Teachers in schools may need in-service training although financial constraints on budget for such problems, exorbitant prices of instruments and policy issues on the number of instruments per school also have to be considered.

7.6.2. Individual Performance

There are times when individual learning should be considered before group learning takes place. Instrument learning should start on an individual basis rather than as group work. Teachers should make sure that before the commencement of any IAM lesson that there are sufficient instruments for individual performances. This will be discussed further in the recommendations section of Chapter 8.

In an African context, a musician can practise music as a soloist because the voice is an instrument. The EOCP emphasises individual solo performances, particularly when adopting the African way of learning and the contexts in which singing is done. Individuals often sing to express the inner emotions and sorrows. In most

cases, the songs sung are in mother language, a fulfilment of the notion that singing in mother tongue is the best way one expresses himself or herself. Singing in solo develops confidence on the part of the singer. Apart from singing, learning how to play musical instruments again should be pursued at an individual basis. This does not preclude group classes, which may be necessary, but rather suggests that individual attention is needed to ensure that appropriate standards are met. Learners may not be expected to be proficient in all the indigenous musical instruments. Instead, they should specialise. Every learner should be competent in at least one instrument. Dancing is also another very important aspect in an African context, which is individualistic in nature and can be performed by a team.

7.6.3. Ensemble Performances

The EOCP model starts from individual performance and gradually culminates into group performances. Group performance brings the solidarity and cohesion typical of community music making processes. This pedagogy encourages the identification of clusters in schools and facilitates regular meetings for singing performances, instrumental music, and dancing. Songs should be drawn from a wide repertoire and various indigenous instruments and dances from diverse regions of Zimbabwe because schools are multicultural. In most cases, music performances in an African context are group-oriented. This is true of functional music designed for specific rites, but it is also true of music for purely recreational pursuits. Manganye (2005) asserts that, "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" (p. 163). This EOCP advances this idea of group participation in an African context while recognising the need for individual development. The pedagogy facilitates group work learning activities through ensemble performances. This is useful because ensemble performances apply to both African and Western music. Even so, the syncretic performances of these music will not happen in the early stages to ensure that learners study culture-specific knowledge. The combination of the two will only be accepted if it brings hybridity and not a multiplicity of cultures.

7.6.4. Cultural Exchange Programmes

Where distinct musical cultures are to be learnt, some cultural exchange learning programmes can be facilitated. This allows learning the cultural elements of an identified culture in detail through immersion. In Zimbabwe, this is not a new phenomenon. The Norwegian cultural exchange programme has witnessed many Zimbabwean music teachers going to Norway and vice versa.

7.6.5. Teacher-Directed Activities

Teacher-directed activities are enacted when teachers discuss the skill set or subject by giving lectures, demonstrations, and direct instruction instead of hands-on or exploratory models to facilitate practical inquiry-based learning. The pedagogy does not seek to remove the teacher from the classroom. In as much as the learners' roles are appreciated, the teacher should be on the forefront to give instruction and guidance, such as in teaching learners to play instruments and sing songs. The instructional approaches have to be sequenced and structured in such a way that learners can easily follow the learning steps. This may involve establishing learning objectives for lessons, activities, and projects, and then making sure that learners have understood the concepts. Again, it involves providing learners with clear explanations, descriptions, and illustrations of the IAM knowledge and skills being taught. The teacher should lead most activities, although a number of factors need to be considered in facilitating IAM teaching and learning. The teacher should consider learners as active and not passive agents in the learning process. The teacher ought to draw examples from a variety of cultures, and to consult with the culture-bearers of indigenous knowledge systems.

7.7. AIMS OF THE EOCP

7.7.1. To Develop a Well-Balanced IAM Program

The major aim of the EOCP is to create a pedagogy for indigenous music content that is balanced in terms of structure, repertoire and performance style. This pedagogy must expose learners to both African and Western music content. Acceptance of this arrangement is based on enculturation and the multicultural nature of contemporary education. This is validated by Bhabha's argument that there is no culture that is superior to another. To speak of purely indigenous music

in the contemporary world may be impossible because of cultural changes. The cultural world is not static, it is in motion. Hobsbawn and Ranger speak of inventing traditions. They argue that, "inventing traditions, it is assumed here, is essentially a process of formalisation and ritualization, characterised by reference to the past, if only by imposing repetition" (1983, p. 2). They go further to claim that, "However, we should expect it to occur more frequently when a rapid transformation of society weakens or destroys the social patterns for which old traditions had been designed, producing new ones, to which they were not applicable…" (Ibid, p. 4). Their major contribution is that there should be some adaptation to new traditions. This adaptation applies to the use of old traditions in new conditions, or by using old models for new purposes. This allows learners to be very creative and manipulative of the immediate environment. Game songs and folktales need to be modified in order to meet the new demands of changing times. For instance, the same folktales and songs were transferred to choral songs composed by teachers. In line with Bhabha's idea of creating a new culture, old indigenous song material must be adapted in the new formal school learning systems. This means that musical activities performed at home may also be done at schools, since the EOCP facilitates this. Creative performances may be done any time learners feel like doing so, without reserving this for home activities. Learners have to listen to both teachers and parents assuming that the parent or guardian (mother, father, or any other who plays the parental role) are knowledgeable especially when it is time for music lessons, be it formally or informally. An engaged learning strategy permits this.

7.7.2.   To Develop Indigenous Musical Literacy Among Students

The lack of IAM knowledge and literacy is a concern that this study sought to address. Learners of IAM ought to be equipped with knowledge of what constitutes indigenous music. The holistic approach that constitutes this pedagogy entails that learners should not learn matter in parts but in totality. Learners must develop a holistic understanding of the diversity of IAM in Zimbabwe through practice and application, starting with basic songs, instrumental music and dances. It is not only the knowledge that has to be developed but also the skills in performance. Acquisition of these skills increases the opportunity for the perpetuation of culture,

construction of cultural identities, and a renewal whereby learners define and associate themselves with their indigenous music cultures.

7.7.3. To Develop Special Indigenous Musical Instrument Playing Skills

Indigenous African music in the Zimbabwean context has identified various classes of musical instruments following Hornbostel-Sachs's African musical instrument classification (Von Hornbostel & Sachs, 1944). The classes are membranophones, chordophones, aerophones, idiophones and electrophones. In the Zimbabwean context, solo performers usually play instruments when they are performing duties such as herding cattle or walking on a long journey alone. This is in line with Western individualised learning processes, whereby learners are grouped according to their ability. Slow learners are usually assisted by remedial activities implying that learning can be either group collaboration or individualistic. The EOCP advances the collectiveness of music performances and learning in schools.

7.7.4. To Enrich Learners on IAM Knowledge

Another objective of the proposed pedagogy is to get learners to observe and participate in community musical activities to bring the songs, instruments, and dances to school to share with the rest of their class. This is achievable because most learners have rural backgrounds. So, as learners go on school holidays, usually to rural areas where IAM is most likely to be concentrated, they could perhaps be inspired by some collective engagement. For those who grew up in the cities they have the opportunity to meet with the elders of society who may be willing to share with them their tradition and cultural practices. Identifying such elders in the community will thus be important for teachers of IAM. Teachers must support this, as this falls under mini-research activities. The collection of songs ought to be done as an oral project and at an early stage because the role of home learning should be seen complementing school learning. This may require considerable dedication.

7.7.5. Developing Appreciation in a Multicultural Context

The EOCP's primary aim is to safeguard against a total disregard of other people's music, both foreign and local, and to foster multiculturalism and enculturation. Learners from various sectors of society should be taught to appreciate other people's music cultures. This proposed pedagogy aims to facilitate this through

collective engagement. For instance, learners will be able to identify and distinguish the instruments of an orchestra on videos played by the teacher or pictures shown on a chart considering the inaccessibility of the real orchestra. This may also call for textbooks to supplement pictures or videos. Following the interactionist theory, music should be used as a way of promoting that interaction as means of communication. In some cultures, different drum beats signalled different messages such as communicating the death of a very important person or impending danger. Since time immemorial, music was used to reprimand and comment on good behaviour, thus, music can be used as an information and communication tool. This buttresses the earlier observation that learning IAM through downloading and uploading musical material on the internet shows globalisation processes in that the whole world is now a global village. It is therefore time for people to learn their own (indigenous) music and that of other cultures. Globalisation, which also facilitates movement of people from one region to another, makes it useful to use music as an acceptance mode because, through cultural exchange, all cultures may eventually morph into one culture. This may stimulate learners to appreciate musical knowledge about their IAM and that of other cultures as earlier on alluded to in this section.

7.8.   STRENGTHS OF EOCP

7.8.1.   Considers People's Belief System

The EOCP should recognize a diversity of religious beliefs among teachers and learners as there are some religions which do not allow their children to play musical instruments. They believe that musical instruments and dance should only be performed when there is need for spiritual possession. The EOCP tolerates religious differences by excusing learners from IAM activities that are anathema to their religious beliefs. This manages cultural differences and demonstrates religious tolerance.

7.8.2.   Multiculturalism

The concept of multiculturalism is not a new phenomenon as post-independent Zimbabwe schools were designed to be multicultural. The EOCP is informed by the dictates of multiculturalism. For instance, in Zimbabwe the teacher should try to use

songs from diverse cultures. That means isiNdebele songs, Korekore, Ndau, Zezuru, only to mention but a few, ought to part of IAM lessons in the classroom. The same should also apply to musical instruments and dance styles. This enables most teachers to develop a keen interest in all the official languages in Zimbabwe. Apart from learning songs, dances and instruments from the local scene, consideration of foreign music knowledge systems and their performances could be integrated in the learning process. This also advances the development of both local and foreign language systems considering that the world is prone to the inevitable process of globalisation and international relations.

7.9.   CHAPTER SUMMARY

This chapter has described EOCP as a solution to the development of a new IAM pedagogy for Zimbabwe. This approach explicitly takes account of the material value of both Western and African teaching approaches. The new pedagogy for the teaching and learning of IAM in Zimbabwean primary schools will go a long way to develop the country's national cultural heritage. It is a flexible and dynamic pedagogy that can be recommended for a wide range of learning situations in Zimbabwe and elsewhere. In the last chapter, I make recommendations based on the research findings discussed here and in previous chapters.

CHAPTER 8

Recommendations and Conclusion

8.1.   INTRODUCTION

The aim of this study was to explain the challenges teachers face in teaching IAM in the context of evolving political, economic, social and religious developments in pre-colonial, colonial and post-colonial Zimbabwe. The overall structure of the study takes the form of six chapters. Chapter 1 is an introduction to the study offering an overview of the research problem, aims, background to the study and overview of research methodology. Chapter 2 describes the literature review on precolonial, colonial and postcolonial Zimbabwean music history. Chapter 3 was concerned with the theoretical framework used for this study. Chapter 4 is a description of research design and methodology. Chapter 5 presents data and results discussions. Chapter 6 presents the findings and of the research, focusing on five key themes. These included; (i) teachers' experiences with IAM practices and pedagogies; (ii) how Western and African approaches to teaching complement each other and the way they can be integrated; (iii) how Western epistemologies are rooted in contemporary policies and continue to influence the manner in which IAM is being taught in schools; (iv) evidence of continued influence of foreign cultural repression still visible in the Zimbabwean education curriculum; and (v) the low status of IAM in Zimbabwe. Chapter 7 presents an analysis of the results from lesson observations, document analysis, interviews and focus group discussions undertaken during the months of January 2018 to July 2019 and also presents and proposes the EOCP model. The final chapter which is Chapter 8 draws upon the entire thesis, tying up various theoretical and empirical strands in order to develop the new IAM pedagogy and includes a discussion of the implication of the findings for future research into this area. It also presents recommendations of the study.

8.2.   THESIS CONTRIBUTIONS: THEORY AND METHODOLOGY

The aim of this thesis was primarily to develop a pedagogy that addresses IAM teaching and learning in the Zimbabwean primary schools. The current state of IAM in primary schools consists of multiple pedagogies, and the most common ones stem

from Western influences. In the following section, I will conclude the thesis by presenting a series of arguments on how this study contributes significantly to Western-influenced music pedagogies in the Zimbabwean context through integrating both Western and African teaching music methods. I also argue for reasons for the integration of both Western and African music teaching approaches in this particular area of study.

In Zimbabwe, educational policies are enacted by the government and regulated by a legal framework through legal instruments and circulars that are reviewed from time to time. This explains why all teachers are expected to teach using the same framework for content delivery, assessment and the timetabling of subjects. Methods used by teachers usually include lectures, rote learning, and illustrations. Due to their qualifications and experiences, teachers adopt unique perspectives in the teaching and training fraternity in Zimbabwe. It is critical to emphasise that teachers' roles are fundamental in the education sector. In Zimbabwe, this fundamental role is evident in the high literacy rate, which according to the Zimbabwe National Statistics Agency (2011)'s labour force survey estimated that 96% of people over 15 were literate. This is considered one of the best literacy rates in Africa. The high literacy rate can be attributed to close monitoring strategies adopted by the government post-independence. However, these strategies need to be revaluated because they may also restrict the practice of IAM and limit its application in schools.

The manner in which IAM is currently taught in Zimbabwean primary schools is not very different from the colonial period. In addition, learners also lack interest in learning indigenous music. Unfortunately, the findings of this thesis, and the literature reviewed to date, show that the generations of learners born since independence in 1980 seem to take a negative view of traditional music. Teachers also find little time to teach IAM in classrooms. It is often grouped as an extracurricular activity, or club, and, as a result, resources persons are not usually consulted.

Indigenous music making and literature on Zimbabwean music education are still not well- documented. This needs to happen if we are to strike a proper balance

between the inclusion of IAM and Western content in the music syllabus. There are a few major studies on the use of indigenous studies in the music education literature, for example, those by Nota (2010); Nketia (2014); Kwami (2005); Nzewi (2003); Pooley (2016); Herbst (2005); and Puthego (2007). According to Nzewi (1999) pedagogic models for the teaching of any aspect of African traditional musical practices should be founded on authentic African musical thinking, and develop modern techniques while accruing inter-cultural sensibilities that will enhance modern interaction among world cultures. Although these studies provide general evidence on the teaching of IAM, they offer only limited insight into how best to integrate IAM and Western pedagogies.

This thesis offers new insights into analytical and methodological approaches to IAM studies and learning in Zimbabwe. It combines both the Western and African music approaches to identify the strengths of learners' understanding of both indigenous music and music of other cultures as a way to appreciate internal relations through music learning and appreciation. Thiong'o's theory of decolonisation (Sicherman, 1995) provides motivation for thinking along those lines. Evidently, current IAM pedagogies do not sufficiently address the needs of local communities. The musical experience of learners at home is therefore not related to music they learn at school. IAM in schools should be taught in line with learners' indigenous cultural activities that involve musical games, folk songs, community work songs and many others. Furthermore, as learners move away from their communities, they should be in a position to adapt, appreciate and learn different types of music due to their experience in integrated IAM learning approaches.

This thesis advocates for a new IAM pedagogy in African countries, particularly those in sub-Saharan Africa, due to their common political and historical background. Moreover, the new Experiential Open Class Pedagogy aims to overcome the limitations of learning IAM of minority groups such as Nambya, Tonga, Budya, to mention a few in Zimbabwe. Regardless of differences in terms of origin, learners are free to learn music despite different environments and times due to strongly democratic character embedded in the pedagogy. There are no restrictions to music learning despite the differences in the environments. Currently in Zimbabwe, there is relatively little data on indigenous music of minority ethnic

groups. This is despite the inclusion of their languages in the educational mainstream.

This study evaluated the practice of IAM teaching and learning in Zimbabwean primary schools. In addition, the study advanced the understanding of IAM in other African countries by contributing to an understanding of African musical traditions and how best they can be taught in schools in concert with influences by Western music and pedagogies. The OECP model described here is meant to address cross-cultural and multi-cultural issues in teaching and learning. It also addresses the question of inclusivity in teaching and learning IAM. The OECP model utilises local and foreign IAM teaching methodologies and resources, both human and material. IAM teaching and learning is a challenging issue in many formerly colonised African countries. The challenge in schools, public or private, are similar, yet the development of a suitable pedagogy rests with owners of that knowledge. In the end, the practical results of implementing IAM will depend heavily on consultation between persons, institutions, and policy makers in order to crystalize solid foundations and instructional systems that value "Traditional Music".

It is the responsibility of the government, through its policies, to be the guarantor of IAM teaching and learning. This thesis has addressed the state's responsibilities in safeguarding IAM knowledge without interfering in its teaching. The implementation of government policy needs to be carefully monitored if it is to succeed. This thesis provided empirical evidence on the inconsistences in the implementation of musical arts policies in Zimbabwean primary schools.

The first research objective was to enable both African and Western pedagogies to work side by side in schools. All teachers are knowledgeable about IAM to some degree, but inappropriate teaching methods mean that learners are not benefitting from this knowledge. The results of this study show that learners in most schools do not know what IAM is all about. The legacy of colonialism is certainly one factor in this, but it must be understood in relation to the existing policies in music education. I have identified the following shortcomings:

(i) Insufficient synergy between the music making in schools and their communities;

(ii)   Lack of synergy between the teacher training ministry and the ministry responsible for primary schools in developing a sound IAM curriculum;

(iii)   Lack of in-depth IAM content in the new VPA syllabus; and

(iv)   Insufficient empirical evidence specific to IAM teaching in Zimbabwean schools; and lack of integration with Western approaches.

There is the need for a standardised IAM pedagogy for Zimbabwean primary school teachers. If IAM teaching is standardised across the country, teachers would achieve common goal(s).

8.3.   OVERVIEW OF CHAPTERS

In Chapter 1, I introduced the area of study and provided the rationale for undertaking this research on IAM performances. These were categorised into three periods in Zimbabwean history: pre-colonial (AD 100 to 1889), colonial (1890–1979) and post-colonial (1980 to date). I proposed the integration of both local IAM and foreign pedagogies premised on the argument that the world can now be viewed as a global village. It follows that the open pedagogy proposed here for the Zimbabwean context may, in principle, be used elsewhere, and for a different integration of practices. The study also aims to unpack the cultural importance of IAM in the primary school curriculum. I formulated key research questions and objectives as signposts to the literature on IAM. This review informed the research methodology and data collection and analysis. In Chapter 2, I explored a substantial literature on African music education, as well as the development of the music curriculum in post-independence Zimbabwe.

Chapter 3 introduced the theoretical framework based on postcolonialism and focused on the work of three postcolonial theorists: Edward Said, Gayatri Spivak, and Homi Bhabha. Omibiyi's African music teaching model discussed and later used in part as the basis for the new IAM pedagogy. The theoretical framework focused on the development of a model that integrates both Western and African teaching epistemologies into the EOCP.

Chapter 4 presented the research design and methodology, as well as the rationale for selecting the case studies and participants. Qualitative research methodologies

and some quantitative methods were applied using a case study design. Data generation methods included lesson observations, content analysis of main teaching documents (including syllabi, schemes of work, and teaching plans). Interviews and focus group discussions were also used, particularly in the last stage. The chapter concluded with detailed description of the ethical guidelines required by the University of South Africa (UNISA) and how this study complied with these guidelines by safeguarding the integrity of the research, as well as the validity and reliability of results.

Chapter 5 is a presentation of the data generated as themes and subthemes, and contains the interpretation and analysis. The major components of the data were also presented, including the lesson observations, document analysis, interviews, and FGD. Some of the results were presented in form of tables. The research findings were linked back to the main research questions which were discussed in Chapter 6. The discussion and analysis of the data was situated in relation to the broader literature in the field. In Chapter 7, I developed the Experiential Open Class Pedagogy (EOCP) which is informed by the contributions of both Western and African music pedagogies. This approach is contextually situated and adopts an adaptive principle. It advocates for an interaction of school, family, and community. It can take place anywhere and anytime. In this chapter, I identified the common elements between Western and African teaching methods in a contemporary school system advancing a hybrid pedagogy. This pedagogy is relevant to Zimbabwe because of the multicultural and multilingual character of school learners.

In this last chapter I have highlighted the major findings and conclusions. This chapter also explains the contributions of this study to music curriculum issues in Zimbabwe, as well as possible constraints or limitations in developing the desired pedagogy. The rest of this chapter makes recommendations toward the implementation of a revised pedagogy for teaching IAM in Zimbabwean primary schools. A balanced and culturally adaptive pedagogy is developed to address the ever-changing cultural dynamism of Zimbabwean societies today. This study adopts a decolonial approach that promotes the use of IAM-based pedagogies encompassing all ethnic groups in Zimbabwe.

8.4. RECOMMENDATIONS

8.4.1. Incorporating Information Communication Technology (ICT)

ICT offers many opportunities for the teaching and learning of IAM because it is learner-centred and motivates students. Through ICT, learners study how instruments from other cultures are played. Numerous open-access internet sites offer free services for instrument learning. For example, I have learnt how *Jerusarema/Mbende* dance is performed through watching videos of the performers. The use of ICT in teaching and learning IAM would assist both teachers and learners in the classrooms. This is an enriching process because learners would be exposed to a range of knowledge sources. Again, learners' performances can be uploaded on the internet and viewed by others as open educational resources. Teachers can also enrich themselves through searching for relevant information on IAM on the internet, comparing and contrasting various IAM practices. Apart from learning how to play instruments on the internet, learners can also learn various IAM songs. If ICT were supported in schools, it would be possible to develop a dedicated site for teaching and learning IAM through regional collaboration with universities in southern Africa. Teachers should be encouraged to create their own open educational resources (OERs) so that a community of practice is developed which is mutually supportive, and freely accessible.

This research has been undertaken on a case study basis owing to the considerable material and logistical demands involved. I recommend that a similar study be conducted on a national level. This thesis serves as a starting point in advancing an appropriate IAM pedagogy not only in primary schools, but also for secondary schools, teachers' colleges and universities. Basic education is the root from which higher education must grow. It is important to establish close connections among educational institutions to enhance consistency and the integration of learning materials. Learners who may have transferred from school A to B, college A to B and university A to B should not face challenges when learning totally different things on the same subject because of divergent pedagogies in schools, colleges and universities. There should be some standard across all educational levels.

8.4.2. Studies to be Done in Higher Institutes of Education

A major recommendation of this study is for teacher training colleges and universities to undertake research on various aspects of IAM so as to have a rich collection of information stored in documents, recordings, and musical instruments. This should be a first step to writing textbooks for primary and secondary schools, and, increasingly, to the development of open educational resources (OERs). This information should be archived for future generations. Complaints about the lack of documentation on IAM are based on the fact that much knowledge is passed on orally. Teachers and scholars need to be empowered to collect and share this information through research. Ethnographic research should be at the forefront so that various ethnic groups' IAM practices and knowledge systems are understood in the appropriate socio-cultural contexts. This reduces chances of distortion and misrepresentation of facts. After undertaking research studies, the results must be published in the public domain to be easily accessed by teachers and other stakeholders like elders of the community. The research ought to be translated into local languages so that many people may also access it.

8.4.3. Provision of In-Service Programme to Teachers

Since the majority of teachers in schools were trained using the old ZPSM syllabus of 1989, with the introduction of the new VPA syllabus, it is necessary for all those teachers to receive in- service training through workshops or seminars. The changes in the teaching methods brought about by the new syllabus' demand that all teachers receive training. From document analysis, most teachers were not able to prepare schemes of work and work plans using VPA. This supports my argument that the teaching methods and content of the previous ZPSM syllabus may not be relevant to the demands of the current VPA syllabus.

8.4.4. Recommendations for Curriculum Development

As this is a case-study, it is important not to generalise the findings too broadly. It is essential, therefore, to conduct similar case studies and larger surveys in other provinces. This will enable a comparative analysis that makes possible a broader understanding of the challenges faced on a national level. Recommendations will be buttressed by a much wider data set with material from other regions. There is a

need to elaborate upon teacher training and education. A national programme for training teachers in IAM will enable them to embrace the EOPC in a professional manner.

8.4.5. A Writing Culture Among Teachers

The study recommends that a literate culture be developed among school teachers because there is a gap in knowledge with few people qualified to write textbooks on IAM. According to Ganyata (2016), most teachers had nothing to refer to as there were very few IAM textbooks or songbooks in schools. Teachers should therefore write IAM textbooks or songbooks to challenge the perceived notion that the perceived 'otherness' is a barrier to education, and contribute to open educational resources. Being influenced by postcolonial studies, teachers should demonstrate their freedom by adding their voices to such debates. The IAM content included in textbooks is their concern because these textbooks offer a formal record of cultural and historical information that reflects on cultural identities. Zimbabweans should be known by their music, dance and song cultures. South Africans and Batswana are proud of their musical cultures. One can argue that, if South Africans are singing, one does not mistake them for any other nationality. The use of high voice ranges, shaking of the body and stamping of feet reveals their identity. For instance, when singing Zulu folk songs and *isicathamiya*, their singing and harmonic *mbaqanga* sounds are distinct. The type of singing by Batswana maintains the click consonants characteristic typical of the San and the Khoikhoi who contributed to their cultural milieu. Zimbabwean teachers must develop a writing culture to spearhead our national interests by considering our values, norms, attitudes and belief systems precisely because these cultures are heterogeneous. Distinctive cultural elements of different ethnic groups should be recorded and preserved as a way to demonstrate cultural diversity in Zimbabwe. It should be the prerogative of the teacher to consider diversity in teaching IAM through displaying a repertoire of songs and indigenous instruments from diversified cultures. This allows learners and teachers to take pride in their country's culture.

8.4.6. According IAM Public Examination Status

The national examinations board, ZIMSEC, ought to consider the inclusion of an IAM component in examinations as a priority. This would act as a motivation for both teachers and learners as they would know that the IAM is examinable material and therefore a recognised learning area. In an earlier study (Ganyata 2016), I made similar recommendations stating that music must be accorded exam status as a way to motivate both teachers and learners to develop a keen interest in learning, and to promote achievements that are formally recognised. This should not only end at primary school level. It is important to create the same pathway to IAM learning from basic education, through secondary to tertiary. To interrupt this is disservice to learners, as it undermines the creative arts industry.

8.4.7. Bottom to Top Curriculum Development Approaches

Most curriculum developments start from top to bottom while in the real sense it should be the other way around. Curriculum consultation programmes should start with ECD teachers and parents, if possible. This is the grassroots of the learning process. The situation in Zimbabwe is that curriculum developments and consultations start from the top, cascading down to implementation. The danger with this approach is that those involved in the curriculum development processes may not be familiar with the demands of the learners as the situation on the ground is largely unknown. This view corroborates concerns identified by elders and custodians of indigenous knowledge systems. They live in a culture of knowledge and so their contributions should play a pivotal role in curriculum development. Through observing and considering the best learning styles of children of young age, ECD, infant and junior schoolteachers must determine how their curriculum should be conducted in terms of content, methodology, assessment and resources. Teachers' perceptions are, to some extent, acknowledged though other more important outstanding issues are ignored. These issues include making payments to elders and designing their work schedules, to mention a few. If this has to be done in a broader scale, a national survey may be required so to extrapolate issues raised in both my master's degree and doctorate studies that researches of this nature need a broader investigation because of the magnitude of the problem under study.

8.5.   CONCLUSION

The focus of this thesis was on a pedagogy for indigenous African music and its relevance to music education programmes in post-independence Zimbabwean primary schools. Since the nineteenth century, political changes in Zimbabwe have shaped cultural diversity in ways that have had both negative and positive effects on IAM and how it is practised and taught in schools. Culture is not static and so the integration of Western and African approaches in the teaching and learning of IAM is imperative. A hybridised pedagogy is responsive and adaptable to meet the needs of diverse cultural contexts. By combining the strengths of both Western and African IAM pedagogies, this thesis proffers an EOCP that is inclusive and non-discriminatory. Guided by postcolonial and decolonial theories, the development of a new pedagogy aims to create spaces for indigenous societies' contributions to IAM curricula in primary schools. This pedagogy was developed from case studies and comparisons with similar contexts in Zimbabwe as well as in South Africa, Botswana, Ghana, Kenya and Malawi. In all these countries, there is an effort underway to indigenise the IAM curriculum. The EOCP gives voice to the key players in the learning process, from home, community and school, to develop a rich IAM curriculum as part of a programme of cultural preservation and national development. A nation is known by its cultural identity, and this identity is best established through the education of the nation's youth.

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Appendix A: Timetable
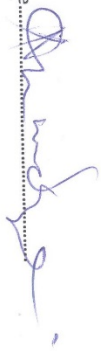
PERSONAL TIMETABLE

BUMBURWI PRIMARY SCHOOL

MARONDEDZE A

DAY	TIME											
		8:00-8:30	8:30-9:00	9:00-9:30	9:30-10:00	10:00-10:30	10:30-11:00	11:00-11:30	11:30-12:00	12:00-12:30	12:30-13:00	13:00-14:00	14:00-14:30
MONDAY	Maths	Maths	English	Agriculture	B	Shona	Shona	VPA	VPA	Heritage	L	P.E
TUESDAY	English	Maths	Shona	English	R	Fareme	Heritage	VPA	Fareme	Science	U	ICT
WEDNESDAY	Maths	English	English	VPA	E	Shona	Shona	Science	Fareme	Agriculture	N	Heritage
THURSDAY	Maths	English	Science	Science	A	Shona	Fareme	VPA	Heritage	Heritage	C	Agriculture
FRIDAY	Maths	English	G/Counse	Science	K	V.P.A	VPA	Shona	English	ICT	H	Agriculture

Numer of subjects per week

Maths	6
English	8
Shona	5
G/Counse	1
Science	6
VPA	8
Fareme	4
Heritage	3
Agriculture	3
ICT	2
P.E	1

Signature.................

Appendix B: Interview Guide for Teachers

1. What do you understand by 'indigenous African music' and what experience do you have performing or teaching it?

2. What are the main teaching methods of indigenous African music in schools?

3. What influence do you think colonialism has had on the performance and teaching of indigenous African music in Zimbabwe?

4. Are indigenous African music pedagogies relevant in the primary school curriculum? Please explain why or why not.

5. In your experience, what is the status of indigenous African music practices in Zimbabwean primary schools today?

6. What experiences do your learners have with indigenous African music?

7. Please explain the role of (a) home (b) community and (c) school in the teaching and learning of indigenous African music.

8. In your experience, what role do Western pedagogies have in the teaching and learning of African music in schools?

9. Has the teaching of indigenous African music been successful in post-independent Zimbabwe primary schools? Please explain your answer.

10. What are your views regarding the IAM content and teaching methods as contained in the new Visual and Performing Arts syllabus?

11. What factors do you consider important to the development of a new indigenous African music pedagogy in Zimbabwean primary schools?

12. How can both Western and African music pedagogies be integrated to

come up with the best practice relevant to contemporary Zimbabwe?

13   What is your view on government's cultural policy and position on teaching of IAM in school In your opinion, what gaps exist in the teaching of IAM in primary schools and how best can these be addressed?

14   What are the most effective methods for teaching IAM in primary schools?

15   What contributions can you make to the development of a new IAM pedagogical model

16   How can IAM knowledge be shared in Zimbabwe and elsewhere outside Zimbabwe

17   Do you have any other related matters that you would like to share with me?

Appendix C: Focus Group Guide for Teachers

1. What is your take up on the effects of colonialism on IAM practices in Zimbabwe.

2. There appears to be a crisis in Zimbabwe over the teaching of indigenous African music in schools. Do you agree? What factors contribute to this crisis, and how can it be addressed?

3. Is there a way to integrate Western and African music in the curriculum?

4. What are the major contributions of (a) Western music education pedagogies (b) African ones?

5. How best can we combine the two to come up with a more appropriate or holistic pedagogy to fit the Zimbabwean context?

6. What frameworks can be developed to come up with a new IAM pedagogy?

    Please suggest a new IAM pedagogical model for Zimbabwean primary schools

Appendix D: Ethical Clearance

UNISA | university of south africa

UNISA ART AND MUSIC ETHICS REVIEW COMMITTEE

29/11/2018

Dear Mr Ganyata

**Decision: Ethics Approval from
1/1/2019 to 31/12/2023**

NHREC Registration # : (if
applicable) Rec-240516-052

ERC Reference # : CHS_2018_50828177_Dept

Name : O Ganyata

Student # : 50828177

Staff # :

Researcher(s): Obert Ganyata
oganyata@gmail.com, telephone ++263772995284

Supervisor (s): Dr Thomas Pooley
pooletm@unisa.ac.za, telephone 012 481 2380

Working title of research:

Indigenous African Music in Zimbabwean primary schools: A quest for new pedagogy

Qualification: PhD (Music)

Thank you for the application for research ethics clearance by the Unisa Art and Music Ethics Review Committee for the above mentioned research. Ethics approval is granted for 5 years.

The low risk application was expedited by a Sub-committee of URERC on 22/11/2018 in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment. The decision will be tabled at the next Committee meeting for ratification.

The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.

RECEIVED

2018 -12- 0 3

Executive Dean
College of Human Sciences
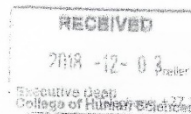
University of South Africa
Preller Street, Muckleneuk Ridge, City of Tshwane
PO Box 392 UNISA 0003 South Africa
+27 12 429 3111 Facsimile +27 12 429 4150
www.unisa.ac.za

Appendix E: Application for Permission to Carry out Research

Mkoba Teachers College
P O Box MK20
Gweru

26 January 2019

The Director Human Resources
Ministry of Primary and Secondary Education Ambassador House
88 Kwame Nkrumah Avenue Harare
Zimbabwe

Dear Sir/Madam

re: APPLICATION FOR PERMISSION TO CONDUCT RESEARCH IN TEACHERS COLLEGES

The above matter refers:

I, **Ganyata Obert**, a principal lecturer at Mkoba Teachers college write this letter to sincerely request for permission to conduct both academic and professional researches in all Teachers college in Zimbabwe which are under your jurisdiction. The research would mainly focus on teacher education programmes and related curriculum issues under the following topics.

(i)   Indigenous African Music I Zimbabwean primary schools. A quest for new pedagogy

I intend to involve students and lecturers as participants through their informed consent. I would do this being guided by research ethics protocols and abide by:

(a)   Ministry research policy and ethics
(b)   Academic rules and regulations on research and
(c)   Dictates of the Public Service Act [Chapter16:04) and Official Secrecy Act [Chapter 11:09]

Faithfully

Ganyata Obert

Appendix F: Permission Letter From MoPSE

All communications should be
addressed to"The Provincial
Education Director"
Telephone:054- 222460

Fax: 054- 226482

Ministry of Primary and Secondary Education
P.O Box 737
GWERU.

17 June 2019

Mr Obert Ganyata
Mkoba Teachers' College
P.O Box MK 20
GWERU

Dear Sir

RE:APPLICATION FOR PERMISSION TO CARRY OUT AN EDUCATIONAL RESEARCH IN PRIMARY SCHOOLS WITHIN GWERU,KWEKWE,GOKWE SOUTH AND ZVISHAVANE DISTRICTS: MIDLANDS PROVINCE.

Permission to carry out a Research on:-

"Indigenous African Music in Zimbabwean Primary Schools :A quest for new pedagogy."

In the Midlands Province has been granted on the conditions that:

1. in carrying out this you do not disturb the learning and teaching programmes in schools.
2. you avail the Ministry of Primary and Secondary Education with a copy of your research findings.
3. this permission can be withdrawn at anytime by the Provincial Education Director or by any higher officer.

The Provincial Education Director wishes you success in your research work and in your studies.
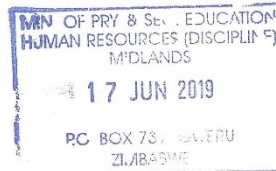
SHIRICHENA C.
For PROVINCIAL EDUCATION DIRECTOR: MIDLANDS

Appendix G: Teachers College Syllabus

University of Zimbabwe
Department of Teacher Education
Mkoba Teachers College
Diploma in Education
(Primary) General Course
Professional Studies Syllabus 'B'
Visual and Performing Arts Syllabus

1.0 PREAMBLE

This syllabus is designed for pre-service post Ordinary Level students pursuing a three-year Diploma in Education (Primary) course, following a **3-3-3** model (initial three terms residential phase, three terms school based experience and open and distance learning and final three terms residential phase). The syllabus is intended to develop in students, knowledge, skills and attitudes that will enable them to teach Visual and Performing Arts (VPA) in the primary school.

AIMS

The course aims at developing in students:

2.0	knowledge and skills in the teaching and learning of VPA;
2.1	an appreciation of the role played by VPA in child development;
2.2	skills in scheming, planning and evaluating VPA teaching and learning;
2.3	the ability to use Information Communication Technologies (ICT) in teaching and learning; and
2.4	skills of integrating cross-cutting themes in the teaching and learning of VPA.

OBJECTIVES

During the course students will:

3.0	apply knowledge and skills in the teaching and learning of VPA;
3.1	demonstrate an understanding of the role of VPA in child development;
3.2	integrate ICT in teaching and learning;
3.3	assess and evaluate instructional designs;
3.4	scheme, plan and implement VPA instructional designs; and
3.5	integrate cross-cutting themes in teaching and learning.

CONTENT **(Topics to be covered through Open and Distance Learning are italicised and bolded)**

4.0   Rationale for teaching and learning of VPA
4.1   History of arts and culture
4.2   Methods and models of teaching and learning of VPA
4.3   Teaching skills
4.3.1   Syllabus interpretation
4.3.2   Scheming, planning and lesson preparation
4.3.3   Lesson delivery
4.3.4   Assessment and evaluation
4.3.5   Record keeping
4.3.6   Designing of teaching and learning resources

ENRICHMENT

4.4   **Music**
4.4.1   Role of music
4.4.2   Types of music
4.4.3   Cultural diversity

Visual arts

4.4.4   Role of Visual arts
4.4.5   Cultural values in various artworks

Dance

4.4.6   Role and development of dance
4.4.7   Dance ceremonies
4.4.8   Cultural dances

Theatre

4.4.9   Role and development of theatre
4.4.10   Creation of scripts
4.4.11   Theatrical styles

4.5 Arts technology

4.6 Enterprise skills

5.0   APPROACHES

5.1   Team teaching
5.2   Lectures
5.3   Demonstrations
5.4   Peer and micro-teaching
5.5   Research
5.6   Open, Distance and e-Learning
5.7   Resource persons
5.8   Videos and audios
5.9   Educational Tours

6.0 ASSESSMENT

Assessment is by coursework consisting of two assignments of equal weighting done during the **last three** terms of the course.

CONDITIONS FOR PASSING

7.0 The candidate must submit all pieces of work required by the subject area.
7.1 The candidate must score a minimum of 50% on average
REF: MK/AB/MUS/PSB/GEN/19

Appendix H: Permission Letter from my MHTESTD

Reference: G/11/13

ZIMBABWE

MINISTRY OF HIGHER AND TERTIARY
EDUCATION, SCIENCE AND
TECHNOLOGY DEVELOPMENT
P. BAG CY 7732
CAUSEWAY

23 February 2018

Mr Obert Ganyata
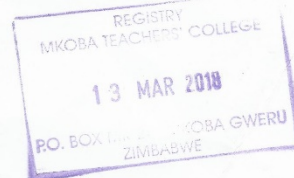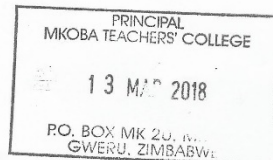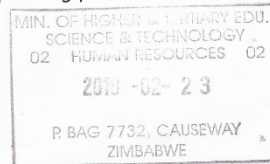Mkoba Teachers College
Gweru

Dear Mr Obert Ganyata,

REQUEST FOR AUTHORITY TO CARRY OUT EDUCATIONAL STUDIES IN THE MINISTRY'S INSTITUTION OF HIGHER LEARNING TO BE PRESENTED AT THE TERTIARY RESEARCH COUNCIL AND RIO-SET THIS YEAR, 2018. PROPOSED TOPICS: (1) "VISUAL AND PERFORMING ARTS: THE NEED FOR CAPACITATING PRIMARY SCHOOL TEACHERS": (2) "RECONSTRUCTING OUR CULTURAL HERITAGE THROUGH VISUAL AND PERFORMING ARTS IN PRIMARY SCHOOLS": (3) "MUSIC THEORY OR PRACTICAL: THE PARADOX IN TEACHING MUSIC IN PRIMARY SCHOOLS": A CASE STUDY OF MKOBA TEACHERS COLLEGE. MINISTRY OF HIGHER AND TERTIARY EDUCATION, SCIENCE AND TECHNOLOGY DEVELOPMENT

Reference is made to your, letter in which you requested for permission to carry out a research on **(1) "Visual And Performing Arts: The Need For Capacitating Primary School Teachers": (2)"Reconstructing Our Cultural Heritage Through Visual And Performing Arts In Primary Schools": (3) "Music Theory Or Practical: The Paradox In Teaching Music In Primary Schools": A Case Study Of Mkoba Teachers College.": Ministry of Higher and Tertiary Education, Science and Technology Development.**

Accordingly, please be advised that the Head of Ministry has granted permission for you to carry out the research.

It is hoped that your research will benefit the Ministry and it would be appreciated if you could supply the office of the Permanent Secretary with a final copy of your study, as the findings would be relevant to the Ministry's strategic planning process.

Mavhondo P. (Mr)
Acting Director – Human Resources
For: PERMANENT SECRETARY

MIN. OF HIGHER & TERTIARY EDU.
SCIENCE & TECHNOLOGY
02   HUMAN RESOURCES   02
2018 -02- 2 3
P. BAG 7732, CAUSEWAY
ZIMBABWE

PRINCIPAL
MKOBA TEACHERS' COLLEGE
1 3 MAR 2018
P.O. BOX MK 2U. M..
GWERU. ZIMBABWE

REGISTRY
MKOBA TEACHERS' COLLEGE
1 3 MAR 2018
P.O. BOX ... KOBA GWERU
ZIMBABWE

Appendix I: Scheming

ending	Topic	Content	Objectives	Methods	Activities	Competencies
2014 06 5/	HISTORY OF ARTS and culture	Music — Indigenous musical instruments — Foreign musical instruments.	By the end of the week, learners should be able to: — Leading a discussion on the indigenous musical instruments. — Explaining the difference between musical instruments. — Questioning foreign musical instruments. Appreciate Zimbabwean indigenous musical art and dance by analysing indigenous and foreign instruments their roles and functions in life.	— Displaying and explaining indigenous musical instruments. — Explaining the differences between musical instruments. — Questioning foreign musical instruments.	— Observing and listening to the explanation done by the teacher. — discussing on the indigenous musical instruments. — Listening on the difference between indigenous and foreign instruments — Answering on foreign musical instruments.	Critical thinking, listening skills
	VISUAL ARTS	Visual arts in the past. Visual arts in the present.		— Displaying a chart with art design of the past. — Explaining both the past and present art work and design.	— Observing art designs on the chart. — Listening and questioning on the past and present art work and design.	
	THEATRE	Creation of Script and sets Creation of Costumes and props		— Explaining on the creation of Script and sets. — Demonstrating on the creation and sets. — Leading a discussion on the creation and costumes, props and — Explaining on the movement and costumes.	— Listening to the explanation on the creation of scripts. teacher — Demonstrations on the creation of scripts, sets, costumes, props — discussion on the costumes and props	

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Appendix J: Planning

NAME   RASHEL ZVIDZAI

NAME OF SCHOOl   ST MARTINS DEPORES

GRADE   6A

TERM   2

LEARNING AREA   VISUAL AND PERFOMING ART

DATE   26 JUNE 2019

TIME   0900 - 0930 HRS

NUMBER OF LEARNERS   #2

AGE RANGE   10-12 YEARS

ABILITY   MIXED

TOPIC   :   FUNCTIONS OF DANCE IN LIFE

REFERENCES   1) Ventures in Music Teachers book Gr 6 Page 15

                       2) Rhythm and Song Gr 6 Pupil's book page 10

LESSON OBJECTIVES

By the end of the lesson, Learners should be able to:

i) State different kinds of dances

ii) identify the importance of dance in life.

iii) Descibe the different dances associated with certain function for example wedding.

ASSUMED KNOWLEDGE

- Learners have background already also knowledge on types of dances.

MEDIA

Laptop with dance videos.

Appendix K: Lesson Plan Observation

LESSON OBSERVATION CHECKLIST

1.0 PREPARATION	U	W	S	G	VG	E
1.1 Scheming						
1.2 Planning						
1.3 Objectives						
1.4 Preparations						
2.0 TEACHING PROCEDURES						
2.1 Introduction						
2.2 Teaching Methods						
2.3 Media						
2.4 Pacing and sequencing						
2.5 Question skills						
2.6 Application of IKS						
2.7 Mastery of content						
2.8 Western focus						
2.9 Involevement of learners						
2.10 Teacher's use of lnagauage						
2.11 General class interest						
2.12 Lesson pacing						
2.13 Teacher-pupil interaction						
2.14 Pupil-pupil interaction						
3.0 CLASSROOM MANAGEMENT						
3.1 Focusing Pupils' attention						
3.2 Organising pupils						
3.3 Personality						
3.4 Conclusion						
4.0 Objectives achiement						

SIGNATURE.................................   DATE.............................

KEY

U=   Unsatisfactory   VG=   Very Good
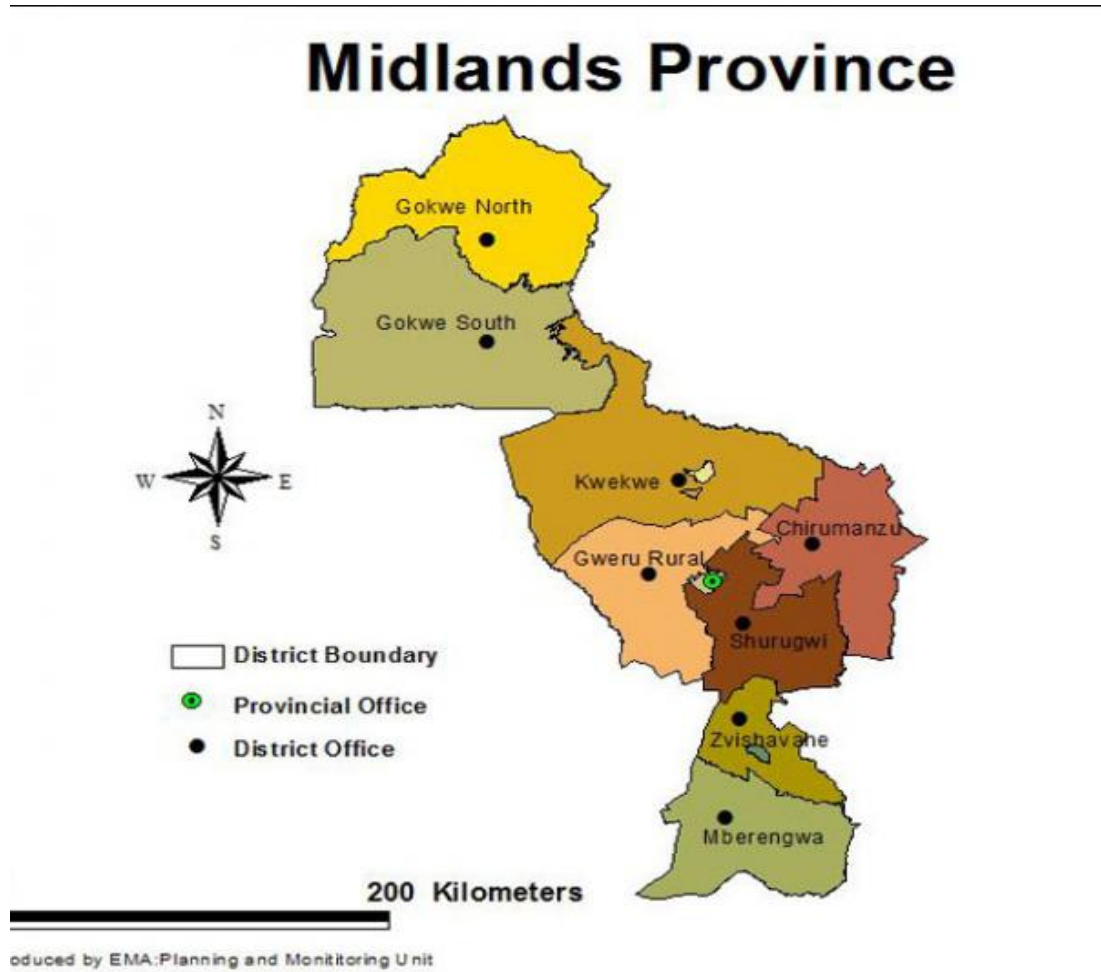G=   Good   E=   Excellent
S=   Satisfactory   W=   Weak

Appendix L: Document Analysis Sample

TEACHER 1

Types of concerns on document analysis	Quality	Sample Sentence
	VG G A P	
1. Development of schemes based on the syllabus		During the week learners will play mbira instrument
2. Clear formulation of lesson plan objectives		During the week, learners will list dances they Know
		By the end of the lesson, learners will list at least Five Musical instruments
3. Subject area content in the school syllabus		Indigenous and foreign musical instruments in South Africa page 7
4. Subject area content in the teacher training college		Application of Indigenous Knowledge System in Music Lessons page 2
5. Teacher Professional Standards adherence		The teacher can select and use relevant teaching methods to develop knowledge and skills in Solving problems and critical thinking page 4.

KEY

VG = Very Good
G =   Good
A=   Acceptable
P=   Poor

Appendix M: Map of the Midlands

Province of Zimbabwe

Source: www.ema.co.zw satellite