THE STATUS OF INDIGENOUS MUSIC IN THE SOUTH AFRICAN SCHOOL CURRICULUM WITH SPECIAL REFERENCE TO ISIZULU

by

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DECLARATION

I, Sibongile Margaret Mkhombo, hereby declare that, ***The status of indigenous music in the South African school curriculum with special reference to isiZulu*** is my own work and that all the sources used or quoted have been acknowledged by means of complete referencing.

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Date: 17.09.2019

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ABSTRACT

The research raises concern for the practical and theoretical problems confronting pre-primary to secondary schools regarding the implementation of indigenous African music in the present curriculum. This research investigates the status of indigenous African music in the South African school's curriculum for the purposes of its inclusion with special reference to isiZulu. The study utilised qualitative interview, observation method and existing documents for the collection of data. Participants were asked to highlight the importance of including indigenous African music in the present curriculum as a core subject, and secondly, what can be done to promote indigenous African music to South African communities? This study records the importance of isiZulu belief systems, customs and performance tradition. It looks at indigenous isiZulu music both past and present, what it offers to the community of South Africans.

The research reveals that isiZulu music can be used to recall enjoyable commemorations, express peace, and happiness and motivates team spirit as it can organise activities geared towards community development if included in the school curriculum. It also nurtures social integration, which can enhance understanding in learning. Some songs are composed to instil socio-cultural values in establishing social relationships amongst the individuals and societies, also consolidate social bonds and create patriotic feelings. Music also contributes to the child's development and psychological abilities. The study further revealed that the battle for the soul of African Languages is not yet over. Rather than the languages becoming increasingly appreciated and embraced by the owners, there is evidently a decline (Salawu, 2001). This worrisome decline is marked by the advancement of technology and craves modernity; they see everything (culture, indigenous African music and language) as primitive. It is apparent that the originality and excellence in African culture and languages are quickly vanishing, as there remains only a small indication of that genuine tradition. The study therefore, helps Black South Africans generally to relate to their folk-lore and to maintain their cultural principles, values and rebuild their sense of national identity and will also work to broaden the curriculum in schools from Foundation Phase to the FET Phase.

Key terms:

Curriculum
Culture
Decolonisation
Folklore
IsiZulu contemporary songs
IsiZulu folksongs
IsiZulu traditional songs
Music
Songs

LIST OF ABBREVIATIONS

ABET	Adult Basic Education and Training
AFR	Afrikaans
AI	Appreciative Inquiry
AL	African Languages
ANA	Annual National Assessment
ASSESS	Assessment
ATP	Annual Teaching Plan
CA	Creative Arts
CAPS	Curriculum and Assessment Policy Statement
DBE	Department of Basic Education
DBET	Department of Basic Education and Training
DET	Department of Education and Training
DoE	Department of Education
ECD	Early Child Development
EMS	Economic Management Sciences
ENG	English
FAL	First Additional Language
FET	Further Education and Training Phase
FP	Foundation Phase
GEO	Geography
GET	General Education and Training Band
HL	Home Language

HST	History
IAM	Indigenous African Music
IKS	Indigenous Knowledge Systems
IP	Intermediate Phase
LO	Learning Objectives
LO	Life Orientation
LS	Learning Standards
MATHS	Mathematics
MATHS LIT	Mathematical Literacy
NCS	National Curriculum Statement
NS	Natural Sciences
OBE	Outcomes Based Education
OAU	Organisation of African Unity
PD	Professional Development
PSW	Personal Social Well-being
RSA	Republic of South Africa
SAMES	South African Music of Education Society
SMT	School Management Team
SP	Senior Phase
SS	Social Sciences
TECH	Technology

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CHAPTER ONE

INTRODUCTION

1.1 Introduction and background to the study

Indigenous African music is the building block for AmaZulu nation. These songs are used in different circumstances in different places.

The main focus of this research study is to examine indigenous isiZulu music that marks the different stages of development, cultural background, purposes and perspectives that it encompasses. African indigenous music becomes an integral part of any music and plays an important role in entertainment and leisure, expressing the emotions of the people. These songs provide basic music skills that would influence the child and the community were such indigenous music to be included in the curriculum. "Public schools must prepare individuals to appreciate the value and function of indigenous music effectively in a diverse society" Tesconi (1985: 21).

Ermine (1995) in Hammersmith (2007:2) argues that these skills are linked to the communities that produce them. Ermine observes that those natural communities are characterised by complex kinship systems among their people, animals, the earth and the cosmos from which knowing emanates. An indigenous knowledge system (IKS) will encourage African communities to be proud of their culture.

There is a strong emotion that South African music is dominated by the influence of Western cultures. Indigenous African music is not catered for as a core subject in most of the phases in the education system. There is now a feeling that indigenous African music should be included in all phases in the present curriculum as a fundamental subject for the betterment of our communities. On this issue, Mngoma explains the importance of indigenous African music in teaching programmes in the following words:

> Music tells us something about … our capacity to experience; the meaning that each of us derives from a musical composition may tell us something about ourselves that we might not otherwise have realised. Similarly, a music that is new to us can, if we deal with it intelligently, tell us something about those to whom the music is native. The full benefit, pleasure and understanding of music is [sic] depend upon our willingness and capacity to accept every music as unique. Music is useful to different people in different ways, but whatever its uses and meanings, it is inextricably bound with the human condition. We cannot fully understand other peoples and their environments merely by superimposing upon them our understanding of ourselves (Mngoma, 1988:2)

It is believed that African indigenous music connects the living with ancestors which are served as a mediator between *Umvelingqangi* (God) and the living. These songs are used in different circumstances which would warrant a particular kind of indigenous songs to be sung.

In this regard, there is a need for indigenous African music to be included in the South African school curriculum in order to understand past systems located in various forms. These could be used to address current African problems and challenges (Masoga, 2002:309).

Akinpelu (1981:115) believes that:

> … education must inculcate and reinforce the traditional African socialist values of equality, co-cooperativeness and self-reliance. It has to foster the social goals of living together. It must involve the young in the development of their society in which all will share fairly in the good and bad fortune of the group.

The transformation of the present curriculum can cater for all people in the community young or old.

If the curriculum is to be related to their interests and to be embraced by parents, teachers and pupils; their musical preferences must, as a matter of positive approach for success, be reflected in the school curriculum. In addition, Okafor (1984:13) explains further that:

> For education to be effective, it must not be separated from a child's real life. This is because among other things in the view of the pragmatist, education is life itself and not the preparation for it. The curriculum must not only reflect the real-life situation but it must be child-centred.

A number of studies including the Department of Education (Curriculum and Assessment Policy Statement, 2011) recommended the inclusion of music as subject in grades 10–12 to address the need for inclusion of indigenous African music which has been ignored for years in the school

curriculum. These studies highlight the significance of indigenous African music. Ofei (1974: 136) argues that:

> There are songs about historical events and people. There are songs that deal with various aspects of tradition, as well as songs that make references to the environment. Therefore, the music in education program can form part of a properly integrated school curriculum, remembering that in the past music was not only a means of entertainment but also a means of education**.**

 It would be wise to introduce indigenous African music orally as early as possible, even before birth.

Kunene (1976) cited by Rycroft and Ngcobo (1988:27-28) states:

> "Oral literature begins with the assumption that the events it seeks to comment on are universally known; so only concise allusions [are] needed in order to conjure up pictures and memories of specific events in the minds of contemporary listeners".

In this source these allusions are associated specifically with isiZulu music. Indigenous African music and dance cannot be separated. Indigenous African music has an effective function and is used in vital aspects from pregnancy, birth to death.

This research will expose learners and teachers to a rich variety of indigenous African music, including traditional music, culture and religion.

1.2 Problem statement

It is a major concern among SMTs, music teachers and school children in South Africa that indigenous African music has not received the same attention as mainstream subjects. Mainstream subjects are subjects that are offered at schools as per curriculum policy by the Department of Education.

From the researcher's experience as a former teacher and now a Senior Education Specialist for African Languages in the Ekurhuleni South district, the teaching of isiZulu folksongs and contemporary songs is not catered for as a core subject in the present curriculum, especially in grades R - 9. It is just part of the content to be taught in the art form "Music" in Creative Arts (National and Assessment Policy Statement for Creative Arts, 2011: 9). In Creative Arts there are

four art forms: dance, music, drama and visual art. In the Senior Phase a learner is expected to choose any two of these art forms.

There is a lack of teacher support and there are very few schools offering music where indigenous African music is catered for as core subject for in the curriculum. There is also an absence of knowledge of indigenous African music among music teachers in Arts and Culture.

Music education philosopher Jorgensen (1994: 17) expresses the problem in this way:

> If music education is to remain a vital element of public education, today's challenge is to shape public understanding to such a degree that those education policymakers are impelled to provide conditions under which music education can proceed with integrity. This demands a persuasive political philosophy of music education, one in which political reasons for music education's place in the schools are clearly articulated.

The singing of African indigenous music can help African children to stand on their own not being inferior to nobody.

1.3 Research questions

This study attempts to answer the following questions:

(a) What are the significant characteristics of indigenous African music?

(b) Why is indigenous African music not included in the school curriculum as a core subject?

(c) What are the functions of indigenous African music in the amaZulu nation?

(d) How can indigenous African music be included in the school curriculum?

1.4 Aim and objectives of the study

1.4.1   Aim

This research seeks to investigate the status of indigenous African music, with special reference to isiZulu, in the South African school's curriculum for the purposes of its inclusion.

1.4.2   Objectives of the study:

(i)   To define and explain the characteristics of indigenous African music.

(ii)   To investigate the reasons for the exclusion of indigenous African music from the core subjects in the school curriculum.

(iii)   To explain the functions of indigenous African music.

(iv)   To investigate the techniques that could be used to include indigenous African music as a core subject in the school curriculum.

1.5 Justification

The researcher raises a very serious concern that South African indigenous songs in particular are disappearing bit by bit, and there is a possibility that they could be lost altogether. A literature review on African music has revealed that folk songs have never been offered as a core subject in the curriculum. Furthermore, a study conducted by Oehrle (1994) puts more emphasis and concern on the exclusion of isiZulu folk songs as a fundamental subject from the South African school curriculum.

IsiZulu folksongs are important; however, relatively little scientific research has been carried out in this particular field. Ofei (1974:136) focuses on songs about historical events as well as various aspects of tradition. Historical value is an important function of traditional music education. The history of significant events in the life of a society and the personalities involved in these events are recorded for posterity through songs.

Historical songs remind people about *amakhosi* and *amakhosikazi* (kings and queens) and the heroes of the important roles they played in life time. There are indigenous songs for bereaved families. Such songs would comfort the family and give them hope that their departed ones which are the ancestors are existing. The ancestors will continue to look for the welfare of the families who are still alive. Indigenous songs are composed for various purposes.

African indigenous music is there to justify the ritual celebrations, specifically to those who perform and observe them. South Africans believe that it restores values and morals in different communities.

The singing of African indigenous music will encourage South African children to appreciate and uphold the values of black consciousness. Music can reveal certain people as legends of epitome of different cultures. It reveals the beauty of life, nature, promote the love of music and inspirational habits. Music can be regarded as a token of reconciliation and forgiveness.

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Lastly music could equip learners with the skills to participate in the indigenous music industry by developing their ability to work effectively with others, to organise and manage themselves and develop a foundation of entrepreneurial skills and attitudes that inculcate the culture of self-employment. In the present era some of these songs are even associated with commercial interest. This study will recommend that such songs should be included in the school curriculum.

1.6 Significance of the study

It is important that the present school curriculum caters for South African communities. There is a need for this curriculum to be revised; curriculum designers need to find a relationship between what is learnt at school and its capacity as a means to alter society to make it a better place. As Kyeyune (2002:46) argues:

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

The introduction of African indigenous music to the learners will develop a sense of group identity and also instil good emotional relationship between learners and between learners and teachers at school. (Lamont, 2002:44). "We need to encourage all children to develop a healthy musical identity as a step towards life, and the less pragmatic aims of being able to enjoy and participate in music throughout their lives" Lamont 2002 (56-57). The introduction of indigenous African music to the mainstream at schools will benefit some learners who are performing poorly in some subjects. For example, a learner who is not good in mathematics and related science subjects may welcome the stability offered by the arts and humanities; this could increase the pass rate in all grades up to grade 12. This would benefit the Department of Basic Education, learners and parents as an intervention strategy in choosing the correct subjects, based on a learner's ability, talents and financial circumstances.

This study would also be useful for the present generation in becoming familiar with culture, traditions, beliefs and the way of life of a particular cultural group.

Blacking (1995:18) argues that indigenous African education aims at giving children and young people of the community socio-cultural knowledge and skills in a holistic way, involving real life

experiences. Learners acquire this at different developmental stages from childhood. Blacking (1995:18) continues,

> Music can express social attitudes and cognitive processes, but it is useful and effective only when it is heard by the prepared and receptive ears of the people who have shared, or can share in some way, the cultural and individual experiences of its creators.

In South Africa, it is essential to inform learners about indigenous African music from other African cultures and countries that are new to them. *Curriculum 2005* (South African Department of Education 1997) emphasises the importance of the cultural identity of every learner in South Africa – if learners appreciate their own culture, then they should be able to appreciate that of others.

Indigenous African music will contribute to the holistic development of the learners which can also benefit the national economy. The subject of African indigenous music will benefit learners both of career preparation and cultural awareness.

The findings of the study will inform decision-making processes, particularly at the Department of Curriculum Development and Evaluation, on issues relating to the introduction of new syllabi that integrate indigenous African music and the monitoring of its implementation in schools. Best practice aims to improve learner achievement by creating an atmosphere in which both teachers and learners share a clear purpose, are able to take shared responsibility for learning and are able to engage collaboratively in activities that promote the aims and objectives of schools. Furthermore, this study will assist in strengthening content on traditional literature as it plays a crucial role in imparting valuable knowledge from generation to generation.

1.7 Definition of terms

The following terms are defined in this section: curriculum, folklore, music, songs, culture and decolonisation,

1.7.1 Curriculum

The curriculum is designed by the Department of Basic Education in the Republic of South Africa. It is regarded as a content to be completed within a specific time by teachers and leaners. The curriculum is subject design and learner-centered designed.

The term "curriculum" refers to the planned lessons to be taught in schools by teachers on daily basis during contact time or outside contact time. An informal assessment a daily monitoring of learners progress in the form observation written exercises, written tests and presentations in preparation for the formal forms of assessment at the end of a day, week, term or year. The formal forms of assessment can be tests, projects, orals, assignments or examination. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes.

It is important for the curriculum to meet the needs, goals, vision and values of the learners and community it serves.

1.7.2   Folklore

Folklore consists of traditions belong to a specific culture. It is regarded as the oral history that is preserved by individuals from particular region.

IsiZulu folklore is the material that is handed down by word of mouth or by custom and practice. It may be folk tales, folk songs, *izibongo* (praise poems), proverbs, idioms, riddles, lullabies, music and other materials preserved in words or writing.

Dundes (1965:3) lists a number of folklore forms that correspond to the criterion of traditional material orally transmitted, covering such genres as myths, legends, folktales, proverbs, riddles, curses, oaths and insults. He continues classifies wedding songs, funeral songs, political songs, war songs, hunting songs and work songs under the heading of *amahubo (*hymns*).*

Judging from all the above definitions, folklore pertains to traditional beliefs, customs and stories of the communities passed from generation to generation by the word of mouth. It also pertains to the transmission of histories, customs, songs, traditions traditional knowledge and practices that occur in our isiZulu tradition.

1.7.3   Music

Music is regarded as sounds that are sung by voices or coupled with musical instrument, clapping hands, gyration, shouting and screaming. It can be sung or played by different people or groups.

"Music is so much part of everyday life that its nature and purpose are rarely questioned. It is a diverse and lifelong activity, enjoyed by people of all ages. As a universal part of all cultures,

music exists in a great many forms, for a great many purposes and at many levels of complexity" (Curriculum and Assessment Policy Statement, 2011:2). Slonimsky (1989) defines music as "a meaningful succession of perceptible sounds in temporal motion. The sounds may be single sonorous units (as in melody) or simultaneously combinations of several units (as harmony and counterpoint)".

"Music-making is generally organised as a social event. Public performances, therefore, take place on social occasions; that is, occasions when members of a group or family come together for the enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival, or any kind of collective activity" Nketia (1974:21). In this way isiZulu music is performed in the same way as many other music types found in indigenous African societies.

1.7.4 Culture

Luthuli (1981: 28) defines culture as "ways of behaviour that are associated with any permanent need or function in a social life". In his comment based on music and culture, Nettle (1985: 9) maintains that "music must be understood as a part of culture and as a product of human society. If music is a product of human society, then human music must be understood in the context of human culture". Therefore, in order to understand isiZulu music, one must have a good understanding of the background from which it comes.

Williams (1983:90) defines the word 'culture' as "an independent noun, whether used generally or specifically, which describes a general process of intellectual, spiritual and aesthetic development. It also indicates a particular way of life, whether of a people, a period, a group or humanity in general". There are sound cultural practices that should be passed along to future generations, and there are antiquated or foolish practices that should not be perpetuated. In considering change versus tradition, therefore, we must be discerning and allow wisdom to guide us (Munroe, 2009:118).

Culture is a way of life shared by a group of people, with common morals, a collection of attitudes, beliefs and shared identifications, and patterns of behaviour that allow people to live together in peace and harmony as a social group.

1.7.5   Songs

Songs are part of oral traditions which can bring about peaceful co-existence to the community. Some songs contribute to team work which can contribute to a blessing team spirit to the members of the community.

Sadi (1980:22) defines a song as "a piece of music for voice or voices, whether accompanied or not, or the act or art of singing". Songs may be formal or informal.

1.7.5.1 IsiZulu folksongs

IsiZulu folksongs are traditional pieces of music of any style that represent this community and can be sung or played by people who may or may not actually be trained musicians, using the instruments available to them. At times such music may be accompanied by clapping of the hands, ululation or gyrating, while one leg follows the basic rhythm. Traditional dancers dance barefoot. These days they wear *imbadada* (rubber shoes) to keep their feet safe from broken glass, pieces of broken bottle, pins, thorns or any sharp objects.

In his thesis, "folk music is defined as "music of popular origin or style forming the musical repertoire and traditions of communities, particularly rural. This differs from art music, which is the work of musically trained composers. Folk music generally develops anonymously, usually amongst the uneducated classes, and was originally, and may still be, transmitted orally, thereby becoming subject to modification. Music in the oral tradition is an important part of folklore, which involves those aspects of culture that exist in rural traditions" Nkabinde (1997:97).

In addition, "folksongs" are defined as "songs of unknown authorship passed orally from one generation to another, sung without accompaniment and often found in variants (words and tunes) in different parts of a country. Folksongs used to be found predominantly among peasants or country dwellers, but they have since spread to towns and cities where they chronicle people's lives in terms of design, melody and rhythm; hence they have become traditional among them" Kennedy (1980:11).

IsiZulu traditional music is an integral part of the culture of the isiZulu, past and present, and it helps learners to understand themselves, relate to others, and develop their cultural understanding and a sense of group identity and intimacy.

1.7.5.2 IsiZulu contemporary songs

IsiZulu contemporary songs are associated with modern Western music. It is a style of music that differs from music of the last century and has been influenced by Western music. Modern artists today are experimentalists who dabble in different genres, integrating various musical influences in their narrative songs. Both isiZulu and western music have their own *imvunulo* (traditional attire) depending on the occasion for the day.

Although the term 'music' does not mean the same thing in all cultures – indeed most societies have no concept or word for 'music' in a Western sense – the activities of singing and otherwise making and participating in music appear to be universal in humans. That is, "human sound communication outside the scope of spoken language" Nettle (1983:24) exists in all known and described human societies, and has observable effects on its makers and listeners.

1.7.6 Decolonisation

Decolonisation is a process to desist, resist the dominance of Western cultures in education of South Africa. It is the time that Western influences must be kept in check not by physically fighting them, but intellectually fighting them (battle of the wits). This is the time to encourage African children and communities to take a stand to appreciate and sustain the values of black consciousness. African values are important as any other values of national groups in the world. For decolonised education to be introduced, the existing system must be conquered so that it caters all the people of the Republic of South Africa.

1.8 Research design

A research design is a combination of procedures and methods used in collection and analysing data by different scholars in order to achieve an objective of the research.

1.8.1 Research methods

The qualitative and quantitative methods were used to gather the relevant data in this study.

"Qualitative methods are just as systematic as quantitative methods, but they emphasise gathering data on naturally occurring phenomena. Most of these data are in the form of words rather than numbers, and in general, the researcher must search and explore with a variety of methods until a deep understanding is achieved" McMillan & Schumacher (2010:23).

"Quantitative research designs emphasise objectivity in measuring and describing phenomena. As a result, the research designs maximise objectivity by using numbers, statistics, structure, and control" McMillan & Schumacher (2010: 21).

In order to determine whether the intervention was implemented as designed, five criteria can be used (O'Donnell, 2008):

1. **Adherence** - whether each component of the intervention is delivered and designed;
2. **Duration** - whether the intervention was implemented with a sufficient length and number of sessions;
3. **Quality of delivery** - whether the techniques, processes, and procedures as prescribed are delivered;
4. **Participant responsiveness -** whether participants are engaged in and involved with programme activities and content and;
5. **Programme differentiation -** whether features that distinguish the intervention from other programmes are present.

Essentially, the researcher gathers data from participants and monitors the intervention to assure fidelity. This is very important in field studies, where extraneous variables can affect not only the results but also the nature of the intervention. Other words and phrases that refer to fidelity of implementation include integrity, adherence, or quality of programme delivery, adherence to programme model standards, closeness of implementation compared to what was intended (programme as planned and programme as delivered), and degree to which specified components are implemented (O'Donnell, 2008).

1.8.2 Population

Baily (1982:85) defines population as "the sum or total of all units from which a sample is drawn".

In this case, a total of 15 parents were interviewed in rural areas; 15 parents in township areas, and 15 young adults in rural areas, and 15 young adults in township areas, 40 School Management Team (SMT) members and 30 teachers.

1.8.3 Sampling

Sampling means the group of individuals from whom the data was collected during research process. The group of participants selected involved principals of the schools, SMTs, teachers and young adults.

The researcher selected small portions of sub-groups for data collection included variables, sampling and analysing data from different stakeholders.

The multilevel method was used in sampling procedures. In this approach, the researcher selects cases that are representative of different levels of aggregation that comprise the overall population. Thus, in educational research, levels may be represented by, schools, teachers, and young adults. Depending on the research questions, appropriate probability and purposive sampling is used at each level.

According to the above definition, population refers to an entire group or elements with common characteristics. This study involved parents, young adults, SMT members and teachers. In this case, the researcher used **multilevel method of sampling**. A total of 15 parents were interviewed in rural areas, 15 parents in township areas, 15 young adults in rural areas, and 15 young adults in township areas, 40 School Management Team (SMT) members and 30 teachers will also be interviewed. This is summarised as follows.

Participants	Total
Parents in rural areas	15
Parents in township areas	15
Young adults in rural areas	15
Young adults in township areas	15
SMT Members	40
Teachers	30
TOTAL	**130**

1.8.4 Methods of collecting data

Data collection procedures consisted of preliminary contacts with staff members of the targeted institutions, parents and young adults. This was followed by pretesting and despatch of questionnaires to the various institutions.

One principal from each school was interviewed; three SMT members and three post level one teachers were interviewed as a focus group per school. All interviews were conducted at schools during break times or after school in order to avoid disruption of effective teaching and learning and each interview lasted between 30 and 45 minutes.

Two types of interviews were conducted with participants selected to participate in the study, i.e. individual interviews and focus group interviews. With the use of in-depth interview and particular observer methods, some indigenous songs recorded during a field trip were described and interpreted.

The researcher purposely selected six primary schools and four secondary schools located in Ekurhuleni South District township schools and families in Gauteng. Other families were randomly selected from rural areas in KwaZulu-Natal: Highflats, Jolvet and Umzinto in the Harry Gwala Municipality. Young adults' and parents' orally composed songs were taped and transcribed.

For example, in this study, young adults, teachers (from primary and secondary schools) and parents were targeted to air their views on the inclusion of isiZulu folksongs in the present curriculum of the Department of Education in all phases.

1.8.4.1 Interviews

Interviews can be defined as a qualitative research technique which involves conducting intensive individual interviews and group focus interviews with a small number of respondents to explore their perspectives on a particular topic or situation.

It is anticipated that use will be made of individual cultural interviews that focus on the norms, values and understandings of indigenous music, with special reference to isiZulu folk songs.

Rubin and Rubin (1995: 195) define cultural interviews as follows: "… as learning how people see, understand, and interpret their world". In cultural interviews, the researcher spent most of the time listening to what people were saying rather than posing detailed and focused questions.

A semi structured interview format was used to collect data. The young adults and parents were asked to sing isiZulu folk and contemporary songs. The data were collected using content analysis.

AmaZulu families were interviewed and discussions taped. These families were selected according to five categories. The first group consisted of traditional AmaZulu parents in rural areas of KwaZulu-Natal for whom the serving of ancestors has always been an important part of their family process. The second group consisted of AmaZulu parents in township areas who maintained a traditional Christian attitude. The third group was young adults from rural areas. The fourth group was young adults from township areas. The fifth group comprised SMTs and school based teachers, selected because they would provide a clear picture of these songs as some were specialists in music.

1.8.4.2 Questionnaires

A questionnaire is a research instrument consisting of a series of questions (or other types of prompts) for the purpose of gathering information from respondents. "A questionnaire is relatively economical, has the questions for all subjects, and can ensure anonymity. Questionnaires can use statements or questions, but in all cases, the subject is responding to something written for a specific purpose" McMillan & Schumacher (2010:195). In this section of the chapter, information about questionnaires is presented in the form of questions, refer to 1.4.2,

1.8.4.3 Observation method

Observation is a systematic data collection approach. Researchers use all of their senses to examine people in natural settings or naturally occurring situations. Observation of a field setting involves: prolonged engagement in a setting or social situation.

Teachers, parents and learners need strong motivation in the learning and teaching of indigenous African music from one another and from the Department of Basic Education. Lastly, according to Bales (1998:4) if you want to exercise your brain, listen to music. "It provides a total brain workout." Research has shown that listening to music can reduce anxiety, blood pressure, and pain as well as improve sleep quality, mood, mental alertness, and memory.

1.8.5 Data analysis approaches

De Vos (1998: 203) explains that data analysis requires the analyst to break down data into their constituent parts to obtain answers to the research questions and to test the hypothesis. The purpose of analysing the data is to "reduce them to an intelligible form so that the relations of research problems can be studied and tested and conclusions drawn" De Vos (1998:203).

An essential early step in analysis is to organise the large amount of data so that coding is facilitated. Some believe that at this point it is best to take a break from the study, to let it lie and come back to it afresh (Bogdan & Biklen, 2007). By creating some distance between data and researcher, the data "sink in" and may lead to insights about organisation, coding, or categorisation.

1.9. Ethical measures

"Ethics generally is concerned with beliefs about what is right or wrong from a moral perspective. Research ethics is focused on what is morally proper and improper when engaged with participants or when accessing archival data" McMillan & Schumacher (2010:117).

After receiving ethical clearance to conduct the research from the University of South Africa, the researcher also requested permission from the Research Directorate of KZN DoE to conduct research on families that were to be selected randomly in rural areas in KwaZulu-Natal to participate in the study, focusing on the following areas: Umzinto, Jolvet, Highflats, UMzimkhulu, Nokweja, Emazabekweni, Hopewell and Icabazi in the Harry Gwala Municipality. The researcher also obtained permission from the school principals before entering their premises and collecting data. The informed consent form (see appendix A) was be signed by all participants selected to participate in the study after having informed them of its purpose, the procedures to be followed, the risks, benefits and measures implemented to ensure confidentiality.

All participants were informed before the start of the interviews that their responses would be tape-recorded and that they had a right to withdraw from the study if they felt uncomfortable or intimidated by the presence of the tape recorder.

Principals of schools as well as the selected participants were contacted to make the necessary arrangements for the visits. The details of the interviews such as the date, time and venue were also discussed to avoid any interference with teaching or learning (See appendix D-H).

Since qualitative research revolves around issues of trustworthiness, the researcher used reliable data collection techniques such as in-depth interviews with participants.

1.10 Chapter layout

Chapter One introduces the research by covering various aspects such as the background, problem statement, research questions, aim and objectives of the study, justification of the study, significance of the study, definition of terms, data collection methods and ethical measures.

Chapter Two presents a review of literature on the related topics of the status of the curriculum and the inclusion of music, indigenous African music in particular, in the school curriculum.

Chapter Three discusses the current status of indigenous African music, and isiZulu music in particular, in the school curriculum.

Chapter Four explains the views of society on the current status of indigenous African music in the school curriculum.

Chapter Five discusses the role and functions of indigenous isiZulu music.

Chapter Six presents the importance of including indigenous African (IsiZulu) music in the school curriculum.

Chapter Seven presents the research findings.

Chapter Eight provides the general conclusion to the research study.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter provides a review of literature on the status of indigenous music in the school curriculum, with reference to South African schools.

"There are two ways of looking at a literature review: either as a study on its own, which some people prefer to call a 'literature study', or as the first phase of an empirical study. Either way, it is essential that *every* research project begins with a review of the existing literature. There are a number of very good reasons why the literature review forms an essential component of any study. When you embark on your study, one of your aims should be to find out what has been done in your field of study. You should start with a review of the existing scholarship or available knowledge to see how other scholars have investigated the research problem that you are interested in" Mouton (2001:86). According to Greenfields literature review must "identify gabs in the current knowledge, discovering research already conducted by other scholars, the background about the topic, increasing one's research knowledge regarding the topic, help to identify semi works in researcher's area, opposing viewpoints and also provide opposing viewpoints" (2002:2).

This study intends to raise awareness of the practical and theoretical problems confronting pre-primary to secondary schools in the implementation of indigenous African music in the curriculum. Secondly it examines the training of music teachers to encourage children to enjoy indigenous African music for a fuller life.

The researcher consulted books, dissertations, articles, journals, interviews and other resources that are relevant to the topic.

"The review of relevant literature is nearly always a standard chapter of a thesis or dissertation. The review forms an important chapter in a thesis because it provides the background to and justification for the research undertaken" Bruce (1994:55). Bruce, who published several works dealing with the literature review, identified six elements of such a review. These elements comprise the following; research, a survey, a vehicle for learning, a research facilitator and a report (1994:55).

According to Cooper (1998:85):

> … a literature review uses as "its database reports of primary or original scholarship, and does not report new primary scholarship itself. The primary reports used in the literature may be verbal, but in the vast majority of cases reports are written documents. The types of scholarship may be empirical, theoretical, critical/analytic, or methodological in nature. Second, a literature review seeks to describe, summarise, evaluate, clarify and/or integrate the content of primary reports".

The main aim of the chapter is to give a general idea of type of literature and scholarly research that exists. This was used to inform the study as a whole. The reviewed material was drawn from government policies, books, articles, newspapers, magazines, journals, dissertations, theses and the work of scholars who have dealt with subjects similar to the one under investigation as primary sources. The secondary sources include reviews or synthesis of original work and evaluations, including tertiary sources such as textbooks.

2.2 Literatures reviewed

The review of literature below is based on subjects related to the research topic under investigation, i.e. music in the curriculum and the status of music.

2.2.1 Music in the curriculum

Music curriculum is relating to the recommendations to the Department of Basic Education on all matters relating to the curriculum transformation for the school system from grades R to 12 in the Republic of South Africa.

In other words, every student has the intelligence and potential in music, the ability to learn music, as well as the entitlement to music education. Involvement in music activities allows students to stimulate creativity, to develop various abilities and generic skills, and to cultivate values and attitudes such as perseverance, self-discipline, a sense of responsibility and commitment.

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Ogunrinade (2009) examined the concept of indigenous knowledge systems and highlighted some methods of indigenous knowledge systems and the majority of 60 music teachers' perceptions of indigenous music knowledge. Six institutions of higher learning with music departments, one polytechnic, five colleges of education and 20 selected secondary schools that offered music as a subject in the Osun and Oyo states (Nigeria) were selected for the study. The method of learning by imitation was used effectively to disseminate musical information and was an effective tool for promoting oral tradition before a formal approach was introduced into the schooling system as a subject of study. These findings suggested that indigenous music knowledge could improve the performance at schools and thereby promote the teaching of music education if properly incorporated into the music curriculum in Nigeria.

The information from these researchers is valuable to this study as the researcher was attempting to discover why indigenous African music was not included in the school curriculum as a core subject. What are the functions of indigenous African music in African societies? How can indigenous African music be included in the school curriculum as a core subject? Why does the government train primary school teachers and then underutilise them?

2.2.2 The status of indigenous African music

Apartheid ended in 1994, and a vibrant style of hip-hop emerged called kwaito. Today, there are dozens of popular musical styles and genres in the country that include blues rock, trance, hip-hop, soul, jazz, pop and many other forms.

The South African music scene includes both popula**r** (jive) and folk forms like Zulu *isicathamiya* singing and harmonic *mbaqanga*. South Africa has a global music industry. Music is a form of communication and it plays a functional role in African society. Songs accompany marriage, birth, rites of passage, hunting and even political activities. Music is often used in different African cultures to ward off evil spirits and to pay respects to good spirits, the dead and ancestors

It might be argued that indigenous peoples are worldwide defined as such precisely because of their commitment to their own cultural survival in the face of long histories of domination by others committed to abolishing their cultural backgrounds. In some countries, specific methods of

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protecting traditional music have been considered. In Senegal, for instance, music is regarded as a "national resource in which the music's value lies in its ability to unite a diverse nation and build one cultural identity" Mills (1996: 71).

In Brazil, the "self-determination ideology" has been adopted, in which the originating communities of traditional music are given total control of their music and the focus is on legal mechanisms to give assurance for such control (Mills, 1996: 71).

Nationalisation of traditional music implies that the music is treated as government property and any profits from it will be enjoyed by the nation as a whole. However, Mills argues that this approach creates problems in the sense that it overlooks the fact that traditional music belongs to certain distinct communities rather than "the nation". Mills therefore suggests that copyright law should acknowledge that communities should have control over the use of their music (1996: 79).

Mills works with the International Council for Traditional Music, a non-governmental organisation, in formal consultative relations with UNESCO. The aims of this council are to further the study, practice, documentation, preservation and dissemination of traditional music including folk, popular, classical and urban music and dance from all countries.

In making the case for music and dance traditions as a basis for reforming arts education in Namibia, Mans (1998:374) uses the term *ngoma* that is commonly used in several Bantu languages. The word *ngoma* "summarises the holistic connections between music, dance, other arts, society and life force". The value of arts education is underscored by his observation that "in the spirit of arts education as *ngoma,* one makes extensive use of oral kinaesthetic methods of teaching and learning – all placed within the context of group or communal performance" Mans (1998:374).

Mans (1998:375) makes a point that highlights the significance of arts education in African settings: "the *ngoma* principle tries to educate the whole person for life. It is a way of educating all children through (and in) the arts, specially music and dance, not by means of eliminating the 'less talented', but through collective participation where there is a place and a level of enjoyment for each learner". In fact, the arts are unique in that they allow for the participation of learners of different abilities, thereby providing challenges for students at all levels (Paige, 2005).

Man's (1998) comment is valuable to a study of indigenous music because oral and written practices have led to a broader understanding of earlier cultures, and have developed the cultural life of South Africa as a whole. Because traditional African music is as much a part of everyday life for Africans who originated from this continent as other activities like eating and hunting, it should be explored with an understanding of everyday life in traditional Africa.

In his research, As Agawu (2003b) indicates that in order to form a clear understanding, it is necessary to understand the evolution of African neo-traditional choral music in Southern Africa, and to investigate the cultural traditions of Africa and its music in general. Issues such as the origin of music, outside and social influences, and how music evolved, need specific attention for an inclusive depiction thereof.

This approach can also be applied in the composition of isiZulu indigenous songs. This could assist learners in reaching their personal goals, whether to better understand the composition process or to embark on a career in composing as a living.

Omolo-Ongati (2009) examines the modalities and logistics of refocusing indigenous music in formal classroom practice in Kenya in a bid to create a partnership between the community and the school. She stresses the need to take indigenous music into the classroom as a matter of urgency. Currently, the way in which indigenous music is contextualised and treated in the classroom suggests a process of burning bridges and not building bridges between the cultures from which the music is taken and classroom culture. Omolo-Ongati (2009) suggests that the content of African music, if taught exhaustively using culturally appropriate pedagogies derived from the theoretical and performance principles of indigenous music, would go a long way in preserving the music in formal institutions of learning. Campbell (2002:27) writes on the value of folk music as an "essential part of the child's musical education: [I consider it my] responsibility to expose children to the world of music possibilities. It fits well with their social studies curriculum." The inclusion of choral activities and specifically folk music as a learning material supports the goals and requirements of the National Curriculum for Arts and Culture. Campbell (2002) concentrates on choral music and does not include other types of folk music. Folk music originated many hundreds of years ago as a method of conveying messages and stories from one

generation to another. Any musical selections should, as a starting point, take into consideration the background of the class, but ultimately they should go beyond them, expanding the students' experiences and horizons.

Nzewi (2007:61) asserts:

> Some indigenous dances encode cultural texts, and can be discussed in poetic dances. In such instances the music for the dance encodes extra-musical meaning. Other music types are conceived, designed and exhibited primarily for celebrating a culture's artistic and creative genius in dance. In such music for the dance there is a symbolic structural relationship between the music and dance movements. Such a dance is choreographed and learned by select members of an interest group in a community as a stylized formation dance. On being perfected as a specialized artistic product, it is exhibited for public appreciation on its own terms as an artistic event, or as an entertainment extra within other social-cultural events.

Suffice it to say that Anang children from Nigeria are already able at the age of five to sing hundreds of songs (Gardner, 1985).

Mamas & Papas comment on the importance of music in baby development:

> Even in a womb a baby reacts to music, which is why it's so important for parents to play music to their baby and for them to engage their baby actively with music, especially during a baby's first year (15/01/2016).

Blacking (1964) found that, among the Vhavenḍa, children start to sing while they are being carried on their mothers' backs; their mothers sing lullabies to lull them to sleep and the children in turn learn to sing along with them. They also learn to sing along when they are the audience, listening to the stories told by their mothers and grandmothers. They continue in this tradition of singing as they grow up, praising cattle and goats or playing games such as their traditional boxing (Blacking (1964: 321). The folktales of the Vhavenḍa include songs and when these songs are sung, the audience (who happen to be children) take part in singing (Blacking 1964:25). As Blacking observes: "In almost every song, there is some phrase or expression which refers to a custom or belief, so that the text may give us a deeper insight into the patterns of Vhavenḍa culture" (1964: 33). Although Blacking refers to Vhavenḍa culture in particular, this could also be applied to isiZulu culture.

Sunderman (1965) asserts that the average child in lower grades is imaginative. He lives in a sensory world. His intellectual life is in direct relation to imaginative situations. Music to him is

enjoyment, which is not productive of intellectual concepts beyond the world of his realisations. A child's world of musical meanings is in direct proportion to his musical capacities. If he is highly sensitive rhythmically, he will enjoy the opportunity to experience music that emphasises rhythm. If singing gives him great personal satisfaction, then it is imperative that he has an abundance of opportunities to give expression to this medium of musical expression. Thus a child's musical environment must be so organised that it provides learning situations emotionally and intellectually graded in such a manner that they will be challenging to him (Sunderman, 1965:114).

Dunbar-Hall and Gibson (2004:28) provide useful definitions of contemporary indigenous music. For them, contemporary music describes "musical practices that involve aspects of commercial production, performance and distribution, and which are influenced to some degree by Western sounds and instrumentations".

Nzewi (2007:127) argues:

> Modern technology has affected how contemporary Africans listen and behave to the musical arts. The radio and television may transmit musical types of cultural significance to a specific culture group or human community. But the presentation style scarcely promotes indigenous human intentions, values, virtues and spirituality. The presentation would not evoke any deep cultural meanings or observances, even for the ethnic owners. As a result of modern listening habits, the indigenous event-music types relayed over the radio or television may evoke private, personal sentiments within the confines of the home environment. In the indigenous community base, a scheduled music arts performance that has extra-musical significance would generate group sentiments, and command, thereby, mass identification and participation at designated outdoor locations (2007:127).

In his book *Democracy and Music Education*, Woodford (2005) invites music educators to begin reclaiming a democratic purpose for music education by contributing to wider intellectual and political conversations about the nature and significance of music in our lives and those of our children. This kind of political philosophy and action, he believes, is essential to securing a place for music education in public schools Woodford believes that unless music teachers contribute to public conversations about the nature and purpose of education in general and music education in particular, thereby asserting and establishing their political legitimacy, they will continue to be marginalised and excluded from educational decision-making at government level. His recommendation is that music teachers need to reconceptualise themselves as opinion leaders and champions of the public good and not just another special interest group. Possibly this was what

Max Kaplan meant when during the 1960s he called for the development of a larger social version for music education, one in which music educators played an important role in contemporary education and democratic society (1966: xi).

This information is valuable to this research study because it is important that the age-old oral tradition of singing our songs is re-energised as a means of teaching our children how to behave, as they convey important messages. The reality remains a distant dream, and our children's futures are damaged by a lack of education, vision and direction. Although there are departures from the original settings, indigenous music styles in their undiluted forms are still to be found in villages and remote areas where innovative isiZulu folk songs can still be heard.

Solbu (1993:31) argues that it is just as important to include folk music from a group's own culture as folk music from other cultures:

> To explore other cultures can be a way of fleeing from one's own culture. But it can be a "means of searching for a supplement to one's own culture, something which expands, makes whole or creates perspectives about one's own culture, and which places that which we are familiar with into a larger framework, thus revealing new aspects of it […] cannot escape from my own identity, but I can enrich it. The deeper a tree's roots, the further its branches can extend without toppling it".

"In the late 1960s the expression used in many Black townships to mean "I am leaving" was "*Sengikhala ngiyabaleka*". Mahlathini and the Mahotela Queens released a song entitled "*Ngikhala ngiyabaleka*" during the same period and this song sold thousands of copies. It was a catchy phrase because it was closely associated with couples: figuratively it simply meant that on the part of one partner, the love was over" Nkabinde (1997:11).

Dlepu (2009) writes about isiXhosa songs as literary devices commonly used by writers of every age to communicate certain meanings in their texts. Hitherto, traditional songs and their accompaniments, i.e. instruments, were regarded as no more than trivial emotions of writers partial to nostalgia about old and outdated societal recreation. He also examined the relationship that exists between the spontaneous isiXhosa traditional songs and written texts when the former are included in creative works. In his thesis, Dlepu demonstrates how indigenous songs also carry the esteemed aesthetic value of an oral literary form. It is also observed that some isiXhosa writers are fond of citing and/or including isiXhosa songs and the use of indigenous instruments in the expression of their themes.

This information is valuable because the researcher sought to contribute and develop interest in isiZulu folksongs and contemporary songs and grant them greater visibility in the present curriculum – from kindergarten, primary and secondary levels of education – orally and in the form of writing for future reference for the next generation.

Sunderman (1965: 112) believes that the teacher is all important because through her rich background and experiences, it is she who will be able to open up new vistas of creative opportunity for the child. It is she who will be able to encourage the child to express his thoughts and feelings through the medium of music. It is the teacher who will provide the physical and intellectual environment for this personal creative expression by the child. Music creativity properly initiated into being should be a constantly expanding experience. In addition, the child's initial contact with music is very important. Children bring to their first organised schooling a wide range of different musical impressions. It is obvious that the mother who sings or plays for her child contributes greatly to his preschool musical impressions (1965: 116).

Sunderman (1965:116) argues:

> Learners in Nursery and Kindergarten ranges between (ages 4–6) also constitutes the first period of organized musical experience. The greater proportion of these early musical experiences will be sensory and expressed creatively. The importance of the teacher of these cannot be overemphasized. Why? Because it is the teacher of these young children who can fashion their early musical tastes. Probably there is no other individual, including the parent, who has the child under controlled learning conditions for a greater proportion of his waking hours. These teachers have the children when they are in a very impressionable stage.

Sunderman's comment is valuable because learners and teachers know quite a number of these folk songs from their communities.

In her article, Nompula (2011) explores the role and value of African music, drawing on a study of Grade 5 learners at a school in the Eastern Cape. This study was designed to answer the question: Could isiXhosa children in South Africa sing isiXhosa indigenous songs significantly better than European folk songs? In order to further this endeavour, Nompula measured selected variables in the learning of isiXhosa children's songs against the learning of European folk songs; using experimental and controlled groups. The experimental group received instruction including traditional dancing, antiphonal singing techniques and improvisation. The results of the study

suggested that children sang the isiXhosa repertoire expressively and significantly better than European songs. Nompula argues for the inclusion of all indigenous African music in education. The aim of the study was to determine whether there was any significant development in the cognitive, psychomotor and effective skills of learners when taught indigenous African music as opposed to Western music. The research aimed to assist educators with pedagogical approaches and alternative methodologies to enhance an inclusive cultural experience in music.

In the present study, Chapter Six describes how the researcher devised pedagogical approaches and alternative methodologies to improve inclusive cultural experience of indigenous African music in South African schools with special reference to isiZulu. For example, in this study, learners, teachers (primary and secondary) and parents were targeted to air their views regarding the inclusion of isiZulu folksongs in the present curriculum of the Department of Education in all phases.

Xulu (1992) investigated the re-emergence of *amahubo* (hymns) song styles and ideas in some modern isiZulu musical styles. He asserts that studies involving the past of a culture where music is not notated are often complicated. However, the advent of field recording as a research approach in ethnomusicology has helped in the preservation of the past. The meaning of isiZulu *amahubo* songs can be derived from the nature of the contexts within which they are performed. These songs are performed at a traditional isiZulu wedding, in war, in funerals of homestead heads and chiefs, as well as in other major traditional activities involving a clan, a region and sometimes the whole amaZulu nation (Xulu, 1992:15).

2.3 Conclusion

The literature reviewed here describes indigenous musical arts, the music curriculum, curriculum evaluation, evaluation design, the various evaluation models or approaches of different scholars, evaluation of curriculum implementation, an overview of educational evaluation and programme implementation in the school curriculum. All the information mentioned is valuable because the researcher sought to contribute and develop interest in isiZulu folksongs and contemporary songs and grant them greater visibility in the present curriculum – from kindergarten, primary and secondary levels of education – orally and in the form of writing for future reference for the next generation

This study also revealed that African countries and those abroad have suffered from the same belief that their indigenous African music is disparaged and not promoted. Africans and others have strived and are still striving to regain their identity by reviving their cultural music.

Teachers are faced with a very important role in promoting indigenous African music in schools. In their attempts to encourage indigenous African music, they are faced with several difficulties. One of these is the example of Western music, which is regarded as most important, at the expense of indigenous African music.

In South Africa, the right to education is defined in section 29 of the Bill of Rights, which must be interpreted in line with international laws and democratic values. On-going dialogue and advocacy are essential in order to interpret what is meant by the right to basic education; and to mobilise public action for its full awareness.

CHAPTER THREE

THE STATUS OF THE SCHOOL CURRICULUM

3.1 Introduction

This chapter aims to establish whether the integration of indigenous African music in all grades, with special reference to isiZulu, is implemented as a fundamental subject, as prescribed by the Department of Education.

3.2 Curriculum reformation

The curriculum development committee must review the curriculum from time to time in order to meet the needs of the society. As Coombs (1985: ii) notes that:

> … a curriculum arises out of the social, religious, political and economic context of society. It is these factors in combination that influence the societies determination about which are the appropriate parts of the culture to be transmitted to students through the organisation of the school.

Through the curriculum development process, these broad education goals are refined into useful statements that give direction to teaching, learning, and curricular materials development in the nation's schools. These statements may also include criteria for achievement.

"In order to improve implementation, the National Curriculum Statement was amended, with the amendments coming into effect in January 2012. A single comprehensive Curriculum and Assessment Policy Statement document was developed for each subject to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R – 12"*Curriculum and Assessment Policy Statement for FET* 10-12 Music (2011:3).

In the present curriculum, known as the Curriculum and Assessment Policy Statement (CAPS), the term "learning areas" has been replaced by the word "subjects" and the term "learning outcomes" is replaced by the word "skills".

3.3 The status of the school curriculum at present

According to the Curriculum and Assessment Policy Statement (CAPS), 'Annual Teaching Plan' (ATP) replaced the words 'Work Schedule', which were used in the National Curriculum Statement (NCS) for the syllabus completion in a year for all phases. All Annual Teaching Plans (ATPs) in all grades are arranged according to tables indicating different topics, suggested time and resources in all Phases (*Curriculum and Assessment Policy Statement for FET* 10–12 Music, 2011:6-7).

3.3.1 Foundation Phase (FP)

Foundation Phase (FP) learners are found in the band or level of education comprising Grades R, 1, 2 and 3 within the Early Childhood Development (ECD) Phase. Learners are promoted to the next grade if they meet the pass requirements. It is these factors in combination that influence the society's determination about which are the appropriate parts of the culture to be transmitted to students through the organisation of the school.

The pass requirements for the Grade R (pre-school) level coupled by age cohort are promoted to this Grade. The learner is expected to spend a maximum of five years in a phase. The learner is progressed to the next phase if he/she has already spent five years in the phase or because of age cohort. A cohort is a group of learners who are around the same age. These learners have similar experiences and concerns also share a significant experience at a certain period of time or have one or more similar characteristics or learners born in the same year, for example, are the birth cohorts (generation) for that year**.**

    (a) The instructional time in the Foundation Phase is as follows:

Figure 3.1 Instructional time in the Foundation Phase

SUBJECT	GRADE R (HOURS)	GRADE 1–2 (HOURS)	GRADE 3 (HOURS)
Home Language (HL)	10	8/7	8/7
First Additional Language (FAL)		2/3	¾
Mathematics (Maths)	7	7	7
Life Skills	6	6	7
• Beginning Knowledge	(1)	(1)	(2)
• Creative Arts (CA)	(2)	(2)	(2)
• Physical Education	(2)	(2)	(2)
• Personal and Social Well-being	(1)	(1)	(1)
TOTAL	23	23	25

Grade R has only three subjects and there is no First Additional Language (FAL), while Grades 1–3 have four subjects: (a) Home Language, (b) First Additional Language, (c) Mathematics (numbers) and (d) Life Skills (beginning knowledge is hygiene, healthy eating habits, body parts and manners). This is organised in two parallel and complementary streams called Visual Arts and Performing Dance. Visual Arts develops sensory-motor skills and fine and gross motor coordination through the manipulation of materials and the mastery of a variety of art techniques. It has **Two-dimensional (2D)** aims to enrich the learners' experience of the real world through visual sensory stimulation, discussion and questioning, and through encouraging the drawing of the physical body in motion: climbing, running, sitting and lying. **Three-dimensional (3D)** work develops the concept of shape in space through joining pieces of clay, gluing or pasting of paper onto paper, cutting shapes, folding, tying and wrapping.

Performing Arts in the Foundation Phase allows learners the opportunity to communicate creatively, to dramatise, sing, make music, dance and explore movement. Improvisation and

interpretation allows learners to create music, movement and drama individually and collaboratively. Dance includes contemporary/township dance, African dance (gumboots, *moribo, umxhenso*, reed dance, *domba, ukusina nokugida* and ballet), music (prescribed genres such as Western music, classical and African music (*iscathamiya*) and drama. There is no choice according to cultural contexts. Creative Arts exposes learners to four art forms: dance, drama, music and visual arts. Creative Arts aims to create a foundation for balanced creative, cognitive, emotional and social development. In term one, the learner is introduced to creative games and skills such as keeping a steady beat; playing rhythmical games such as clapping and stamping; percussion using different rhythms and tempos; exploring music, movement and voice; focusing on tempo, fast and slow; singing action songs using different parts of the body to interpret the song; and spontaneous use of voice and movement in participatory rhymes and stories, then cooling down the body and relaxing and song, using concrete objects to represent other objects in dramatic play, such as a spoon used as a magic wand, a hat as a steering wheel continue up to the last term. They are accompanied by rhythm using music or body percussion, identifying body parts and moving rhythmically as instructions are given, i.e. touch the toes, head and nose, etc. In Grades 1 to 3 children sing indigenous songs using appropriate movements and dramatisation. They explore beginnings, middles and movement patterns such as follow the leader, walking, skipping and clapping.

Physical Education focuses on perceptual and loco motor development, rhythm, balance and laterality. Physical growth, development, recreation and play are emphasised.

In Grade R, beginning Knowledge and Personal and Social Well-being deals with topics such as me, at school, in the classroom, books about days of the week, my body, summer, healthy leaving, seasons of the year, weather, autumn, sounds, sight, touch, taste and smell, shapes, colours around us, festivals and special days, home, safety, my family, transport, jobs people do, water, fruit, a healthy environment, transport, vegetables, dairy and wool farming, kinds of animals and sport.

In Grade 1 Beginning Knowledge and Personal and Social Well-being deals with topics such as me, at school, healthy habits, the weather, my family, safety in the home, my body, keeping my body safe, my community, pets, manners and responsibility, plants and seeds, food, religious days and other special days, water and the sky at night, homes, picture maps and water.

In Grade 2 beginning Knowledge and Personal and Social Well-being deals with topics including what we need to live, everyone is special, healthy living, seasons of the year, animals and creatures that live in water, animal homes, religious days and other special days, soil, transport, road safety, people who help us, our country, ways to communicate with other people and life at night.

In Grade 3 Beginning Knowledge and Personal and Social Well-being deals with topics such as about me, feelings, health, protection, keeping my body safe, rights and responsibilities, religious days and other special days, healthy eating, insects, life cycles, recycling, public safety, pollution, how people lived long ago, space, products and processes, disasters and what we should do, and animals and creatures that help us. All these topics are taught according to a two-week cycle in the Annual Teaching Plan (ATP).

Instructional time for Grades R, 1 and 2 is 23 hours and for Grade 3, 25 hours.

Ten hours are allocated for languages in Grades R–2 and 11 hours in Grade 3. A maximum of eight hours and a minimum of seven hours are allocated to Home Language and a minimum of two and a maximum of three hours to Additional Language in Grades 1–2. In Grade 3, a maximum of eight hours and a minimum of seven hours are allocated to Home Language and a minimum of three and a maximum of four hours for First Additional Language.

Exploring music movement and voice, focusing on fast and low tempo, singing action songs using different parts of the body and interpreting a song are part of Performing Art under the sub-heading creative games and skills. This is allocated 10 hours per term. In this Phase Music includes prescribed genres such as Western Music, classical and African music (*iscathamiya*) and Drama. There is no choice according to cultural contexts (*Curriculum and Assessment Policy Statement for Foundation Phase English Life Skills Grades R–3,* 2011: 8–9).

3.3.2 Intermediate Phase (IP)

Intermediate Phase learners are found in the band or level of education comprising Grades 4, 5 and 6. These are the learners who have met the pass requirements in Grade 3. Learners are expected to spend the maximum of four years in this phase. The learner is progressed to the next phase if requirements have been met or because of age cohort (A cohort is a group of learners who are around the same age).

(a) The instructional time in the Intermediate Phase is as follows:

Figure 3.2 instructional time in the Intermediate Phase

SUBJECT	HOURS
Home Language (HL)	6
First Additional Language (FAL)	5
Mathematics (Maths)	6
Natural Sciences and Technology	3.5
Social Sciences	3
Life Skills • Creative Arts (CA) • Physical Education • Personal and Social Well-being	**4** (1.5) (1) (1.5)
TOTAL	**27.5**

The instructional time in Grades 4, 5 and 6 are the same.

A learner must offer and complete six subjects in each of Grades 4–6, as illustrated above. Two official languages selected from Table 3.2, provided that one of the two official languages is offered on the Home Language level, and the other official language on at least First Additional Language level, and provided further that one of the two languages offered is the language of learning and teaching (LoLT) or the language of literacy in the case of deaf learners.

During Creative Art lessons in Grades R–6, the curriculum is still equally divided into four art forms, dance, drama, music and visual art. These arts forms should be taught in an integrated way and not in isolation. The inclusion of indigenous African music, isiZulu music in particular, is not

catered for in the Annual Teaching Plan of the Intermediate Phase, but is part of music under Creative Arts under Life skills.

The inclusion of indigenous African music and isiZulu music in particular, is not catered for in the Annual Teaching Plan of the Intermediate Phase, but is part of music under Creative Arts.

3.3.3 Senior Phase (SP)

Senior Phase learners are found in the band or level of education comprising Grades 7–9. These are learners who have met the pass requirements in Grade 6. Learners are expected to spend a maximum of four years in this phase. The learner is progressed to the next phase if he/she meets the requirements.

(a) The instructional time in the Senior Phase is as follows:

Figure 3.3 instructional time in the Senior Phase

SUBJECTS	HOURS
Home Language (HL)	5
First Additional Language (FAL)	4
Mathematics (Maths)	4.5
Natural Sciences (NS)	3
Social Sciences (SS)	3
Technology (Tech)	2
Economic Management Sciences (EMS)	2
Life Orientation (LO)	2
Creative Arts (CA)	2
TOTAL	**27.5**

The instructional time is the same for Grades 7, 8 and 9.

In each of Grades 7–9 a learner must offer and complete nine subjects as listed in Table 3.3. African music, in particular, is not included in the Annual Teaching Plan in the Senior Phase, but is part of Music under Creative Arts.

Two official languages selected from Table 3.3, provided that one of the two official languages is offered on the Home Language level, and the other language, on either Home or on at least First Additional Language level, and provided further that one of the two languages offered is the language of learning and teaching or the language of literacy in the case of deaf learners. Nowhere in the allocation of subjects in all three phases above does the curriculum feature music or indigenous African music as a fundamental subject.

3.3.4 Further Education and Training (FET) Phase (Grades 10–12)

If a learner fails twice in Grade 12, he or she is encouraged to go to Adult Basic Education and Training (ABET) to improve in the failed subjects in Grade 12, in preparation for admission to tertiary education. FET Phase learners are found in the band or level of education comprising Grades 10–12 which was introduced in 2006 and has opened doors for more children at previously disadvantaged schools to take music. This is offered as an elective school subject in this phase. Before the changes after 1994, when the democratically elected government came into power, indigenous music was hardly found in schools for black children.

(a) The instructional time in Grades 10–12 is as follows:

Figure 3.4 instructional time in the FET Phase

SUBJECTS	HOURS
Home Language (HL)	**4.5**
First Additional Language (FAL)	**4.5**
Mathematics (Maths)	**4.5**

Life Orientation (LO)	**2**
A minimum of any three subjects selected from **Group B** Annexure B, Tables B1–B8 of the policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R–12, subject to the provisos stipulated in paragraph 28 of the said policy document.	**12 (3x4h)**
TOTAL	**27.5**

The instructional time is the same for Grades 10–12.

The allocated time per week may be used only for the minimum required NCS subjects as specified above, and not for any additional subjects added to the list of minimum subjects. The school curriculum should contribute to the development of pupils' sense of identity through knowledge and understanding of the spiritual, moral, social and cultural heritage of South Africa's diverse society. Indigenous African music is very important in African life because it is associated with everyday activities, beliefs, culture and identity. According to Curriculum and Assessment Policy Statement for FET 10–12 Music (2011), Music is allocated four teaching hours per five-day week. In addition, learners are expected to devote time to practice outside school time. In the event of more time being allocated, that time should be used for group activities such as ensemble rehearsals.

3.4 Overview of topics and weighting

The table below illustrates broad topics in music, description of music time and weighting.

Figure 3.5 Overview of topics and weighting

	Broad topics	Description	Time weighting: four hours per week
1	Musical performance and Improvisation	Development of skills in **solo** and **ensemble** performance Development of skills in improvisation	Two hours per week – practice time to be added as needed by learner according to level and skill
2	Music literacy	Music theory and notation Aural awareness of theory Sight-singing Harmony and knowledge of music Terminology	One hour per week
3	General music knowledge and analysis	Form and structure History of Western art music or jazz or indigenous African music and its composers or performers Music genres	One hour per week

		South African music industry.	

All learners should belong to an ensemble. Ideally, the school should constitute various ensembles that would enable individual learners to experience a variety of musical styles in practice. Improvisation is a "practical activity in which learners apply principles relating to music styles ranging from jazz, indigenous African music to Western music practice" *Department of Education* (2011:12)**.**

Table 3.5 above illustrates three broad topics in music in the FET Phase, description of music, tuition time and weighting. The three broad topics are Musical performance and Improvisation, Music literacy and General music knowledge and analysis.

The Annual Teaching Plan (ATP) is used from Foundation to FET Phase. The ATP below is particularly for those learners who want to specialise in Music in FET Phase. After the transformation in education in 1994, the term "syllabus" was still used to denote the number of subjects to be completed per grade per a year. Indigenous African music was introduced into the FET Phase as an elective subject.

When CAPS was introduced, every subject in each grade has a single, comprehensive and concise policy document that provides details on what teachers need to teach and assess in a grade on a subject-by-subject basis. This curriculum review was aimed to reduce the administrative load on teachers, and to ensure that there is clear guidance for and consistency among teachers when teaching. In terms 1, 2, 3 and 4, the teacher is expected to cover the content percentage as stipulated in the Annual Teaching Plan, depending on the number of weeks per term. The teacher is expected to prepare for lessons in a two-week cycle. The suggested contact time for topic 1 is two hours per week, topic 2 has one hour per week and topic 3 one hour per week. Topic 1 covers music performance and improvisation, topic 2 covers music literacy and topic 3 covers general music knowledge and analysis.

Grade 10–12 Annual Teaching Plans

The Annual Teaching Plans indicate three different topics to be taught in term1 in grades 10–12. Topics 1–3 are the same for all three grades. These are music performance and improvisation, music literacy and general music knowledge and analysis.

Resources are the same for topic 1, i.e. musical instruments, appropriate space for teaching and rehearsing or practising original music scores and /or original sheet music performance space. For topic 2, the prerequisites are appropriate space, music instruments to illustrate concepts (piano or keyboard), textbooks or workbooks, manuscript paper, computer and computer programs such as Sibelius/ Finale.

MUSIC	GRADE 10 -- 12	TERM 1

Grade 10

Content/concepts/skills

A choice between **Western art music and jazz** or **indigenous African music** is made by learners, teacher or school**.**

Western art music and jazz

A. Solo work

Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, African music or other musical styles for the chosen instrument or voice.

A minimum of three pieces of at least **elementary** standard should be performed at the end of Grade 10.

B. Ensemble work

Continuation of ensemble work. One piece must be performed at the end of Grade 10. Attention should be given to how learners function in an instrumental group or vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.).

Learners of African music should be guided through performance protocols and maxims.

C. Technical work

Continuation of technical work suitable for the instrument/voice at least at an elementary level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises).

D. Improvisation

Rhythmic, melodic and/or harmonic according to chosen improvisation style, instrument and development of learner/s. Playing by ear any rhythm, melody or song.

E. Sight reading and sight singing

Selection of suitable reading and/or singing examples to develop the ability to perform music on sight. The music examples should become gradually more complex according to level.

OR

Indigenous African music

Solo performance: main instrument to be studied throughout the grades.

Technical work

Melodic instruments, melodic patterns and exercises. Scales (*marimba, mbira, kalimba, makhweyana*), posture, isolated patterns, strokes and tone, tuning/organisation.

Oral text proficiency

Own praise singing.

Technology and significance of the main instrument, group skills, taking part in an ensemble, and instrumental roles.

Content/concepts/skills (Grade 10)

Topic 1

Aural training and practical application must always be part of music literacy.

Note values and rhythmic patterns

Read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (16th note) in 2/4, 3/4, 4/4 and 6/8 grouped correctly and including rests, clap rhythms as seen and heard, dotted rhythms and assessment.

Note names

All note names of g and f clef, including accidentals and two ledger lines and assessment.

Scales

Scales of c, g, d, a, f, b flat and e major, a, e, b, f sharp, d, g and c harmonic and melodic minors and assessment.

Key signature

Writing and identifying key signatures of c, g, d, a, f, b flat and e flat major, a, e, b, f sharp, d, g and c minors and assessment.

Intervals

Writing and identifying perfect, major, minor, diminished and augmented intervals and assessment.

Transcription

Assessment from treble to bass and vice versa.

Triads as they appear in the above scales, major, minor, augmented, diminished, assessment.

Harmony

Primary chords (i, iv and v) using triads in root position, forming cadences, recognition of i, iv and v progressions in existing music, assessment, for iam and jazz, chord construction- half-diminished 7th, diminished 7th, nomenclature, c maj 7/c m7, c min 7/cm7/c-7 and c7/ c dom7.

Melodic construction

Four-bar melodies in known major scales in a given rhythm according to i, iv, v progression, and assessment.

Composition techniques

Assessment of melodic and rhythmic sequences and assessment of motives.

Terminology

Assessment of all known terms.

Topic 2

Content/concepts/skills (Grade 10)

Aural training and practical application must always be part of music literacy.

Time signatures

Concept of beats, bars and bar lines, using 2/4, 3/4, and 4/4 for iam and jazz, 5/4, 3/8 and 6/8, rhythmic patterns, read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (16th notes), grouping of rhythmic patterns and rests.

Ledger lines

Note names on, above and below the stave using one ledger line

Clefs

G (treble) and F (bass) clef.

Scales

C, G, D, F and B flat major scales, technical names of all scale degrees: tonic, supertonic, mediant, subdominant, dominant, sub-mediant, leading tone, natural minor scales relative to the above major scales, and for iam and jazz : all major, harmonic minor scales and modes of a major scale.

Key signatures

Writing and identification of key signatures of c, g, d, f and b flat major, and concepts of key and scale.

Intervals

Writing and identification of intervals (perfect, major) in c, g, d, f and b flat major, identification of minor intervals in natural minor scales for iam and jazz all Intervals: major, minor, Perfect, augmented and diminished and major on tonic of c, g, d, f and b flat major.

Melodic construction

Four-bar melodies in known scales in a given simple rhythm.

Transcription

From treble to bass and vice versa.

Composition techniques

Melodic sequence and continuation of rhythmic sequence.

Terminology

Dynamics: fortissimo (ff), forte (f), mezzo forte (mf), mezzo piano (mp), piano (p), pianissimo (pp.) crescendo (cresc.), decrescendo (decresc.), diminuendo (dim.), and fortepiano (fp).

Tempo: allegro, allegretto, andante, moderato, ritardando (rit), adagio, andantino, presto, rallentando (rall.), a tempo and allargando, langsam, larghetto, largo, lento, mosso, tempo primo. **Articulation**: legato, staccato, (stacc.), accent, mezzo staccato, portato, tenuto.

Topic 3

Content/concepts/skills

An introduction to the following: Afrikaans music, Boeremusiek, Moppies and Goema, Indian music and rock and pop: Jimi Hendrix, Elvis Presley and The Beatles.

Beginning of Streams (Mid-term)

Grade 11

Topic 1

Content/concepts/skills

Choice of stream content is made by learners, teacher or school: **Western art music and jazz** or **indigenous African music**

Western art music and jazz

A. Solo work

Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice.

A minimum of three pieces of at least **intermediate** standard should be performed at the end of Grade 11.

B. Ensemble work

Continuation of at least one piece per year. One piece is to be presented at the end of Grade 11. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.). Learners in African music should be guided through performance protocols and maxims.

C. Technical work

Continuation of technical work suitable for the instrument/voice at least at an intermediate level, considering the individual needs and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises).

D. Improvisation

Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner(s). Playing by ear any rhythm, melody or song.

E. Sight reading and sight singing

Selection of suitable reading and/or singing examples to develop the ability to perform music on sight. The music examples should become gradually more complex according to level.

OR

Indigenous African music

A. Solo performance: main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones and earphones).

Technical work: Isolated patterns, strokes and tone, and tuning/organisation.

Dance

Basic dance for starting a performance.

Oral text proficiency

Set praise singing to instrumental performance and explore idiomatic expressions and proverbs.

Aural proficiency

Aural transcription exercises and understanding of context and role.

B. Group skills

Taking part in an ensemble, and instrumental roles.

C. Dramatisation

Topic 2

Content/concepts/skills

Aural training and practical application must always be part of music literacy.

A. Rhythm and pitch

All note names on the g and f clefs including three ledger lines, time signatures: simple and compound duple, triple, quadruple time, correct grouping of notes, irregular time signatures: 5/4 and 7/4, dotted rhythms, anacrusis, syncopation, ties, triplets in all time signatures, adding alto clef, philosophy of duality of time signatures in African music: 12/8 as an interface of 4/4, experienced practically – then written as a horizontal harmonic procedure.

B. Scales and keys

All major scales, all relative harmonic, melodic and natural (Aeolian) minors, all key signatures, pentatonic scales, the Blues scale, modes of a harmonic minor scale, whole-tone and chromatic scales (symmetrical scales), identification of scales and keys in existing music and writing scales within bar lines in a given rhythm.

C. I Intervals and chords

All perfect, major, minor, diminished and augmented intervals and writing and identifying music examples.

D. Chords

All triads [i iv v, ii, iii, vi, viio] [i, iv, v, iii+, iio, vi, viio] in root position and first inversion written on one and two staves.

Creating four-part chords by doubling the appropriate notes in root positions and first inversions.

E. Harmony

Writing perfect and imperfect cadences in four parts, identifying cadences in existing music such as excerpts of chorales and aural identification of cadences.

Jazz options

Chords

Chord extensions and alterations, concept of chord extension (7th, 9th and 13th), concept of chord alterations (b9, #11, b13) and the 11th and the 13th chords.

Chord progressions

Primary harmony (i, iv, v) and basic substitutions.

F. Transposition and transcription

Octave for piccolo and double bass, b flat trumpet and clarinet in known keys, clarinet in a, oral/literacy interface and mnemonic singing of tone level based instrumental tunes, as aid to transcription and composition.

G. Compositional technique

Melodic and rhythmic motives and sequences, augmentation, diminution and imitation.

H. Melody writing

• Creating an eight-bar melody, using a given chord progression (e.g. i- iv- v- i; i-iv-v-i; i-iv-vi) (Aeolian mode) and adding a bass line to the melody.

I. Terminology

Revise all previous terms adding: M.M., *ma non troppo, maestoso, martellato, mit, non, pesante, più.*

Topic 3

Content/concepts/skills

Choice of stream content is made by learners, teacher or school: **Western art music and jazz** or **indigenous African music**

   (a) **Western art music: Romantic style genres**

Basic knowledge of the genres associated with the Romantic style. **Lied and Lied cycles**

Schubert*: Der Erlkönig.*

Character pieces (piano) Chopin: *Polonaise* in A flat (Op. 53).

Concerto: Mendelssohn: *Violin Concerto in e minor* (focus on first movement).

Orchestral works:

Tchaikovsky**:** *Romeo and Juliet* ballet suite.

Content

Characteristics of the Romantic style genres and basic biographical facts about the representative composers, representative works, purpose of the music, compositional elements used to create the work, specific characteristics of each work, listening to the works and form and structure of examples.

(b) Jazz

Bebop Fast jazz with advanced harmonic. **Suggested works:** Charlie Parker - *Yardbird Suite,* Dizzy Gillespie - *Salt Peanuts* and Thelonious Monk - *Misterioso.*

Hard-Bop

Extension of bebop that incorporates blues and gospel music.

Suggested works: Art Blakey - *Moanin',* John Coltrane - *Mr P.C.* Clifford Brown - *Joy Spring* and Julian "Cannonball" Adderley - *Mercy, mercy mercy.*

Cool jazz

A style of jazz that grew out of bebop, but using elaborate arrangements.

Suggested works: Chet Baker - *New Morning Blues,* Gerry Mulligan - *Walking Shoes* and Lee Konitz *Sub-conscious-Lee.*

Modal jazz

A type of jazz in which harmony is built exclusively from selected notes of a given scale mode.

Suggested works: Miles Davis - *So What* and John Coltrane, *Impressions,* Herbie Hancock - *Maiden* and *Voyage.*

South African Modern Constructs

Maskanda, Malombo Music, Disco, Bubblegum and Kwaito.

Content

Basic knowledge such as definitions, descriptions and characteristics of the genre, listening to and discussion of works representative of the genre, reading up on composers and their representative works and elements of the genre.

(c) Indigenous African music stream3

Indigenous Music Experts: Mama Madosini, Princes Magogo, Johannes Mokgoadi, Joe Mokgotsi and Alex Mathunyane le Dinakangwedi.

Themes in IAM: nature, plants, vegetation, animals, landscapes, life and living, human/botho/Ubuntu and seasons.

Content: Theme analysis, setting of song or dance to theme, types of season-based applications and contexts.

Grade 12

Topic 1

Content/concepts/skills

Choice of stream content is made by learners, teacher or school, between **Western art music and jazz** or **indigenous African music**

Western art music and jazz

A. Solo work

Selection of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice.

B. Ensemble work

Selection of at least one piece per year. One piece is to be presented at the end of Grade 12. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.)

Learners in African music should be guided through performance protocols and maxims.

C. Technical work

Selection of technical work suitable for the instrument/voice at least at an advanced level, considering the individual needs and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises).

D. Improvisation

Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner(s). Playing by ear any rhythm, melody or song.

E. Sight reading and sight singing

Selection of suitable reading and/or singing examples to develop the ability to perform music on sight. The music examples should become gradually more complex according to the level.

Topic 2

Content/concepts/skills

Aural training and practical application must always be part of music literacy.

A. Harmonisation

Adding alto, tenor and bass to a melody using primary and secondary chords in root position and first inversion, passing 6/4 chords, cadential 6/4 chords, passing notes and auxiliary notes. Adding four-part harmony to the soprano melody of a song, utilising the text in a user-friendly way.

or

Jazz approach: harmonising melodies using seventh chords, reharmonising a simple eight-bar progression, using primary chord substitutions, symmetrical scales, whole-half scale, half-whole scale, augmented scale, intervals (all intervals), clefs (treble, bass and alto clefs) and polychord nomenclature.

B. Creating a melody for voice or instrument - minimum of 12 bars long, giving a structure, using motifs and sequences and add a simple bass line or chords to accompany the melody. Use marks of articulation suitable for the instrument/voice.

C. Analysis of music scores in a variety of styles, identifying and describing:

All intervals, key signatures, rhythm and metre, the use of scales and modes, cadences, chord progressions, question and answer passing notes and auxiliary notes.

D. Transposing

• Transpose melodies for all transposing instruments (piccolo, double bass, clarinet, horn, saxophone and trumpet).

E. Compositional techniques: rhythm and pulse as a composition technique, harmonic progression as a composition technique, development of themes as a composition technique, dynamic levels, timbre, instrumentation and orchestration as compositional techniques and melodic and rhythmic repetition as compositional techniques.

F. Terminology

Revision of all known terms adding to the content.

Topic 3

Content/concepts/skills

Choice of stream content is made by learners, teacher or school, between **Western art music.**

Opera: definition and description of the genre, summary of the historical development, understanding the meaning and role of comic and serious opera, libretto, aria, recitative and chorus, well-known operas by well-known composers.

Composer and works: Mozart - *The Magic Flute*.

Content: storyline, characteristics, characters, arias, choruses and musical.

Jazz: Early jazz singers.

Important artist/group

Miriam Makeba, Dolly Rathebe and Thandi Klaasen.

Jazz in exile

Important artist/group

The Blue Notes, Brotherhood of Breath and Union of Africa.

Jazz at home

Important artist/group: Spirit Rejoice, Sakhile, ZimNqawana.

Cape jazz

Important artist/group: Dollar Brand (Abdullah Ibrahim), Robbie Jansen and Winston Ngozi.

Recent years: Important artist/group

Feya Faku, Moses Molelekwa and Voice, basic knowledge such as definitions, descriptions and characteristics of the genre.

Content: listening and discussing genre, representative works, reading up on composers and their representative works, and elements of the genre.

Indigenous African music stream 6: Modern Constructs of IAM

Mbhaqanga, Maskandi, Isicathamiya, Malombo jazz and Free *Kiba*.

History of modern IAM

Researching IAM

Revision and Assessment.

(Curriculum and Assessment Policy for FET 10-12 Music, 2011:13-51).

The Annual Teaching Plan runs for four terms (1, 2, 3 and 4) and indicates the work load to be completed in a year.

Since arts learning are both circular and linear, the same topics are repeated each year, and in each subsequent year, with increasing complexity. It takes a long time to build up skills and these require regular practice.

"The nature of progression in skills is found in the following: introducing new concepts and skills, increasing vocabulary of the art form, increasing the ability to listen well, responding to instructions and working with others, increasing skills in the art forms and increasing confidence, self-discipline, focus and creativity" *Curriculum and Assessment Policy Statement for Creative Arts Grades 7-9* (2011: 12).

These Annual Teaching Plans indicate that the teaching of isiZulu folksongs and contemporary songs are not catered for in the present curriculum as a core subject in any grade. In Grades R–9, indigenous songs are part of the content to be taught in the art form Music in Creative Arts. There is a great deal of Western music practice. In the Senior Phase, a learner may choose any two of the four art forms in the subject Creative Arts. Indigenous African music is introduced to the curriculum in grades 10—12 as an elective subject but not as fundamental subject.

Music as an elective subject in FET level includes Western Art music, jazz (including African jazz) and indigenous African Music (theory and instrumental practice). The analysis involves different approaches to implementation, suggested contact time and resources.

The present study seeks to develop interest in isiZulu folksongs and contemporary songs and to grant greater visibility to this art form in the present curriculum of all phases, both orally and in the form of writing, for future reference for the next generation in South African schools when it may become a fundamental subject. This would help to preserve indigenous African music, while knowledge of Western music serves as a reference.

Musical instruments material and resources that are relevant to isiZulu include guitars, drums, whistles, tape recorders and the clapping of hands. Faseun (2005:74) makes the point that it is important when planning a music curriculum for any society to ensure that such a plan reflects the general features of the society. It is clear that the NCS and CAPS policy documents did not fulfil the goals of multicultural music education when dealing with African approaches and performances. It is very important to take into consideration human cultural integrity when compiling classroom practical models of indigenous knowledge systems of Africa.

Nzewi (1998:462—463) argues that childhood music education should take into consideration the child's immediate cultural and musical environment. Nzewi observes that a child grows up to neglect native cultural manifestations perceiving them as inferior to modern types of music. There can be no better description of what obtains in a modern African setting. It has been observed that most African countries have lost the cultural orientation/practices handed down by their great ancestors. In fact, young people feel ashamed to express their cultural inclinations through music. It is unfortunate that this attitude has taken deep root in many societies and that there is not a panacea for cultural reformation. Modern young people are exposed at a very tender age to television and radio that broadcast foreign and Western types of music, and they inevitably familiarise themselves with that kind of music, with a diminishing appreciation of their own cultural orientation towards traditional music.

The ATPs above listed suggest topics of music to be covered in Grades 10—12. In these three grades, music moves gradually towards a more advanced state. The music in all phases is still Eurocentric, however, because it is dominated by Western music and instruments.

3.5 Conclusion

The teaching of isiZulu folksongs and contemporary songs is not taught as a fundamental subject in the present curriculum, especially in grades R–9. Music is simply part of the content taught in Creative Arts as a core subject. In the FET Phase (Grades 10–12), indigenous African music is made a non-compulsory but examinable subject, where practical work is conducted outside contact time.

The current curriculum in South Africa does not do enough to promote indigenous African music in schools in any of the phases, Foundation, Intermediate, Senior, Further Education and Training

or Adult Basic Education and Training (ABET). Attention is paid to other subjects, and indigenous African music is not a core subject. The school environment should not provide academic knowledge only to learners; it should also embrace different cultures and an understanding of different societal behaviour.

CHAPTER FOUR

VIEWS OF SOCIETY ON THE CURRENT STATUS OF INDIGENOUS AFRICAN MUSIC IN THE SCHOOL CURRICULUM

4.1 Introduction

This chapter presents the research data and its interpretation. The data were of two kinds: qualitative data and quantitative data. The responses of respondents to questionnaires were written in their native language, isiZulu, for the benefit of all respondents. A total of 15 parents and 15 young adults were interviewed in rural areas in Umzinto, Jolivet, Highflats, in the Harry Gwala Municipality after obtaining permission from relevant authorities. One principal from each of schools, three School Management Team (SMT) members from each school, three teachers from each school and 15 young adults were randomly selected in township areas in Gauteng Province. Permission to conduct the study was granted by the Gauteng Department of Education prior to the interviews and informed consent was obtained from all participants.

4.2 Population and Sampling

A qualitative approach, in particular a case study, within the social constructionist paradigm was used to address the research problem (Trajkovski, Schmied, Vickers & Jackson, 2013:1255). Five primary and five secondary schools were purposefully selected for this study, located in the Ekurhuleni South District in Gauteng Province, South Africa: Schools A, B & E (quintile 2 primary schools), School C (quintile 1 primary school), School D (quintile 3 primary school), Schools H & J (quintile 2 secondary schools), School F (quintile 3 secondary school) and Schools G & I (quintile 1 secondary schools)). There were no quintile 4 schools included because schools were randomly selected from township schools. Most of the quintile 4 schools are ex-model C schools, and in our district these not offer African languages. Some schools had just recently introduced African languages as First Additional Language (FAL). "Quintiles are used to rank South African schools according to their socio-economic status" DoE. (2004:8). Quintile 1 and 2 schools are regarded as 'poor' schools while quintile 3 and 4 are regarded as 'richer' schools.

Table 1.1 below provides a list of schools selected to participate in this study, according to their rankings or quintiles:

Table 1.1 Schools according to their rankings

Schools	Level	Quintile
Schools A, B & E	Primary school	2
School C	Primary school	1
School D	Primary school	3
Schools H & J	Secondary school	2
School F	Secondary school	3
School G & I	Secondary school	1

These schools were purposively selected on the basis that they were previously disadvantaged with a poor infrastructure, a scarcity of teaching and learning resources and were located in townships that have been deeply affected by socio-economic factors such as crime and poverty. Some primary school learners performed poorly in their Annual National Assessment (ANA) while some secondary schools also obtained poor results in the National Senior Certificate ((NSC) examinations.

4.3   Collection of data through interviews and its interpretation

Data collection is explained as the process in which information is gathered from various sources. Cooper and Schindler (2005) explain that the researcher must identify the type and nature of the required data and then select those collection methods that are best suited to the collection of the identified data types. This is confirmed by Axinn and Pearce (2006), who suggest that the researcher should adopt various data collection methods such as **qualitative and quantitative** methods to collect more relevant and authentic data. In this study, the data collection used is questionnaires, observations and interviews.

Parahoo (1997:52, 325) describes a research instrument is "a tool used to collect data. An instrument is a tool designed to measure knowledge, attitude and skills."

Data were collected during the focus group discussions. Obtaining data from participants with different experience prevents information bias and thus increases the credibility of the information.

The sample in this study consisted of the following:

- Ten principals were interviewed using face-to-face interviews;
- Three school management team (SMT) members (Deputy principal, HOD and senior teacher from each school were interviewed as focus groups; and
- Three teachers (one teacher with zero to two years' and two teachers with more than two years' teaching experience) from each school were interviewed as a focus group.

In total, 10 principals, 30 school management team (SMT) members, 30 post level one teachers, 15 young adults from rural areas, 15 young adults from township areas, 15 parents from rural areas in KwaZulu-Natal and 15 parents from township areas were interviewed. The schools participating in the study were Edenridge Primary School, Leratadima Primary School, Manzini Primary School, Nqubela Primary School, Zonkizizwe Primary School, Alafang Secondary School, Buhlebuzile Secondary School, Greenfields Secondary School, Katlehong Secondary School and Thutolesedi Secondary School.

In total, 130 participants were included in the study interviews, including both men and women. All interviews were conducted at schools during break and after school to avoid disruption of teaching and learning and each interview lasted 35 to 45 minutes.

All interviews were audio-taped after obtaining permission from the relevant authorities. These recordings were transcribed verbatim and the resulting texts were interpreted. In cases where for tape- recording was not granted, extensive notes were taken. Two types of interviews were conducted, i.e. individual interviews and focus group interviews. In this exploratory study, a discussion approach was followed with principals, SMTs, teachers, parents and young adults by focusing on discovery and dream phases to uncover the most significant experiences pertaining to the neglect of indigenous songs as a core subject in the present curriculum of the Department of Education. Participants were *inter alia* asked to respond to the following questions:

(a) Why is indigenous African music not included in the school curriculum as a core subject?

(b) How could indigenous African music be included in the school curriculum?

(c) What are the functions of indigenous African music in the amaZulu nation?

(d) What are the significant characteristics of these songs?

(e) Recite or sing any indigenous or contemporary isiZulu songs you know that might be suitable for pre-school, primary and secondary schools.

(f) In your opinion, at what age should these songs be introduced to children?

(g) Provide reasons for your answer.

Member checking was done by giving transcribed interviews to the participants so that they could make sure they were accurate.

4.3.1 Data collection procedures

The process of collecting qualitative data was inductive and concepts were built from the details obtained from the participants. The study used multi-method approaches such as "in-depth interviews, transcribed notes and audio-taped interviews to gather information to enhance the reliability and validity of the study" Muhammad, Muhammad & Muhammad (2008:4). Data collection was conducted according to the following two steps:

4.3.1.1 Focus group interviews with SMT members and teachers

The study used focused interviews and collected shared ideas from SMT members and teachers who, as experts, were knowledgeable on the topic being investigated (McMillan &Schumacher, 2010:360). By asking participants provocative questions on the issue at hand, a momentum of change was created. Data was captured by means of audio recording, while field notes were taken during interviews. The transcripts were reread, segmented and inductively coded by reviewing participants' responses and grouping them into themes. Finally, categories and subcategories were generated.

4.3.1.2 Individual interviews with principals, parents and young adults

Semi-structured one-on-one interviews were held with principals to elicit data from them. They were required to answer the questions listed in section 4.3 above. Parents and young adults were selected randomly during the process to answer the same questions.

4.3.2 The profile of participants

In order to ensure that the principle of confidentiality was adhered to, schools were coded as follows: Schools A to E were primary schools and schools F to J were secondary schools. The principals were coded A to J, according to the school they were from. SMTs members and teachers were also coded according to their respective schools. This system of coding ensured that there was no link between the data and the participants or between the data and the setting, thereby ensuring participants' anonymity and confidentiality.

Table 1.2 below depicts participants' profile and coding in detail.

Table 1.2 Participants profile and coding

Types of schools	Individual interviews	Focus group interviews	Focus group interviews
(Public primary & secondary schools)	(Principal from each of the 10 schools)	(Three SMTmembers from each school)	(Three teachers from each school)
• Schools A to E (primary) • Schools F to J (Secondary)	• Principals A to E from (primary) • Principals from F to J from (Secondary)	• SMT members A to E from (primary) • SMT members F to J from (Secondary)	• Teachers A to E from (primary) • Teachers F to J from (Secondary)

Selected individual interviews were conducted with parents from rural and township areas and young adults from rural and township areas.

Parents from rural areas were coded A1–15, parents from township areas were coded B1–15, young adults from rural areas were coded C1–15 and young adults from townships were coded D1–15.

4.3.3 Participants' responses

Hereunder follow the responses of participants.

(a)How would you define indigenous African music?

Parents A1, A3 and A7 defined indigenous African music as *njengomculo wesiNtu namasiko* (as music of Africans and culture), *umculo wase-Africa hhayi waPhesheya* (music of African and non-Western music) and *umculo womsinsi wokuzimilela wase-Afrika* (again it is original indigenous African music of Africa). Parent B4 and B6 defined indigenous African music as *njengomculo wohlanga lomdabu* (African music) and *umculo wesiNtu wokuzijabulisa* (and indigenous African music as music for enjoyment). Young adults C6 and C8 added that: "*Umculo wesiNtu wumculo ohambisana nomculo wase-Afrika. Kokunye lolu hlobo loculo luhambisana nokujayiva, ukusina, ukulilizela kanye nokuzijabulisa kuleso sifunda oculwa kuso*" (sometimes African music in Africa is accompanied by dance, gyration, ululation and excitement depending on geographical region). Other descriptions included *Umculo onesigqi sase-Afrika* (African rhythm) *kanye nomculo osetshenziswayo wulolo nalolo hlanga oculwa, ekuzalweni kwengane, kushadwa, kushoniwe, kusetshenzwa noma abantu bezabalaza kwezombusazwe nokunye* (music which is common in indigenous life style, associated with birth, death, labour activities, politics and other activities).

Almost 90% of responses from participants defined indigenous African music as music for indigenous peoples, which is directed at an ethnic group in any geographical region. It is the music that is associated with the cultural values of a particular group, and may have various compositional purposes depending on the cultural background of the composer, while 10% were not sure about the definition.

(b)Why is indigenous African music not included in the school curriculum as a core subject?

Participants were offered an opportunity to air their views on why they thought indigenous African music was not included in the school curriculum as a core subject. This question revealed the "best" information:

(i) Lack of interest in the mother tongue

Principal B believed that indigenous African music is not included as a core subject in the present curriculum because of "a broader society hatred of us, our heritage, our culture and values". Principals A, E and J felt that indigenous African music was is only given attention in music competitions in which most learners were not included. Principal A said that "one could just imagine the noise that came up in Hlaudi Motsoeneng's announcement of 90% indigenous African music to play across all radio stations and televisions". As he alluded before, it is a societal issue. He believed that nobody in the cultural space pushes for indigenous African music to be taught in schools, not because those who are ready are in short supply, but because there is simply no will.

SMT members from schools C, D and F blamed the Department of Sports and Culture by inviting and paying good money to foreign musicians instead of featuring South African artists at important celebrations like the World Cup. "When you watch national television everything is in English, including advertisements. From authorities, no one speaks or engages the indigenous languages or music to develop them."

Teachers B and H raised the issue of the teacher learner ratio at schools; at primary schools this is 40 to one and in the secondary schools it is 35 to one. Core subject teachers have larger classes, up to 60 learners in a class. Music classes have fewer learners, ranging from eight to 20. Teacher G added that the less experienced teachers receive insufficient training and workshops from the Department of Basic Education.

Parents A1 and 11 said: "*ligotshwa lisemanzi*" (you teach your children about moral principles while they are still young). Some of children's attitudes and behaviours are inherited from their parents. Parents A6, A10, A12 and B8 discouraged their children from singing and enjoying traditional songs. They added that some parents even changed the language of communication in the house. Parents A3 and A5 remarked that some learners were interested in the music of other people or foreign music, ignoring South African indigenous music. Most Africans look down upon their own music. Parents A4 and 12 responded with the expression "charity begins at home". This was supported by teachers B and F who pointed out that indigenous African s music, particularly among the amaZulu, is undervalued by most of South African society, which pays more attention

to Western music. Kruger (2007) argues that the role of music in South African society is underestimated and could play a more significant role in cultural and social transformation.

SMT members A, I and J believed that the government was not doing enough to promote indigenous African music. They also felt that there was a need for the revival of indigenous African music. This is supported by Tracey (1991:4), who recommends that such a revival of indigenous folk music is essential. He refers to folk songs as "irreplaceable" and considers it a misconception that "everyone prefers popular music". Tracey adds:

> "An African government that has the deepest cultural aspirations of its people at heart should take significant steps towards counterbalancing the overwhelmingly lop-sided arts patronage situation, which has only been exacerbated in recent decades by the growing Western interest in African music and arts" (1991:4).

Respondents also believed that schools and the government could play a much stronger role in strengthening a positive perception of indigenous folk music.

Most young adults who were asked why indigenous African music was not included in the school curriculum as a core subject did not respond to the question, leading the researcher to make the assumption that they were not sure about the answer. Young adults C1 and C12 revealed that Western music receives more in-depth coverage than indigenous African music in the media. Secondly, when addressing the public at national gatherings, stewards prefer to use English, even native speakers of isiZulu. It seems that the language is compromised; no one cares to promote the native languages.

Young adult D2 blamed the parents if their children did not show an interest in African indigenous music, saying "*Mina ngicabanga ukuthi lo mkhuba wokungawunaki umculo wesiNtu usuka ekhaya*" (I think this habit of not showing interest in indigenous African music begins at home). Young adult D14 added: "*Abazali yibona okufanele ukuthi babambe iqhaza ekukhulisweni kwezingane zabo hhayi othisha kuphela*" (parents should play very important role in their children's life, not only the teachers at schools).

A response from young adults D2, D7 and D14 showed that some parents do not care about teaching and educating their children. They believe strongly that it is the duty of the school to teach their children in every aspect. Young adult D5 said: "*Phela abazali banamuhla bahlala*

bematasatasa abanandaba ukuthi kwenzakalani empilweni yezingane zabo ezikolweni" (today's parents are always busy but do not care what is happening in their children's education at schools). Young adult D8 added that "*mina angikholwa ukuthi abazali abaningi bazimisele ngokwazi ukuthi kwenzakalani mayelana nezifundo ezenziwa yizingane zabo ezikoleni*" (I don't believe that many parents have shown any interest regarding the choice of subjects offered to their children at schools). Young adults D5 and D8 believed that a lack of commitment was shown by some parents.

Young adult D8 commented that some parents seemed to believe that children's books were wonderful resources for helping their child to develop a sense of his or her own identity, own culture, family beliefs and ability. Most parents are always busy, and do not find time to read books or sing to their children in their native language at least once a week. He believed that some young adults had no idea about who takes decisions about the curriculum.

(ii) There is a lack of qualified teachers

Principal B believed that there were few qualified teachers in schools because the most experienced and highly qualified music teachers were transferred to a few secondary schools to pilot music education there.

In addition, Principal C felt that some teachers resigned and looked for greener pastures in other places such as the Department of Arts and Culture, National Defence, etc. Teacher H from school F raised the fact that there was a lack of command of the mother tongue, while struggling to achieve a good command of English or other foreign languages. This was supported by teacher B from school D.

(iii) Lack of consultation and commitment by the Department of Basic Education.

Principal F highlighted made the point that indigenous African music is not taken seriously as a fundamental subject compared to other subjects in the mainstream, almost in all phases. Principal J believed that there was no preservation of indigenous African music for future generations in the present curriculum, together with a lack of consultation with different stakeholders by the Department of Education.

Principals F and J raised the point that more attention is paid to other core subjects than music, and indigenous African music is not an exception. They highlighted the fact that there is a lack of

alignment between the school curriculum and teacher education in primary and secondary schools. They believed that there was unwillingness in schools to preserve indigenous languages and traditional music for future generations.

Respondents in schools A to J expressed similar opinions. Issues they raised included the feeling that music teachers were not consulted when the Department of Education (DoE) suggested the curriculum; they were not even invited to the committees to provide their input or asked to add their thoughts to draft policies before they were gazetted by the DoE. Lack of consultation left many teachers feeling hopeless or inadequate, with a reduced faith in their ability to provide quality education at their school.

(c) What are the functions of indigenous African music in African society, specifically among the amaZulu?

(i) Promote accountability and good quality education

SMT member C from School C stressed that the analysis of isiZulu indigenous songs reveals both past and present folk songs, which can serve as authentic resource materials that are useful for effective music teaching as well as tapping into and practising learners' artistic potential to enrich and transform music performance in the classroom. The composers of these songs are unknown, which is why in most cases they are interpreted differently. IsiZulu indigenous folk songs are part of our everyday life whether we like or not. She was convinced that if indigenous African music were made a core subject, this would increase the pass percentage because not all the learners are talented in Mathematics and Science.

Parent B6 believed that traditional knowledge begins at home and encompasses the wisdom, knowledge and teaching that provide communities with a better life. In many cases, this knowledge has been passed down orally for generations, from person to person. Parent B11 added that teaching your children indigenous songs and vocabulary in the native language(s) of your family is a personal way of introducing them to different cultures, as well as to family history.

Parents B6 and B11 believed that the school is the second educational institution to build on the valuable background of knowledge to their children stated at home as charity begins at home. Almost every aspect of raising a child is influenced by cultural values and beliefs. As time goes on, children learn who they are and what to do, absorbing their daily routines, cultures, traditions,

language, personal identities and how to raise the child in a diverse community. Lastly knowledge can be used as a tool for conveying feelings and emotions of people.

(ii) Promote team work among individuals

Principal C believed that indigenous African music could encourage learners to love music, to be disciplined and to work together. This was supported by Principal H, who suggested that indigenous African music could be regarded as a tool for unifying the nation. Principals C and H agreed that the implementation of isiZulu indigenous songs as a core subject would promote team work among individuals.

SMT member F from School F stressed that the DoE should include SMT members when taking decisions about the curriculum because they were represented on the School Governing Body (SGB). This would encourage team work among all stakeholders especially the teachers throughout their careers, which would enhance their professional knowledge of indigenous or traditional music. The view was shared by Teacher C from School C, who maintained that the "DoE must assist teachers to work as teams and to reflect on their own teaching practices in the classrooms; for instance, they work together to solve various problems they encounter in the classrooms". Principal D shared these sentiments and stressed that "if the curriculum can be well balanced by developing programmes according to the needs of all stake holders in the community, … will assist to develop love, skills and competencies to facilitate effective teaching and learning in the classrooms". These views therefore coincide with the findings of Heystek, Nieman, Van Rooyen, Mosoge and Biputh (2008:165), who found that educator development programmes assist in developing educators continuously and should focus on the improvement of learners' experiences through educator enhancement of their knowledge, skills, values and attitudes.

Principal F from School F said that intersecting indigenous African music with community needs would transform society and improve entrepreneurship skills in societies where individuals use music as a tool for communicating personal and communal concerns. This view is supported by Reid (1994:81) who appeals for music to be regarded as a "curricular subject that should be structured to be no more demanding than other subjects. The aim should be music literacy among young people, and not necessarily producing performers. The matriculation average for music is among the highest for all subjects because of the tendency to discourage those who will not excel

in the subject, despite commitment by the pupil". Reid (1994) goes on to suggest ways of implementing music for all, based on her particular school situation, including differentiation of more talented students. She adds that if music has a prominent place in the new curriculum, there may be an increase in interest in the subject as well as in job opportunities in future generations.

(iii) Enjoyment and entertainment

Parent B8 said that "adults and children sometimes use indigenous African music into associating with others, as a way of winding away time and entertainment". Parent B14 regarded the most important purpose of indigenous African music as entertainment: people enjoy them and at the same feel a sense of belonging. Young adult D4 supported this idea, stressing that these songs can unite community members in loving one another. Young adult D7 agreed that this would cause community members to be regarded as one, and as caring for one another in terms of different situations they facing. These songs also served as the validation of social institutions and religious rituals.

This was supported by young adults D4 and D7 who stressed the fact that these songs brought unity to the community, helping them to know and love one another, coupled with their family traditions and entertainment.

(iv) Preservation of culture

Teachers in group B agreed that indigenous African music for every child demonstrated the importance of music in different cultures. Activities that highlighted diversity assisted and taught learners to respect and celebrate the differences in all people. SMT members from School F added that music teachers, especially those with an isiZulu background, were mostly positive about isiZulu indigenous music, and audiences from a variety of cultures enjoyed this music. This music would also help Black South Africans generally to relate to their folklore and thus to maintain their cultural principles and values, and rebuild their sense of national identity. Including this music would also work to broaden the curriculum in schools from Foundation Phase to FET Phase.

(v) Music can be regarded as a tool for conveying feelings and emotions

Principals E and F defined emotional music as a vehicle for expressing ideas and emotions (e.g. love and social protest songs). It is music that is part of social movements in which individuals

seek to express emotion: social and political pleasure or displeasure. It allows the communication of deep thought or feelings in different ways. Children can express their feelings easily through music. Indigenous African music becomes an integral part of any music of people that plays an important role for entertainment and displays the emotions of the people.

(vi) Music can serve as a facilitator of conformity and social norms

Most of the participants agreed that music of social control is used to direct warnings to blundering members of society or to indicate what is considered proper behaviour and morals among children and adults.

(vii) Music can serve as a tool for communicating personal and communal concerns

Young adults D2 and D6 regarded this kind of music as a tool for personal identity among amaZulu community members. In addition, they believed that indigenous African music has the power to unite different groups in society and to mobilise community involvement in improving the quality life, social healing and affirmation of human dignity.

(d) **How could South African indigenous African music be included in the school curriculum?**

Principal D mentioned that for the curriculum to be implemented successfully, policymakers and curriculum reformers had to engage teachers at school level when drafting policies. This is supported by Jorgensen (2003:74), who argues that teachers should have the opportunity to make choices about how the curriculum will be delivered. "They need to be a part of the construction of policy and curriculum, which should be more inter-disciplinary and inclusive of differing traditions and perspectives".

Teacher A, from School A emphasised the point that traditional information, including indigenous African music, is an inheritance in an African society that cannot be taken away. Teacher J agreed that indigenous African music could be regarded as a means of preserving indigenous knowledge in the present curriculum.

Teacher A, from School A and Teacher J from School J suggested that the Department of Basic Education (DBE) should protect decolonised forms of expression and try to transmit and preserve some means of beneficial knowledge for education, such as indigenous African music, in South African school's curriculum.

Parents A2 revealed that they did not have power as parents in matters to do with the present curriculum. Parent B1 responded that she had no idea of what was happening in the present curriculum, and Parent B3 felt the same way.

Parents A2, B1 B3 replied that they did not have any influence on the present curriculum, unless this matter was discussed in SGB meetings. Eight of the 30 parents interviewed in both rural and township areas (27%) were not interested in participating in the interviews. Parent A1 was of the belief that it was the duty of the parents to explain their culture and how indigenous African music played a role in their traditions.

Teacher D from School D suggested that indigenous African music should be allocated one hour per week as a core subject, while teacher G from School G suggested two hours per week.

Teachers D and G suggested that, if it were to become a core subject, indigenous African music should be allocated one or two hours' contact time per week. They were of the opinion that indigenous African music should be an essential core subject in the present curriculum because it could improve the overall pass percentage. Again, Africans would be able to contribute positively towards building cultural bridges among South Africans. The value of building cultural associations through indigenous African music would surpass all the challenges.

Young adult C3 suggested that the use of media such as radio, newspapers and television could be used to cultivate the culture of singing traditional isiZulu music and also to discover new means of distributing African books and related content of indigenous African music. Young adult C4 suggested that schools should organise heritage days where African inspired regalia representing different cultures such as Xitsonga, Tshivenḓa, isiZulu, isiXhosa, Sesotho, Sepedi, Setswana, SiSwati and many more. Young adult D2 explained that the aim of the event would be to instil a love for indigenous African music among the younger generation and to teach them about *ubuntu* and the culture of their ancestors. Young adult D9 added that on the other hand, the aim would also be to entertain the audience with indigenous songs and dances from different cultures. Such an occasion should cater for all ages.

Lastly, young adult D3 mentioned that it should be compulsory for student teachers at universities and colleges, especially those taking African languages as their didactic subject to be taught this

musical genre. This would go a long way to ensuring that their culture and traditions was respected in the same way as Western classical music.

4.4 Collection of data through questionnaires and its interpretation

A questionnaire is "a method in which a specific set of questions is framed and posed to respondents" Brace (2008:1). This method will provide more relevant data as the information is gathered directly from targeted respondents

Sampling is the process whereby a small proportion or subgroup of a population is selected for analysis. (Johnson and Christensen 2010:216) explain sampling as "the process of drawing a group from a population". Baily (1982:83) observes that a sample refers to a portion of the total population, an approximation of the whole rather than the whole itself. In this study, a purposive sampling method was used in the collection of data using questionnaires. Purposive sampling is a "process whereby information-rich participants with both depth and breadth of experience and who share commonalities are identified" De Vos (1998:317); Patton (1990:335). The researcher made use of their common cultural background and location homogeneity. Purposive sampling was used to decide the type and number of participants, as explained below:

Simple random sampling was used Tracey adds: to select parents, teachers and young adults to participate.

- 15 parents from rural areas
- 15 parents from township areas
- 30 teachers from selected schools
- 40 school management team members from selected schools
- 15 young adults from rural areas
- 15 young adults from township areas

4.4.1 School Management Team

Questions:

(i)   As a member of the School Management Team, have you taken part in musical activities at your school?

(ii)   How many years were you involved in music activities at primary and/or secondary school?

The responses to these questions are presented in the following tables:

Table 1.3: Taken part in musical activities

Respondents	Yes	No	Total	Percentage
SMTs	13			33%
		27		67%
			40	100%

Yes = 13

No = 27

Table 1.4: Respondents' experience in music (SMTs)

Attended class music			Played in a band		Sang in a choir	
Number of	Primary	Secondary	Primary	Secondary	Primary	Secondary
Years	4	6	6	6	3	15

Years taking part in class music at primary school=10%

Years taking part in class music at secondary school=15%

Years playing in band at primary school= 15%

Years played in band at secondary school=15%

Years singing in a choir at primary school=8%

Years singing in a choir at secondary school=37%

Table 1.5: Musical preferences of respondents

Music education background: What type of music do you enjoy listening to in your spare time? Please indicate in the following table:

Music listening background:

Types of music		Ticks	Percentage
(i)	Indigenous African music (*iscathamiya, maskandi*)	14	35%
(ii)	Choral: choirs, groups, a capella.	4	10%
(iii)	Instrumental (groups, solo)	3	8%
(iv)	Gospel (choruses, worship)	9	23%
(v)	Light (shows, films)	2	4%
(vi)	Contemporary (Kwaito, Hip Hop, Pop bands)	2	4%
(vii)	Vocal (male, female)	3	8%
(viii)	Other	3	8%

The above table shows that the majority of SMT members (35%) listened to indigenous African music, followed by 23% who listened to gospel music, 10% who preferred choral music such as choirs, groups, a capella music, those who enjoyed listening to instrumental (groups, solo) and vocal music (male, female) and other types of music (8%) and, lastly light music and contemporary music (4%).

4.4.2 Young Adults

Question:

Please indicate how strongly you agree or disagree with the following statements in the table below. You are asked to write (X) in the column provided to provide your self-evaluation of the school curriculum.

Table 1.6 presents the views of young adults in rural areas on learning isiZulu indigenous music at school and the personal satisfaction this provides.

Please rate your statements:	Strongly disagree	Not sure	Agree	Strongly agree
1.5 Studying isiZulu indigenous African music is important for any child's future and academic career.	0	2	6	7
1.6 Studying isiZulu indigenous African music is important for any child because it will enable him/her to better understand and appreciate isiZulu culture and identity.	1	2	5	8
1.7 The Department of Education and its staff has been successful in promoting diversity and understanding among the school community.	9	3	2	1
1.8 The Department of Education and its staff has been successful in balancing the needs and concerns of isiZulu-speaking communities.	7	6	1	1
1.9 I am fully supportive of the curriculum at this school.	2	10	1	2
1.10 I am satisfied that the school is offering children access to subjects they need.	7	4	3	1
1.11 IsiZulu learners, parents, staff and community members are made to feel they are a valuable part of the school culture.	8	5	1	1

1.5   strongly disagree =0% not sure = 13%   agree =40%   strongly agree =47%

1.6   strongly disagree = 2% not sure 13%   agree = 32%   strongly agree 53%

1.7   strongly disagree =60% not sure =20%   agree =13%   strongly agree= 7%

1.8   strongly disagree =46% not sure =40%   agree =7%   strongly agree =7%

1.9   strongly disagree =13% not sure = 67%   agree =7%   strongly agree =13%

1.10 strongly disagree = 46% not sure = 27%   agree = 20%   strongly agree =7%

1.11 strongly disagree =53% not sure = 33%   agree = 7%   strongly agree =7%

In addition, eight (53%) young female adults and seven (47%) young male adults were interviewed in rural areas.

Table 1.7 presents the views of young adults in urban (township) areas on learning isiZulu indigenous African music at school and the personal satisfaction this provides

Please rate your statements:	Strongly disagree	Not sure	Agree	Strongly agree
1.5 Studying isiZulu indigenous African music is important for any child's future and academic career.	2	7	3	3
1.6 Studying isiZulu indigenous African music is important for any child because it will enable him/her to better understand and appreciate isiZulu culture and identity.	3	4	4	4
1.7 The Department of Basic Education and its staff has been successful in promoting diversity and understanding among the school community.	7	5	2	1
1.8 The Department of Education and its staff has been successful in balancing the needs and concerns of isiZulu-speaking communities.	6	7	1	1
1.9 I am fully supportive of the curriculum at this school.	8	4	1	2
1.10 I am satisfied that the school is offering children access to the subjects they need.	8	5	1	1
1.11 IsiZulu learners, parents, staff and community members are made to feel they are a valuable part of the school culture.	6	4	3	2

In addition, nine (60%) young female adults and six (40%) young male adults were interviewed in urban (township) areas.

1.5 strongly disagree =13% not sure = 47%   agree = 20%   strongly agree = 20%

1.6 strongly disagree = 19% not sure 27%   agree = 27%   strongly agree =27%

1.7 strongly disagree =47% not sure =33%   agree =13%   strongly agree= 7%

1.8 strongly disagree =39% not sure =47%   agree =7%   strongly agree =7%

1.9 strongly disagree =53% not sure = 33%   agree =7%   strongly agree =7%

1.10 strongly disagree = 53% not sure = 23%   agree = 7%   strongly agree =7%

1.11 strongly disagree = 40% not sure =27%   agree = 20%   strongly agree =13%

Table 1.8: Music preferences of young adults in urban (townships) areas
Question:

Music education background: What type of music do you enjoy listening to in your spare time? Please indicate in the following table:

Music preferences:

Types of music	Ticks	Percentage
(i) Indigenous African music (*iscathamiya, maskandi*)	2	7%
(ii) Choral (choirs, groups, a capella)	3	10%
(iii) Instrumental (groups, solo)	5	18%
(iv) Gospel (choruses, worship)	4	10%
(v) Light (shows, films)	5	18%
(vi) Contemporary (Kwaito, Hip Hop, Pop bands)	7	23%
(vii) Vocal (male, female)	2	7%
(viii) Other	2	7%

The above table shows that the majority of young adults (23%) listened to contemporary music, followed by those who listened to light and instrumental music (18%), gospel and choral music (10%), vocal music (10%) and lastly, indigenous, vocal and other types of music (7%).

4.4.3 Parents

Question:

Please indicate how strongly you agree or disagree with the following statements in the table below. You are asked to write (X) in the column provided to indicate your self-evaluation of the school curriculum.

Table 1.9 presents the views of parents in rural areas on learning isiZulu indigenous music at school and the personal satisfaction this provides.

Please rate your statements	Strongly disagree	Not sure	Agree	Strongly agree
1.5 Studying isiZulu indigenous African music is important for your child's future and academic career.	0	4	6	5
1.6 Studying isiZulu indigenous African music is important for your child because it will enable him/her to better understand and appreciate isiZulu culture and identity.	0	2	7	6
1.7 The Department of Basic Education and its staff has been successful in promoting diversity and understanding among the school community.	8	5	2	0
1.8 The Department of Basic Education and its staff has been successful in balancing the needs and concerns of isiZulu-speaking communities.	7	5	1	2
1.9 You are fully supportive of the curriculum your child is receiving at this school.	7	4	2	2
1.10 You are satisfied that the school is offering your child access to the subjects he/she needs.	8	4	1	2
1.11 IsiZulu learners, parents, staff and community members are made to	9	1	3	2

feel that they are a valuable part of the school culture.				

In addition, 10 female parents were interviewed in rural areas (67%) while five male parents were interviewed in rural areas (33%).

1.5   strongly disagree =0% not sure = 27%   agree = 40%   strongly agree = 33%

1.6   strongly disagree = 0% not sure =13%   agree = 47%   strongly agree =40%

1.7   strongly disagree =53% not sure =34%   agree =13%   strongly agree= 0%

1.8   strongly disagree =47% not sure =33%   agree =7%   strongly agree =13%

1.9   strongly disagree =47% not sure = 27%   agree =13%   strongly agree =13%

1.10 strongly disagree = 53% not sure = 27%   agree = 7%   strongly agree =13%

1.11 strongly disagree = 60% not sure =7%   agree = 20%   strongly agree =13%

Table 1.10 presents the views of parents in urban (township) areas on learning isiZulu indigenous music at school and the personal satisfaction this provides:

Please rate your statements:	Strongly disagree	Not sure	Agree	Strongly agree
1.5 Studying isiZulu indigenous African music is important for your child's future and academic career.	0	3	6	6
1.6 Studying isiZulu indigenous African music is important for your child because it will enable him/her to better understand and appreciate isiZulu culture and identity.	1	2	5	7
1.7 The Department of Basic Education and its staff has been successful in promoting diversity and understanding among the school community.	7	6	2	0
1.8 The Department of Basic Education and its staff has been successful in balancing the needs and concerns of isiZulu-speaking communities.	5	9	1	0

1.9 You are fully supportive of the curriculum your child is receiving at this school.	3	10	1	1
1.10 You are satisfied that the school is offering your child access to the subjects he/she needs.	6	6	2	1
1.11 IsiZulu learners, parents, staff and community members are made to feel they are a valuable part of the school culture.	10	2	2	1

In addition, 11 female parents were interviewed in urban (township) areas (73%) while four male parents were interviewed in urban areas (27%).

1.5 strongly disagree =0% not sure = 20%   agree = 40%   strongly agree = 40%

1.6 strongly disagree = 7% not sure =13%   agree = 33%   strongly agree =47%

1.7 strongly disagree =47% not sure =40%   agree =13%   strongly agree= 0%

1.8 strongly disagree =33% not sure =60%   agree =7%   strongly agree =0%

1.9 strongly disagree =20% not sure =66% agree =7%   strongly agree =7%

1.10 strongly disagree = 40% not sure = 40% agree = 13%   strongly agree =7%

1.11 strongly disagree = 67% not sure =13%   agree = 13%   strongly agree =7%

4.4.4 Teachers

Question 1(i) As a teacher at your school; did you take part in musical activities?

(ii) For how many years did you taken part in music activities at your primary and /or secondary school?

The responses to these questions are presented in the following tables:

Table 1:11

Respondents	Yes	No	Total	Percentage
Teachers	12			40%
		18		60%
			30	100%

Yes =40%

No= 60%

Table 1.12: Respondents' experience in music to their own schooling.

Attended class music			Played in a band		Sang in a choir	
Number of	Primary	Secondary	Primary	Secondary	Primary	Secondary
Years	4	7	5	5	4	5

Years taking part in music at primary school=13%

Years taking part in music at secondary school=23%

Years playing in band at primary school= 17%

Years playing in band at secondary school=17%

Years singing in a choir at primary school=13%

Years singing in a choir at secondary school=17%

Table 1.13: Respondents' music listening preference

Music education background: What type of music do you enjoy listening to in your spare time? Please indicate in the following table:

Music listening background:

Types of music	Ticks	Percentage
(ix) Indigenous African music (*iscathamiya, maskandi*)	6	20%
(x) Choral (choirs, groups, a capella)	5	17%
(xi) Instrumental (groups, solo)	5	17%
(xii) Gospel (choruses, worship)	3	10%
(xiii) Light (shows, films)	2	7%
(xiv) Contemporary (Kwaito, Hip Hop, Pop bands)	4	12%
(xv) Vocal (male, female)	3	10%
(xvi) Other	2	7%

The above table shows that the majority of teachers (20%) listened to indigenous African music, followed by those who listened to choral and instrumental music (17%), contemporary music (12%), vocal music (10%) and lastly, light music and other types of music (7%).

Question 2(a)

Table 1.14

Did you take music in FET phase in your own school career?

Respondents	Yes	No	Total	Percentage
Teachers	12			40%
		18		60%
			30	100%

Yes = 12

No = 18

This shows that there were few teachers who had studied music in the FET Phase.

Question 2(b)

Please indicate the number of years you attended any of the following tertiary institutions.

Table 1.15: Years of tertiary training

Number of years	1	2	3	4	5	6	7	8	9	Total	%
University				8						8	26%
Technikon		2								2	7%
Teacher training college								14		14	47%
Other						6				6	20%

Almost half (47%) of the teachers trained in music at teachers training college, 26% studied music at a university, 7% studied music at a technikon, while 20% had had no training music.

Question 2(c)

If you attended one of the above institutions, did your teacher training include class music teaching as a subject? Yes or No.
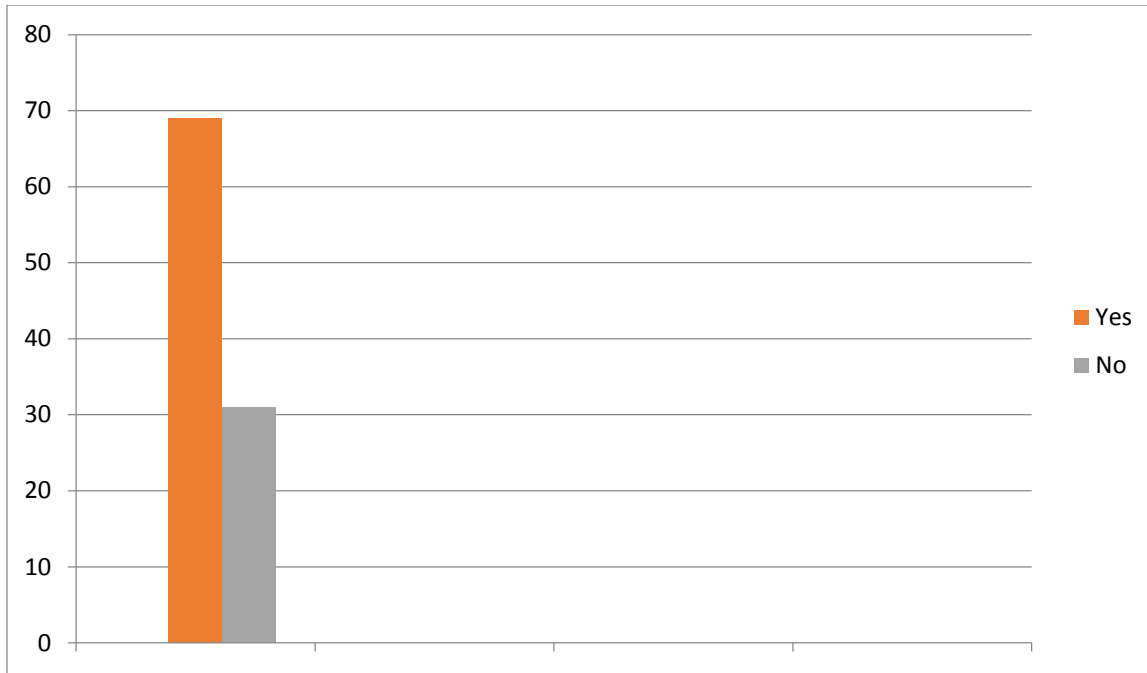
Twenty-one of the 30 participants attended teacher training included class music teaching as a subject while in the case of nine participants it did not.

Yes = 69%   No = 31%

The results show that the majority of teachers studied music as a subject during their training.

Question 2(d)

Did you sing in a choir during your teacher training?
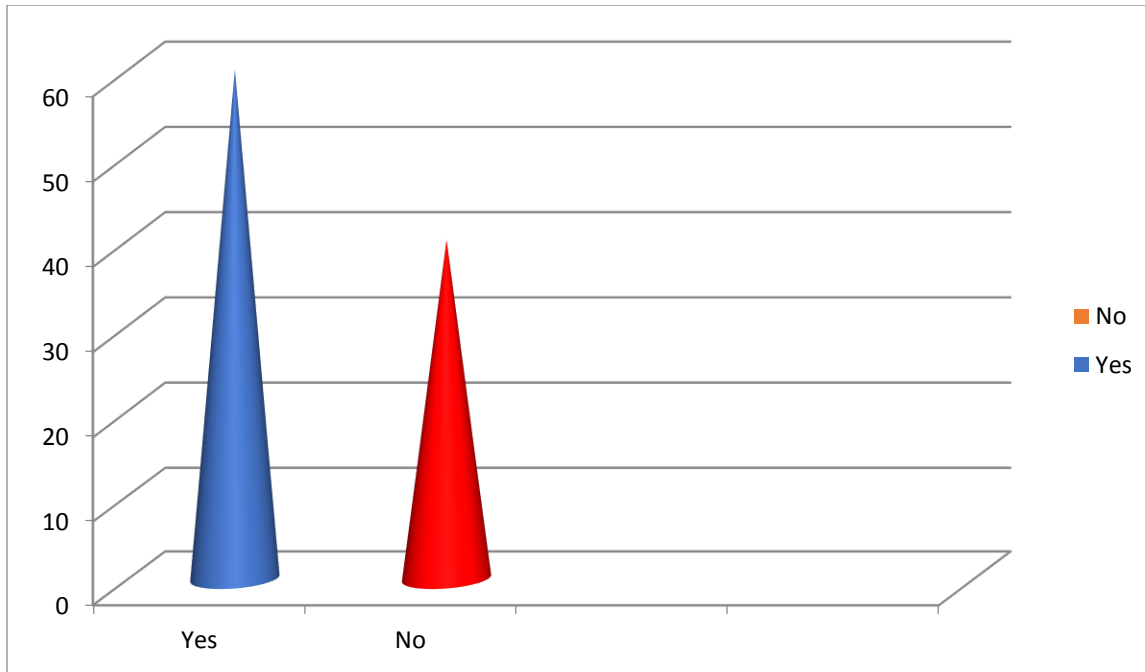
Eighteen of the 30 teachers sang in a choir during their teacher training, while the 12 remaining teachers did not.

Yes = 60%

No = 40%

Question 2(e)

Are you able to read notation, e.g. music on a five-line stave?
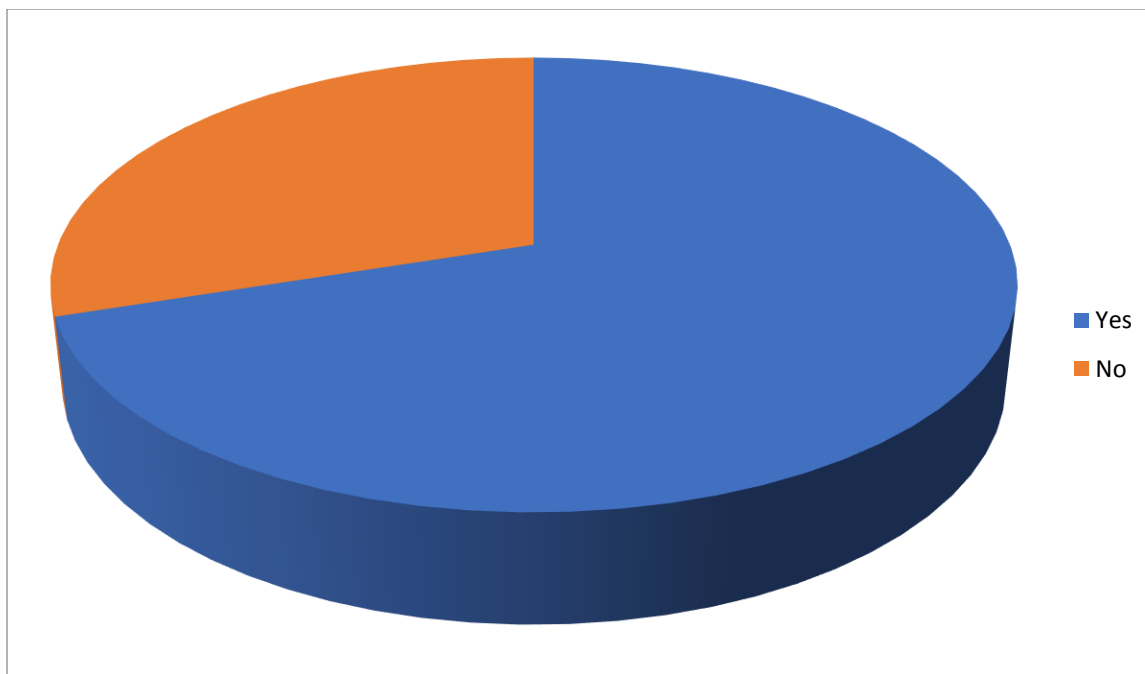
Twenty-one teachers said they were able to read notation, e.g. music on a five-line stave, while the remaining nine teachers could not read notation.

Yes = 70%

No = 30%

The above diagram indicates that about 70% of the teachers were able to read notation while 30% could not.

Question 2(f)

Even if you are not required to use your instrumental skills in your teaching post, could you:

- Accompany class songs?
- Accompany a school assembly or stage performance?
- Play melodies for listening activities?
- Play in a small group ensemble?

Eighteen of the 30 teachers could accompanying class songs, while the 12 remaining teachers could not; 13 of the teachers could accompany a school assembly or stage performance; 10

teachers could play melodies for listening activities; and 11 teachers could play in a small group ensemble.

- Accompany class songs: Yes = 59%, No= 41%
- Accompany a school assembly or stage performance: Yes= 44%, No = 56%
- Play melodies for listening activities: Yes =32%, No= 68%
- Play in small group ensembles: Yes = 35%,No= 65%

Question 2(g)

Have you ever taught music in the following phases?
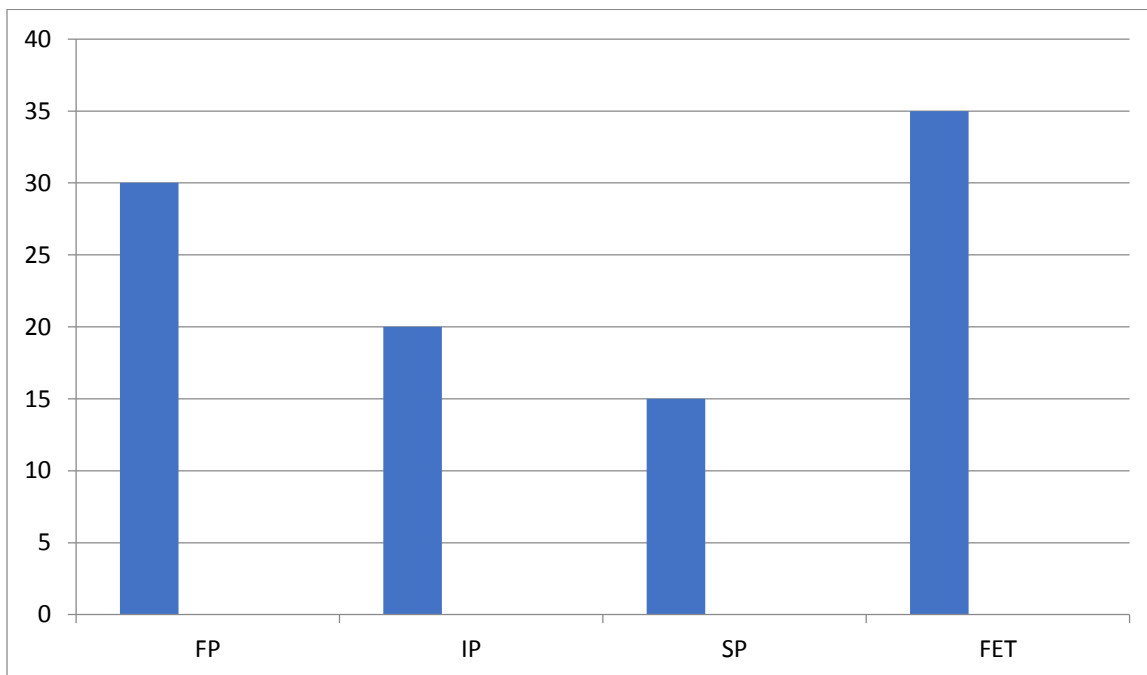
Nine teachers taught music in the Foundation Phase, six taught music in the Intermediate Phase, five taught music in the Senior Phase and 11 taught music in the FET Phase.

- Foundation phase 30%
- Intermediate phase 20%
- Senior phase   15%
- FET   35%

The above diagram shows that the majority of teachers (35%) taught music in FET Phase, followed by 30% of teachers who taught in the Foundation Phase, 20% in the Intermediate Phase and 15% in the Senior Phase.

Question 2(h)

Do you teach any form of music at your school? If the answer is "no", give the reasons.

Twenty teachers taught some form of music at their school while the remaining ten teachers did not teach any form of music.

Yes = 65%

No =35%

Reasons for those who responded negatively:

(a) Ten teachers were not qualified to teach music but were interested in teaching it as a subject.

(b) Eleven teachers were qualified but had not been allocated music in their teaching time tables.

(c) Six teachers responded that there was no time allowed for music at their school.

(d) Three teachers did not provide reasons.

Question 2(i)

Is music education included as a subject in Creative Arts at your school?
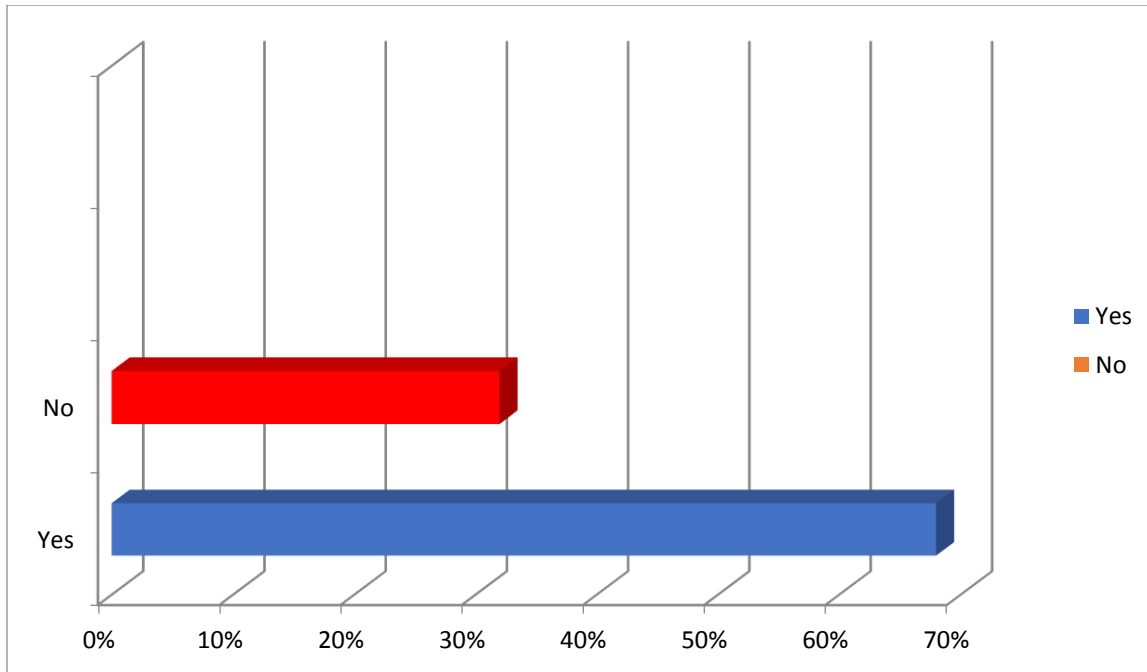
Twenty teachers (68%) responded that music education was included as a subject in Creative Arts at their school while at the remaining 10 (32%) teachers' schools it was not.

Yes = 68%

No = 32%

Question 2(j)

Does your school timetable provide sufficient periods per week for Creative Arts, complying with the CAPS policy document?
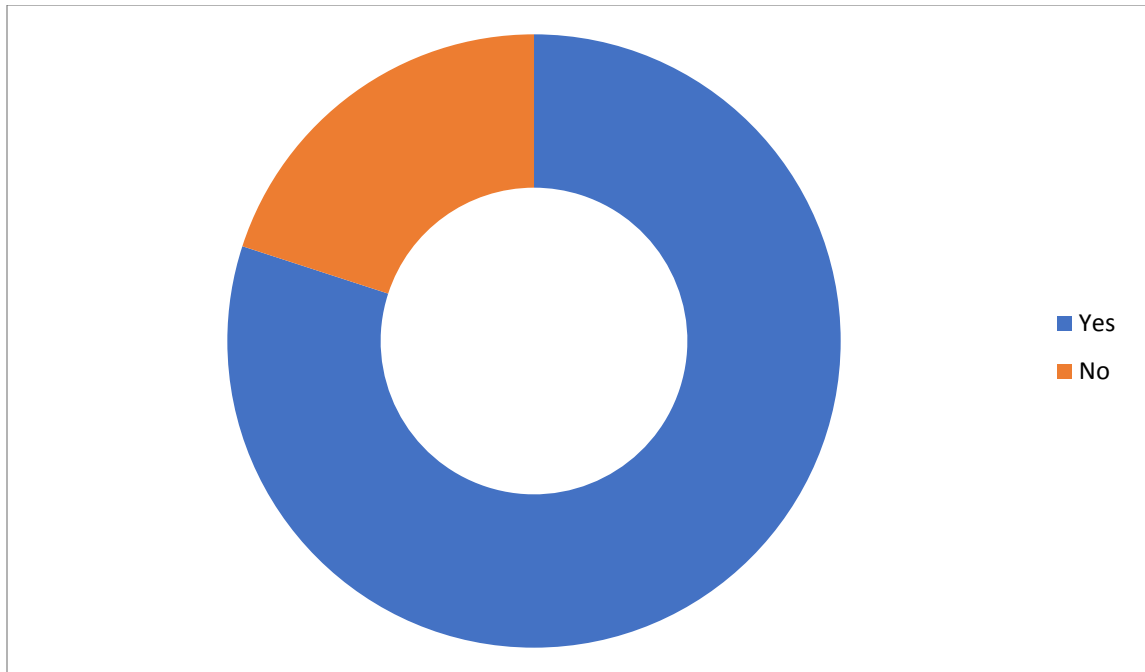
Twenty-six teachers (88%) agreed that their schools comply with the CAPS policy document and the school timetable provided sufficient periods per week for Creative Arts for their classes while the remaining four teachers (22%) said that their schools did not comply with the CAPS policy document.

Yes = 88%

No = 22% (CAPS policy document not consulted)

 Question 2(k)

How many periods per week are allocated to your class for Creative Arts?

Twenty-six teachers responded that Creative Arts was allocated two hours per week while the remaining four teachers responded that Creative Arts was allocated one hour per week.

Question 2(l)

Do you teach music to other classes besides your own?
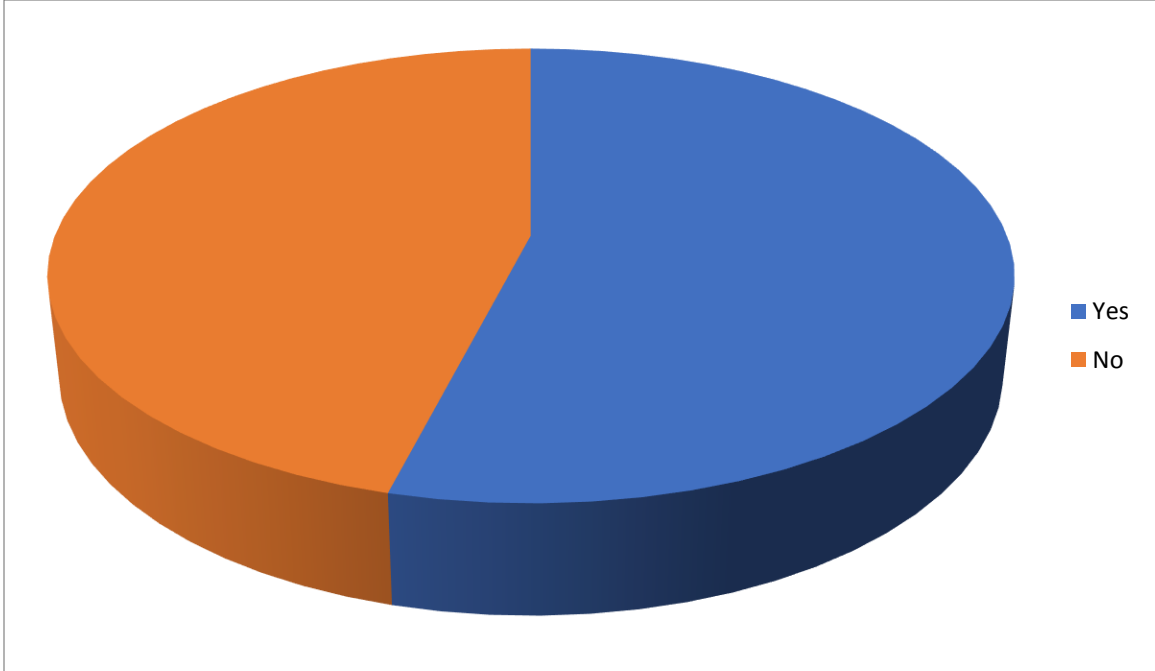
Sixteen of the teachers (54%) taught music to other classes besides their own while the remaining 14 teachers (46%) did not teach music to any class at all.

Yes = 54%

No = 46%

Question 2(m)

How often do you teach a new song?
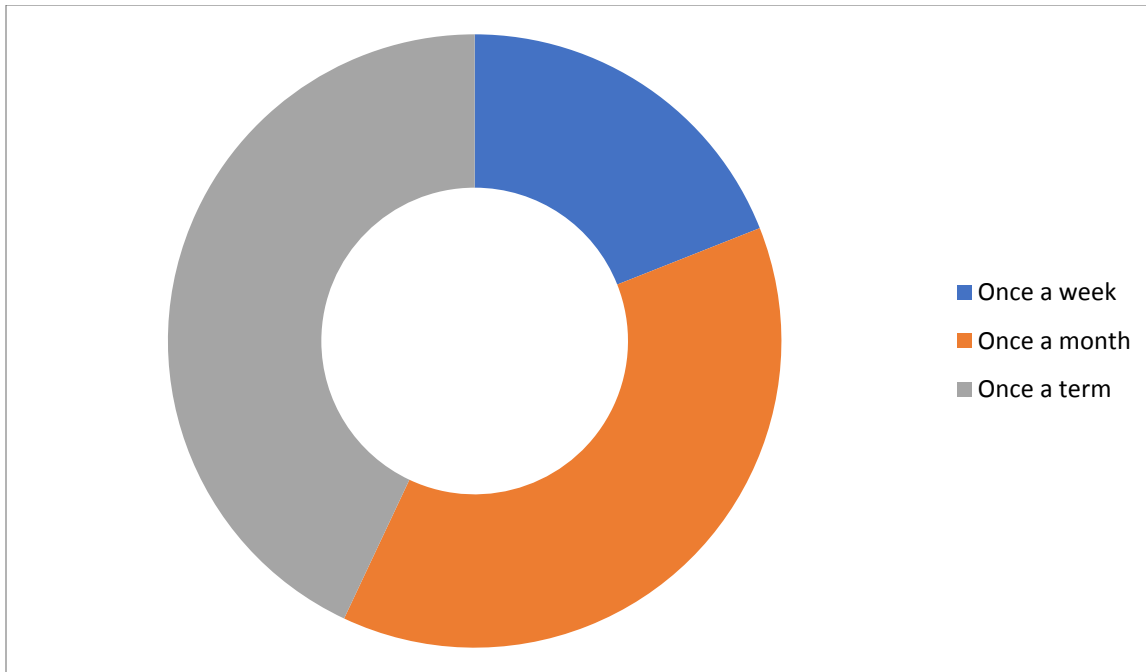
Six teachers responded that they taught a new song once a week, 11 taught a new song once a month and remaining 13, once a term.

The study found that 43% of respondents introduced a new song at their schools once a term, 38% once a month and 19%, once a week.

Question 2(n)

Do you use instruments when teaching indigenous African music?
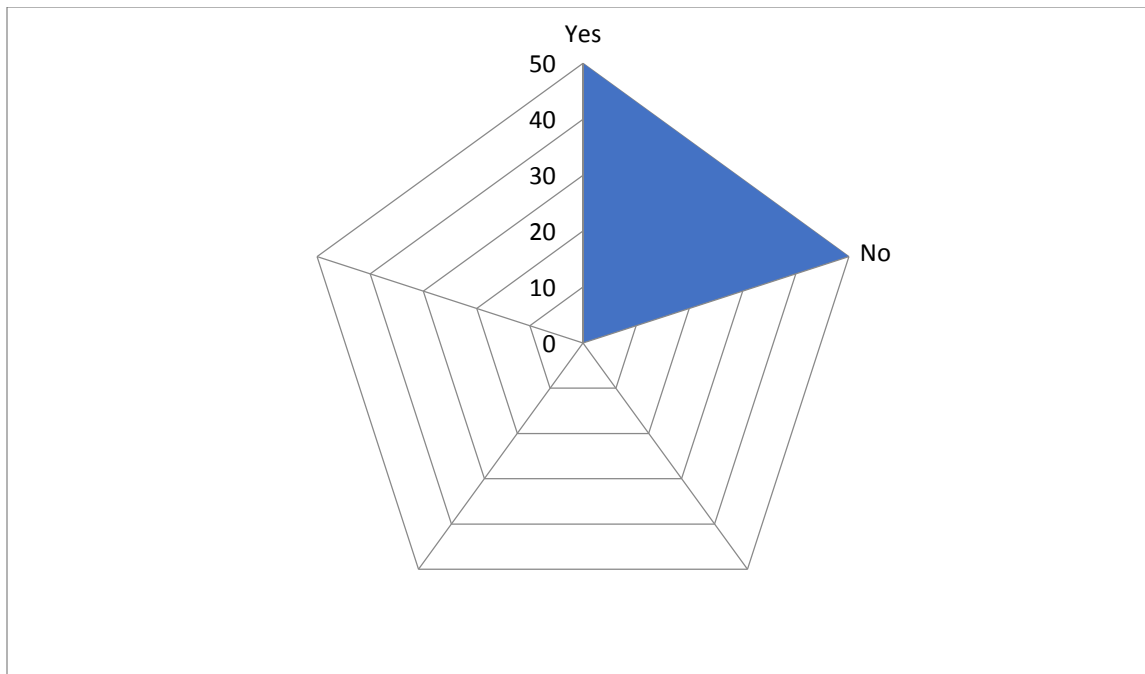
Fifteen (50%) respondents used instruments when teaching indigenous African music while the remaining 15 (50%) did not use instruments in their teaching.

The majority of parents speaking isiZulu at home also regarded the study of isiZulu indigenous music as important for their children's future and academic career. The results showed that only 52% of teachers took part in musical activities at school. Twenty-three percent of teachers studied music at secondary school and 17% of them played in a band at both primary and secondary school and sang in a choir. Half the respondents could play a musical instrument. Only 20% of the teachers listened to indigenous African music while the remainder listened to other genres. Almost half (47%) of the teachers studied music at teachers training college while the rest were trained at universities and universities of technology: in total, 69% of teachers were trained to teach music. Only 70% of the teachers are able to read notation and 65% of teachers teach all types of music. Those who did not teach any music provided the following reasons for this: they were not qualified to teach music but were interested in teaching music as a subject; they were qualified had not been allocated music on their teaching timetable; music was not offered at the school. Some teachers did not provide reasons. About 88% of the schools allowed sufficient periods per week for Creative Arts as stipulated by the CAPS policy document; the remaining 22% did not comply with this policy document. Two hours are allocated for Creative Arts in the Senior Phase in CAPS policy document.

The study found that most SMT members (40%) listened to indigenous African music, followed by 27% who listened to gospel music and choral music, 10 % who preferred instrumental music (groups, solo), 7% who enjoyed vocal music (male, female) and lastly 3% who chose to listen to light music, contemporary and other types of music.

On the other hand, the majority of young adults (23%) listened to contemporary music, followed by those who enjoyed light and instrumental music (18%), 10% who preferred gospel and choral music, 10% who listened to vocal music and lastly, those 7% who preferred indigenous, vocal and other types of music.

4.5 Collection of data by observation

Observation can be used in research for a variety of purposes. In this study, it was used by the researcher to assess the behaviour of participants. Hatch (2002:72) considers observation to be "a specific data collection strategy that can be applied across many kinds of qualitative studies. The kind of observation used in most qualitative work is usually called "participant observation" because the researcher participates at some level in the settings he or she is studying. The goal of observation is to understand the culture, setting or social phenomenon being studied from the perspective of the participants. Direct observation of social phenomena permits a better understanding of the contexts in which such phenomena occur".

Sapsford and Jupp (2006) argue that through observation, information about the physical environment and about human behaviour can be recorded directly by the researcher without having to rely on the retrospective or anticipatory accounts of others. The observer may be able to "see" what participants cannot see. Many important features of the environment and behaviour are taken for granted by participants and may therefore be difficult for them to describe. It may require the trained eye of the observer to "see the familiar as strange" and provide the detailed description required (Sapsford & Jupp, 2006). Moreover, important patterns and regularities in the environment and behaviour of participants may be revealed only by careful, planned observation by a researcher over a period of time.

This study documented data regarding the necessity for inclusion of indigenous African music, particularly isiZulu indigenous music in the present curriculum as a core subject. Participants

acknowledged isiZulu indigenous music as a valuable subject to develop a sense of performance and responsibility and to foster the achievement of good results at schools.

4.6 Conclusion

Almost all participants recognised the value, importance and potential of teaching and learning traditional music as this equips specialised teachers and learners with the skills, culture and competencies to perform their tasks effectively. Sunderman (1965) argues that undoubtedly one of the most important contributions of musical art to the cultural development of man is the value derived from its power of socialisation. "During primitive times, music was a medium for conveying group emotions. Music has aroused men and women to march, dance and sing, and to perform individually and in groups, with or without musical instruments. Some vocal response or outburst is usually given to the expression of such emotions as sadness, joy, hatred and kindness. Evidence of these social reactions can be found in the musical expression of all people. Music is thus a language and medium for social communications" Sunderman (1965:14).

CHAPTER FIVE

THE ROLE AND FUNCTIONS OF INDIGENOUS ISIZULU MUSIC

5.1 Introduction

In this exploratory study, an Appreciative Inquiry (AI) approach was followed by focusing on the discovery and dream phases of young adults, parents and teachers, to uncover the most significant experiences pertaining to the role and functions of indigenous isiZulu music (folksongs) (Fifolt & Lander, 2013:20; Trajkoviski et al., 2013:1226).

In the analysis, transcripts were coded and grouped together in similar patterns, categories or themes. An inductive analysis approach was used in which the raw data was read to construct and synthesise its meaning, starting with specific data and ending with categories and patterns (McMillan & Schumacher, 2010:367). The following categories of functions of indigenous isiZulu music emerged from the study, namely: promote accountability and quality education; promote team work among the individuals; leisure and entertainment; and preservation of culture. Data were analysed using a content analysis approach. Carney (1972:12) explains contact analysis as "any technique for making inferences by objectively and systematically identifying specified characteristics of messages". The songs in question convey various messages to the nation.

5.2 Introducing indigenous African music

A baby's brain develops most during the first year and therefore its capacity for language is developing rapidly at this time. Research shows that music can improve a baby's ability to understand speech, which is the foundation for reading and writing skills. According to the Mayo Clinic, we relax when we listen to music and it also reduces feelings of pain. Music like lullabies even helps prepare us for sleep. The legato movement of lullabies helps a baby to achieve a calm emotional state, whilst music that is more upbeat in rhythm activates a baby's movements, visual

focus and attention (http://www.mamasnpapasmag.co.za/article/the importance of music in baby development). In addition, music has a positive influence on these areas of a child's development:

- Improved performance in mathematics, sciences and languages.
- Higher IQ levels.
- Stronger emotional awareness.
- Positive self-m esteem.
- Better memory.
- Improved motor skills.

Parents can incorporate music into their baby's development by using musical instruments and by doing simple developmental activities to the accompaniment of songs and chants (http://www.mamasnpapasmag.co.za/article/the importance of music in baby development).

Songs may also be composed by *umakoti* (a bride) to express her feelings about anything concerning her family. This could include problems with her in-laws or husband, discrimination in a polygamous marriage and so on.

"In isiZulu children's poetry, there are special game songs that are enacted between the mother and her child. These forms are called *izangelo* or *izidlaliso.* The child starts experiencing music in the womb when the mother sings *izangelo*; the child responds by kicking to express joy. After birth, the child grows and learns music in the society. These play songs are composed by mothers for an individual (e.g. her child). The mother tells the child of things that took place before or when the child was born. Note that these play-songs cannot be composed for someone other than a family member because they only have relevance to a specific person. This explains their scarcity or general absence from isiZulu books or research on traditional oral poetry" Ntuli (2011: 139). "Game songs are not only composed for children, but may also be enjoyed by adults. They have greater literacy value than simple lullabies. The game song is characterised by the exchange of words between the "voice" and the "chorus" Kunene (1961: 38).

In the majority of musical cultures, singing is "an important activity right from first months of infancy. From an anthropological point of view, singing in particular plays an important role in human life: religious or civil rights, feasts and funerals, as well as jobs and other events, are all regularly accompanied by various types of songs. In private life, too, especially when bringing up

children singing is a very common activity. For instance, the Anang children from Nigeria are, at the age of five years, already able to sing hundreds of songs" Gardner (1985:1).

In isiZulu, when a new born baby cries persistently, the grandmothers tells the daughter-in-law to go outside and recite or sing real clan names *(izithakazelo)* to the baby, if it has been born out of wedlock, in order to calm it, since the mother knows who the father is. Such a baby is called *ivezandlebe* (a child born outside wedlock). When the mother does this, the baby will stop crying.

When a mother sings to her baby after birth, the baby is more discerning than we realise and grows hearing its mother's voice. That familiar voice after birth provides the infant with a sense of protection and familiarity and cultivates the bond with the baby. Scientific research shows that better baby sleep is associated with positive daytime behaviour, mood and temperament. Some of these moments take place when babies bond with their mothers.

The early association with indigenous African music should employ only those theoretical studies that facilitate and ensure enjoyment. Many aspects of music may be studied by all, but the extent of penetrative study is dependent upon individual talent, ability, interest, and the maturation of emotional and intellectual life. Theoretical study is not imperative to musical enjoyment, but it is an essential to its discriminative appreciations (Sunderman, 1965: 57).

Music is introduced at an early stage. During the first cycle of basic schooling (formal and informal) up to the end of the first infancy, the child should be given the opportunity to interact communally by means of songs, group movement or through collective instrumental activity. This also provides children with the enriching experience of being connected to their past and the culture of their forefathers or ancestors. When this area is managed wisely, they are allowed to nurture the full variety of their means of expression, to explore, sing, and create experiment aurally and to dramatise (Frega, 1998:1).

By watching children at nursery school as they march around the room or by observing how they react in the presence of music, it is possible to determine some of the characteristics that are indicative of musical ability in children. If the child is able to match vocally little phrases or tunes sung either by another child or by the teacher or parent, then it is probably that he/she has some degree of talent in this art. What children bring to their initial contact with music is very crucial in their lives. They bring to their first organised schooling a wide range of different musical

impressions. It is obvious that the mother who sings or plays for her child contributes significantly to his preschool musical impressions (Sunderland, 1965).

The appreciation of this tradition should be increased by sensitising everyone to the need for its promotion.

5.3 The role and functions of indigenous isiZulu music

Indigenous isiZulu music and indigenous African music in general, is as old as the traditional cultures and indigenous performances that have been an essential part of the life experience of the majority of the amaZulu nation. Music reaffirms and enhances the social meaning of the institutions that it embellishes. Some musical traditions may have a long history, others a shorter one, and all are somewhat stable and unstable at the same time. That is to say, they have different life spans and, indeed, change at different speeds. Some have been subject to gradual and partial change throughout their history (Kubik, 1987). "Music exists only in terms of social interaction and it is learned behaviour ... It involves the behaviour of learned individuals and groups of individuals" Merriam (1964:27).

Great varieties of African traditional music are largely an account of the local environment. There is not an even quality in traditional music throughout Africa, because the environment changes so much. Where there are no trees, and little or no suitable wood with which to make instruments, nearly all the indigenous traditional music is vocal. Where there are the great forests we find the great instruments, xylophones and drums (Tracey, 1961:14).

Blacking (1971) and Nketia (1975) argue that if musical evidence is to be used in reconstructing African history, musical styles must be carefully described, both as patterns of social and cultural action and as patterns of sound. Ignoring these, any analysis is likely to be spurious and misleading and so historians may by this trend fail in getting the confirmation needed in their study. Lloyd (1986) comments that a folksong is that which has become so much a part of the heritage of a group or nation that there is a feeling of common ownership whether or not the composer is known.

For years, music teachers have been engaged in endless struggles to justify the inclusion of music in school curricula. In 1964, Alan P. Merriam, renowned anthropologist, identified ten "functions" of music (cited in Campbell and Scott-Kassner, 1995:3–4). These "functions" have been adopted by many protagonists of music education as significant justifications for the inclusion of this

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subject in the general school curriculum. Based on Merriam's beliefs, Campbell and Scott-Kassner (1995:3–4) summarise the value of music education and regard the learner's involvement in music as follows:

- Music assists learners in releasing their emotions and expressing their feelings.
- Music provides aesthetic enjoyment.
- Music provides entertainment, recreation and amusement.
- Music is a communicative tool, as it conveys feelings and emotions that are understood by people within a particular culture.
- Music serves as symbolic representation of a particular culture.
- Music stimulates physical responses.
- Music facilitates conformity to social norms.
- Music validates social institutions and religious rituals.
- Music contributes to the continuity and stability of culture.
- Music contributes to the integration of society.

5.3.1 **Music as a tool for enjoyment, revitalisation and entertainment**.

Listening enjoyment is when you listen to music for pleasure, personal satisfaction or to acquire information. Music has a big impact on people's lives. Many people believe that the reason that music is so appealing to a lot of people is because there are so many different styles and genres and it is very hard to not like some of them. Music can be played pretty much anywhere, anytime with friends, family and by yourself. It is a great way to relax and brings happiness and meaning to life.

Wankel (1993) indicates that enjoyment is clearly linked to the concept of intrinsic motivation. Intrinsic motivation involves individuals freely engaging in activities they find interesting, novel and challenging. Individuals tend to seek out activities that are likely to provide them with intrinsic rewards (Deci & Ryan, 1985). Behaviour is said to be intrinsically motivating when it takes place in the absence of any extrinsic rewards (Extrinsic motivation refers to behaviour that is driven by external rewards such as money, fame, grades, and praises. "This type of motivation arises from outside the individual, as opposed to intrinsic motivation, which originates inside of the

individual), and when it is engaged in strictly for the enjoyment it provides. Thus, in their discretionary time individuals tend to choose to participate in activities they enjoy (Wankel, 1993).

'Aestheticisation' is one distinct feature of personal stereo use, and refers to how a mood is created and maintained thoughts are controlled and excluded through music. Some individuals will pick music to 'suit' the environment they pass through. Individuals who use personal stereos describe aesthetically recreating their environment through individually chosen music. Personal stereos used in this way would permit the promotion of aesthetic experience (Bull, 2000).

For many children in Nursery and Kindergarten education (ages 4–6), this period constitutes the first period of organised musical experience. The greater proportion of these early musical experiences will be sensory and expressed creatively. The importance of the teacher cannot be overemphasised. Why? Because it is the teacher of these young children who can fashion their early musical tastes. There is probably no other individual, including the parent, who has the child under controlled learning conditions for a greater proportion of his waking hours. These teachers have the children when they are at a very impressionable stage (Sunderman, 1965).

Sunderman believes that:

> "…music has rhythmic patterns for simulating movements such as those of clowns, elephants, ducks, and turkeys may prove helpful in arousing individual and group participation. Compositions such as the mash, waltz, minuet and polka may be interpreted by using appropriate hand or bodily action" (1965:109).

In grade R, teachers introduce the DoE curriculum. The majority of teachers qualified to teach these learners are women. Some parents and teachers see grade R songs as a means of stimulating physical responses because there are a many exercises performed in these songs. Few participants defined grade R songs as easy songs for school beginners. In most cases, these songs can be led by the teacher after break, tea time or lunch time for a variety of purposes such as exercising the body. There are simple traditional songs about creatures (e.g. birds, insects and animals) and for special occasions (e.g. lullabies, greetings and counting).

Participants also mentioned that children learn to differentiate between types of animals, big and small. Sometimes they learn on how to imitate these animals, coupled with the stimulation of physical responses. Most forms of entertainment can be modified to suit children's needs and interests. Children's entertainment is centered on play and is significant for their growth and

learning. Learners can sing these songs during talent showcasing in front of their parents on open days and at internal fund raising concerts.

The song below is a Sesotho song, which can also be used for isiZulu learners.

Song number 1

> **Sesotho song: Tlou**
> *Tlou ena, ena lenko*
> *Etelele ha ka kang.*
> *Ea nka toeba*
> *Ea nka mokholutsuane*
> *Ea li fasa sefateng*
>
> (An elephant
> Had a very long nose!
> He went to take a mouse
> He went to take a lizard
> He tied them to a tree.) (A song from participants).

Learners stand in a circle, placing their left hand on their knees, with their right hand lifted up like an elephant's trunk, imitating the elephant's behaviour in tying small animals to a tree. Children have always played games. It is accepted that as well as being entertaining, playing games helps children's development. Enjoyment involves an idea of fun, pleasure and laughter. The whole group is being entertained; entertainment is an important aspect as it brings people together and is a good way for children to bond. This process diverts their attention from stressful situations and amuses them in their leisure time.

Almost all children enjoy these songs because it becomes easier for them to relate to animated songs and to understand them. They can imitate an elephant with *a very long nose* with excitement. "He went to take a lizard and a mouse" is a personification because the elephant has no hands and instead uses its long trunk. Some children have animal dolls. It is interesting to see them imitating these animals. One can observe them laughing excitedly when they hear these songs. Some characteristics of children's songs used for enjoyment are the use of "bird and animal characterisation, vowel assonance, onomatopoeia, nonsense syllables, depicting birds based on human speech sounds and punning" Mtonga (2012:2).

The elephant is a huge animal and like a lion it is tormenting other small animals. The elephant uses its advantage of a long trunk and giant body to run after small animals like mouse and lizards and tie them to a tree. This behavior could be regarded as bullying or harassment of other small animals. At the same time, the teacher can teach children that bullying is unacceptable. Bullying and harassment refer to unwanted behaviour that intimidates, degrades, humiliates or offends others. So while experience of being entertained is strongly associated with amusement, many entertainments can have a serious purpose.

Most participants believed that these songs would inspire learners to love music, to be disciplined and to work together. In addition, indigenous African music could be regarded as a tool for unifying the nation. All in all, these songs encourage team work among the individuals.

The following is an example of an isiZulu primary school song used to encourage children to exercise:

Song no 2

> *Sizinyoni thina sizinyoni, (2x)*
> *Siyasuka siyahlala,*
> *Sizinyoni, (2x)*
>
> (We are birds, *(2x)*
> We fly up and down,
> We are birds. *(2x)* (A song from participants).

Learners stand in a circle pretending to be flying birds. When the learners repeat the phrase "we fly up and down, we are birds" they jump up and down like birds, which makes them enjoy the song. *Siyasuka siyahlala* contains a poetic device called an oxymoron, that is a contrast, where *siyasuka* (we stand) is a word meaning the opposite of *siyahlala* (we sit). When the learners imitate the birds jumping up and down, it becomes a movement of amusement, joy, exercise and laughter. At the same time, the children are being entertained by their acting. Entertainment brings children together and is a good way of bonding, even outside contact time at home or any other place where singing takes place.

Participants observed that learners could sing with excitement, repeat the song several times, and jump up and down like birds. The metaphor *sizinyoni* (we are birds) made them happy like birds are flying up in the air, and triggered imagination and excitement. Unlike the simile, the metaphor does not compare objects directly but equates them, that is, one object is described in terms of another. This may give rise to laughter because some learners are not active. Some of these songs can be accompanied by actions, stamping the feet, dancing and clapping hands. Voices at this time are not mature like those of the adults, but what is important is the aim of the song and message. These children come from pre-school. They like to participate in musical activities. Children regard music as fun and something enjoyable and it is also a source of motivation. *Inyoni* (bird) is a symbol of peace. When learners are singing and acting, they feel amused at the same time which is good for their heath. Music making exercises the brain as well as the body, but singing is particularly beneficial for improving breathing, posture and muscle tension.

Entertainment is important as it brings learners together and is a good way for the children to bond. Singing diverts their attention from stressful situations and amuses them in their leisure time. Usually entertainment is fun, enjoyable and gratifying. When the children sing for pleasure, at the same time they learn acceptable behaviour and to accept others and control their behaviour.

Song books are treasured, read and sung over and over again; if perhaps you did not understand all of the songs the first time, eventually you would. While children are widely recognised as conduits of songs to the community, often older siblings or parents also read and sing to their children and so the adult target market is reached because our system of education involves all stakeholders (parents, teachers, learners and the DoE) (Sunderman, 1965).

Sunderman (1965) asserts that the average child in the lower grades is imaginative. He lives in a sensory world. His intellectual life is in direct relation to imaginative situations. Music to him is enjoyment which is not productive of intellectual concepts beyond the world of his realisations. A child's world of musical meanings is in direct proportion to his musical capacities. If he is highly sensitive rhythmically, he will enjoy the opportunity to experience music that emphasises rhythm. 'If singing gives him great personal satisfaction, then it is imperative that he has an abundance of opportunities to give expression to this medium of musical expression. Thus a child's musical environment must be so organised as to provide learning situations emotionally and intellectually graded in such a manner that they will be challenging to him' (Sunderman, 1965).

Most themes in young children's songs in isiZulu include letters of the alphabet, counting, the self, animals, the environment, school and hygiene. The demonstration of music in young children's lives can sometimes be taken for granted. In much of early childhood development (ECD), teachers may use musical strategies such as demonstrations to help children sitting in a circle to sing a song or two (for social purposes). For example, they may sing "We are building up the Temple; we are building up the temple of the Lord. The girls will sing: "Boys come and assist" and the boys will sing: "Girls come and assist". All will sing: We are building up the temple of the Lord. (In Zulu: "*Siyakha indlu, Siyakha indlu, Siyakha indlu yeNkosi. Amantomazane azothi: Bafana sisizeni bese kuthi abafana bathi. Mantombazane sisizeni Kanyekanye: Siyakha indlu yenkosi*". This expresses the inner state of one individual to another, or that of a group to another group. While it is being performed, performer and listener share in this expression of feelings and a sense of belonging, coupled with entertainment. There is no disadvantage in bringing children and music together through fun activities. They are able to enjoy the benefits of music from the moment they are born, as music can soothe infants and stimulate child development.

Most children's activities combine music with both structured and unstructured forms of movement that provide "a principle means of children's musical engagement" Campbell (2002:63). As an end, movement results in a simple enjoyment and fun while as a means it enables the expression of emotions. Kubik (1987) identifies movement, which he terms "motional behaviour" as unique to Africa and Afro-Americans. He argues that movement is inseparable from activities of music production to which children are exposed in their very early life experience.

Song number 3:

Participants mentioned that some songs could be regarded as a means of uplifting children's souls, regardless of any situation they faced during the day. Such music, which brings aesthetic enjoyment, and popular music (often along with social dancing) functions as entertainment, while folk music is more often associated with other activities, such as religion, work, games, enculturation, and folk religion. Folk music is also more likely to be participatory than presentational (Sunderman, 1965).

Ukuhlabelela (Singing)

Ukuhlabelela kuyamthokozisa
Odabukileyo
Hlabelela
Bonga (4x)
Njengenyoni, enhle
Hlabelela.

(Singing is joyful
To the aggrieved
Sing
Give thanks *(4x)*
Like a beautiful bird
Sing). (A song from participants)

Ukuhlabelela (singing) is sung at cheerful moments, either to recall pleasurable memories, express peace, joy, and happiness, awaken the spirit or to add delightful colour to the events of the day. Learners stand in two rows, girls in front and boys at the back during contact time, break or after school with the supervision of the teacher. This kind of music can induce concentration, which enhances comprehension in teaching and learning music. The comparison (simile) *Njengenyoni* (like a bird) *isifaniso* reflects happiness. If people wake in the morning they hear birds singing, reflecting their happiness. Singing is regarded as a pleasant activity because it provides amusement and relaxation especially among young children. In isiZulu a simile (*isifaniso*) always makes use of words like *njenga, nganga, fana, kuna,* and *sa.* A simile is a figure of speech that draws a direct comparison between two objects, which are not similar. In the simile "singing like a bird", the use of the word "like" indicates that one object is being likened to another. The song encourages the listener to act like a bird that is happy every day. The sound of the bird is compared to the sound a person would make to entertain himself/herself when singing the song. The word *bonga* (give thanks) creates a rhythm that inspires joy, appreciation and entertainment. When the children sing, they stamp their feet to the beat of the song, shaking their bodies in time with the rhythm. This word creates a very pleasing variation and rhythm. Rhythm can bring more taste to the music.

Music helps people come to terms with their own inner selves. After a long day at work, good music makes people feel refreshed and energetic, releasing stress and facilitating relaxation. *Hlabelela* (sing) in the song reflects action as a tool for restoring joy, peace and happiness. It is

the therapy that people all need and desire. Music constitute a strong effective dimension with respect to what Nzewi (2003:26) calls a "music event", which means music created solely for entertainment objectives.

5.3.2 Music and the preservation of culture

Participants defined indigenous African music as music pertaining to cultural practices that could address equity in the system of education. They elaborated, explaining that this system of education can foster creativity, self-actualisation and imaginative thinking among learners. It should be the type of music that is more inclined towards music literacy, expense of singing, listening, instrumental playing coupled with effective use of methodologies and entrepreneurship. Culture serves to distinguish a people from others, and Aziza (2001: 31) asserts that culture:

> ...refers to the totality of the pattern of behavior of a particular group of people. It includes everything that makes them distinct from any other group of
> people, for instance, their greeting habits, dressing, social norms and taboos, food, songs and dance patterns, rites of passages from birth, through marriage to death, traditional occupations, religious as well as philosophical beliefs.

The repetitive, structured, often danced-with sounds of music are found in almost every society – along with language. There is something deeply human about music, but deeply cultural about it as well, for – like languages – there are many forms of music. Unlike language, however, music does not require "understanding". People may be moved by the music of peoples whose language means nothing to them, and the same musical performance may mean different things to different people.

Music can function as an identity marker. "Music can be a sign of specific identities. In particular, this holds for collective group identities. I mark my identification with a specific group by listening to a specific kind of music, for instance hard rock, hip-hop, or early music. In many such cases, music has given rise to a group identity, maybe even a *subculture*, that didn't exist before the music" (Hebdige, 1979).

5.3.2.1 Amahubo (Hymns)

Makhoba (2014:20) provides *Imisebenzi yamahubo (*functions of isiZulu hymns) as *"ukujabula (happiness), ukuveza ubuhlungu (sombre* moods*), ukugcina isiko (preserving* culture*), ukubonisa isikhathi sonyaka (*indicating a season of the year*), ukuveza imizwa yabantu* (revealing people's emotions) *kanye nokudlulisa umyalezo* (and conveying messages)".

Turner (1991:59) explains that under the heading of *amahubo*, there are various divisions that encompass wedding songs, funeral songs, political songs, war songs, hunting songs and work songs.

Xulu (1992: i) observes that *amahubo* songs are at the centre of traditional Zulu cultural religions and political life. Their age is often associated with the very "beginning" of things, when the very first amaZulu emerged from the bed of reeds. As musical items, *amahubo* tend to be easily associated with an old, pre-colonial era when the amaZulu were in charge of their lives and their destinies. The performance contexts of *amahubo* songs (hymns) are weddings, the funeral of a king, chief *(Inkosi)*, leader *(induna)*, father (*umnumzane)*, and war (*impi)* and other commemorative ceremonies. Hymns are also known as ceremonial music because of their association with ceremonial songs. Ritual and symbolism dominate *amahubo* performance context; *amahubo* themselves are symbols that stand for other ideas.

Amahubo abalulekile kakhulu empilweni yesizwe sakwaZulu ngenxa yeqhaza alibambile esizweni. Amahubo analezi zimpawu ezilandelayo: incazelo esobala naleyo efihlakele, umoya, indikimba, umyalezo, ulimi kanye nomfanekisomqondo (Hymns are very important in isiZulu because of the role they play. IsiZulu hymns have the following features: concrete and abstract definitions, nature, the theme language and figures of speech). *Kukhona amahubo okusebenza/iziqubulo, awokugaya, agqugquzela isiko lokuziphatha, aqondene nomemulo, angemilando, awemikhosi, angezikhalo/awosizi, awemishado, awezikhathi zonyaka kanye nawokunqoba* (There are hymns for manual labour/slogans, grinding something, cultural behaviour patterns, a girl's 21st birthday, historical events, celebrations, protests, grief, marriage, seasons of the year and victory in war) (Makhoba, 2014:10).

Ihubo (hymn) number: 1

Ihubo lesikhalo/losizi (grievance hymn)

     Ngihlushw'ukufa (I'm troubled by death)

Igosa: Ngihlushw'ukufa, ukufa.
Abavumayo: Ngabe sisaphelele thina,
Sibulawa ngoba kwenzenjani?

(Leader: I see death coming.
 Others: Are we all still alive,
 Why are we murdered?). (Makhoba, 2014:151).

In isiZulu culture the members of the community, especially the men, come together and sing to convey a grievance psalm to *uMvelingqangi* (God) or *amadlozi* (ancestors) about something which is destroying or troubling the community. *Igosa* (the leader) leads the song while *abavumayo* (others) support him. The words in this song ask: *Sibulawa ngoba kwenzenjani* (Why are we murdered?). This phrase expresses deep personal emotions for the community as in a lyric poem. They are doing this in order to calm the situation in the area. Group singing, particularly of known songs, symbolises a sharing of culture and makes people feel part of a larger community. In amaZulu culture there is a belief that if there is something strange happening or destroying a nation, people come together in that particular area and invite *uMvelingqangi* (God) or *amadlozi* (ancestors) to intervene and to manifest his glory. *Lolu hlobo lokuhlangana kwesizwe samaZulu luyisiko olubizwa ngokuthiwa "ukukhuza umhlola"* (This kind of gathering among the amaZulu nation is a culture called "warning of bad luck"). These people have faith that if they come together, their prayers in the form of *Ihubo* (a hymn) will be answered. This group singing symbolises a sharing of culture and its preservation.

Music is not a universal language, but is shaped in terms of culture, of which it is a part within specific cultures, what music communicates is imprecise. When music communicates, its meaning depends on the extent to which individuals within the culture have shared experiences regarding idioms and what is intended to be communicated. Music is a collective activity for the expression of values, a means whereby the "central beliefs" of a culture are exposed.

People remember what is good or useful and share it with the next generation and with their neighbours. In this way the most important and useful things people have learned are diffused and carried on. The conclusion here is simply that those positive dimensions of people's culture, their synergetic society, their conservation of nature and even their native arts, dances and games that offer the nation interesting sources of entertainment and happiness, should be encouraged, given

the fact that culture ought to be knowledgeably innovative and instrumentally beneficial to people in such a way that the society can move from one level of development to another.

Ihubo (hymn) number: 2

Ihubo lomhlanga (reed song)

> *Wazungeleza imizi yamadoda*
> *Owakho wawushiya nobani? (2x)*
> *Owakho, owakho, owakho (6x)*
> *Owakho wawushiya nobani? (2x)*
> *Izingane zilambile*
> *Unkosikazi/indoda ilambile*
> *Nanti ihlazo!*
> *Owakho wawushiya nobani?*
>
> (You go bothering other people's houses
> Who cares for your house? *(2x)*
> Yours, yours, yours *(6x)*
> Who cares for your house? *(2x)*
> Children are hungry
> Your wife/husband is hungry
> What a shame!
> Who cares for your house?) (A song from participants).

This is a cultural dance song for girls and married women girls during the *umhlang*a reed ceremony. Music, song and dance have always been important in amaZulu culture as they convey important messages to the nation. These songs are short, and their function is to convey a grievance to the married couple. There is a lot of movement, accompanied by mocking and warning triggering guilty consciousness among those who are involved in this tradition.

Cultural appropriation in music can be potentially damaging to a culture, but it may be creatively empowering. There are instances where a married man or woman rejects a wife or husband and children for other people's wives and husbands. As a result, the wife or husband and children suffer the consequences. In some cultures, men are allowed to have multiple wives, but most limit marriage to one man and one woman. Infidelity is not a natural state for human beings, especially for a married couple. Marriage benefits society generally because it is associated with stable families. Stable families produce happier children and a more stable society with less crime and

other social problems. Marriage is about sharing burdens and responsibilities and that may mean less stress, both in terms of practicalities and also with emotional problems. Raising a child, for example, is relatively easier for two parents than it is for one.

Ihubo **(hymn) number: 3**

Ihubo lokunqoba empini **(a hymn for conquering in a war)**

Udlile Wethu (You have conquered my brother)

> *Induna:* Udlile wethu?
> *Ibutho:* Ngidlile wethu!
> *Induna:* Udlile wethu?
> *Ibutho:* Hhiya Zulu ngidlile wethu,
> *Induna:* Udlile na?
> *Ibutho: Hhiya Zulu ngidlile wethu*.
>
> **(Induna:** Have you conquered my brother?
> **Regiment:** Yes, I did!
> **Induna:** Have you conquered my brother?
> **Regiment:** Wow, Zulu, I did it.
> **Induna:** Have you conquered my brother?
> **Regiment:** Wow, Zulu, I did it) (Makhoba, 2014:156).

This is a short hymn for rejoicing after the *induna* as a leader and his regiment have conquered in a war. It was part of their culture for the *amaZulu* nation to be engaged in wars. A group of warriors held on to their assegais and then hurled them, then moved right up to the enemy sheltering behind a barrier of shields would have its opponents at its mercy and would be able to accomplish complete victory. When the warriors returned home, they sang hymns of victory as a sign of celebration. The whole nation celebrated as well, women ululating and gyrating at news of this accomplishment. The king slaughtered cows and supplied traditional beer (*umqombothi*) to salute the regiment.

5.3.3   Music and the promotion of teamwork

Some participants agreed that music draws people to together as a team and invites, encourages and "requires" individuals to participate in group activities. When they have to make music together, they work together, treat each other with respect, and build a final performance before competitions. Members learn about being open minded as well as about the

genres in music, composition, improvisation, social skills and performance. *Music's existence provides a normal and solid activity which assures members of a society that the work is continuing in a right or proper direction (e.g. passing along songs from one generation to the next, traditional songs).* Team work singing sessions always have a substantial and long lasting emotional impact on participants.

Group singing not only helps to forge social bonds, it also does so particularly quickly, acting as an excellent icebreaker. Group singing is effective for bonding large groups, making it an ideal behaviour to improve people's broader social networks. Even if people do not necessarily talk to everyone in their choir, they might experience a general feeling of being connected with the group, leading to a sense of increased community and belonging.

Performance is the glue that solidifies all these benefits, bringing them to the surface for all to see. Team skills become most evident and are a very important aspect of being successful in life outside of music.

***Ihubo lokusebenza* (working hymn) number: 4**

***Gaya amabele* (grind the corn)**

> **Igosa**: *Gayamabele (2x)*
>
> **Abavumayo:** *Gayamabele kwaZulu*
> *Izwelakithi (2x)*
> *Gayamabele kwaZulu*
> *Izwelakithi kwaZulu (2x)*
> *Gayamabele kwaZulu (2x)*
> *Izwelakithi (2x)*
> *Izwelakithi kwaZulu.*

> (**Leader**: Grind the corn *(2x)*
> **Others**: Grind the corn in kwaZulu
> Our land *(2x)*
> Grind the corn in kwaZulu
> Our land in kwaZulu *(2x)*
> Grind the corn in kwaZulu *(2x)*
> Our land *(2x)*
> Our land in kwaZulu). (Makhoba, 2014:153)

These hymns are short and meant to be sung while working. They inspire strength and the desire to complete manual work in a short space of time. They build the nation and encourage people to assist one another and persevere under difficult circumstances. They help people ignore the burden on the day and allow them to enjoy what they are doing.

When people are working, they chant different songs known *amahubo* (hymns) accompanied by *iziqubulo (*slogans*)* in order to enjoy and ease their labour. *Iziqubulo* are sung loudly with joy. Often music for group labour is so rhythmically structured that it a stimulus for participants. These types of songs also revive the spirit. The members of the community assist one member without expecting any remuneration in return. They do this in the name of love, caring for one another and instilling a sense of tranquillity.

5.3.3.1 Historical songs

Historical songs are described by participants as songs about historical events and famous people who have had an impact on the history of the nation. Sometimes the meaning of these songs varies from person to person. It has become clear over the years that music has the power to symbolise a cultural background and shape historical moments. There are many historical songs that include a very brief description of the historical events upon which the song is based, and also find more by going to the song itself why it was composed. These historical songs have descriptive lyrics about historical events and are regarded as great songs in the history of amaZulu nation. Historical songs refer to people and events in their own life. This also applies to the ownership and safekeeping of their cultural heritage, which is a collective action.

Historical value is another function of traditional music education. The history of important events in the life of a society and the personality involved in the event are recorded for posterity in songs. Songs remind people and repeat what happened in the past since music is meant for various daily activities in the life of a man. As an integral part of life, music is used in such day-to-day activities as disseminating information of societal interest and arousing emotions. It is also used on important occasions such as initiation rituals and coronation ceremonies. "In its various forms, traditional music is rich in historical and philosophical issues, validating communally binding social values, warning erring members of society, praising people to whom honour is due, reminiscing about the achievement of past leaders and reinforcing the legitimacy of present ones" Omojola (1994:117).

An example of an indigenous choral song is *"umntakaSenzangakhona"* by J.S.M. Khumalo:

ILembe eleqa amanye amaLembe
Ngokuhlakanipha kwalo
Namuhla sonke siyahalalisa
Ume njalo Ndabezitha!

Wasakh'isizwe ngokuhlakanipha
Wasakha ngeklwa lakhe
Namuhla sonke siyahalalisa
Ume njalo Ndabezitha!!

(The hero who excelled among others
By extraordinary intelligence
Today we are celebrating
Long live, majesty!

You built the nation through wisdom
You built it with a short-handled assegai
Today we are celebrating
Long live majesty!) (A song from participants).

The song refers to the history of king Shaka who is known as *Ilembe eleqa amanye amaLembe ngokuhlakanipha kwalo* (The hero who excelled among others by extraordinary intelligence) who is regarded as a hero among the amaZulu kings.

This song praises and honours King Shaka Zulu, the great warrior who united the amaZulu as one nation. Shaka was a great amaZulu king and conqueror. During his brief reign more than a hundred chiefdoms were brought together in isiZulu kingdom which survived not only the death of its founder but later military defeat and calculated attempts to break it up.

Shaka was the son of Senzangakhona, ruler of a small and insignificant chiefdom (the amaZulu). His mother was Nandi, the daughter of a Langeni chief. Information about Shaka's early years is gleaned entirely from oral sources. It is claimed that Shaka was born into Senzangakhona's household but that the couple were not married according to traditional custom (Bryant 1964: 157).

5.3.3.2 Wedding music

Most participants defined wedding music as the music played at wedding celebrations, including the ceremony before or after the event which involves the team work of both families. This music may be produced by instrumentalists or vocalists, or may even be pre-recorded songs, depending

on the format of the event, traditions associated with the prevailing culture and the wishes of the couple being married. There are many different styles of music that may be played during the entrance of the bridal couple and the ceremony. Below is an example of a wedding song:

> *Ntab'ezikude (2x)*
> *Zingisithele wena (2x)*
> *Dilika ntaba sibonane (2x)*
>
> (Far away mountains *(2x)*
> They are hiding you *(2x)*
> Fall mountains in order to see you *(2x)* (A song from participants).

The phrase *ntab'ezikude, zingisithele wena* (far away mountains, they are hiding you) is a personification *(isenzasamuntu)*. In isiZulu, the word personification is a poetic word ascribing human characteristics, such as human physical features (parts of the body), actions or emotions, to something that is not human or living. This song is usually sung by the bride, fiancée or girlfriend when the bridegroom or boyfriend works far away from home. The bridegroom visits home during holidays or the festive season. When the partner is lonely, she sings this song as a means of consolation or therapy because she misses him. This song soothes the troubled mind and helps to comfort the lonely or distressed.

This wedding song is a favourite old isiZulu indigenous song. Such songs also encourage team work. In most cases, these songs are sung by groups who accompany a bride and a bridegroom (*umthimba* and *ikhetho*). There are two groups. One is for the bride (*umthimba*) and the other for the groom (*ikhetho*). The groups who decide to sing this song practise it and the steps that accompany it. This can take some time because they do not want to be embarrassed on the day. When they practise the song, it nurtures social integration and motivates team spirit in the groups. Both groups, including males and females, sing, ululate and dance in one spirit. In some cases, the two groups decide on what traditional attire will be worn on the day. This kind of music symbolises happiness in both families and triggers healthy competitive spirit among the groups. Most community members bring *izipheko* (food gifts) and other gifts like blankets, *amacansi* (mats), *imicamelo* (pillow cases) and many more to support the two families.

Some songs ridicule anti-social behaviour such as adultery, fornication, witchcraft and laziness. For instance: *we mfana uzongilobola ngani?* (You, boy, how are you going to pay *lobola* (dowry)?)

It tells us how a man will pay *lobola* (dowry) if he is not working. It discourages laziness. Much teasing centres on the payment of *lobola* cattle by the bridegroom's family. The group that accompanies the bride (*umthimba*) teases the bridegroom. Both groups need to practice for the occasion. If one group does not, it will be outshone by the other group. **Wedding reception songs** are suggestions for brides and grooms to choose songs that they can dance to with their special husband- or wife-to-be, family and guests on their big day. The selected wedding songs will always remind the bride, groom and guests of the fun and special moments they had at the wedding. The bride and groom's families will have a singing battle over which the bride belongs to. *Umakhoti ngowethu (it's our bride)* is often sung by the groom's family. The song explains that the bride belongs to the groom's family and that the bride will cook and clean for the family, and that they welcome her to do so. Now it will become the responsibility of the groom's family to take care of the bride as the family has increased. All processes require team work, cooperation and dedication among both families.

 5.3.3.3 Sangoma (traditional healer) songs

Most participants felt that such songs promoted team work among individuals. Others felt that these songs could serve as a tool to unify the nation, coupled with entertainment and stimulation. *Izangoma* songs belong to a particular school of diviners and are also attributed to specific *amadlozi* (ancestral spirits). The evidence indicates that people singing to their ancestors might have held the key to greater social well-being.

"South African *Izangoma* use music and drums since they regard them to be therapeutic. The tone levels of the drum provide a soothing energy and the harmonics "massage the nerves". These properties of pitch of traditional drums are well known to those who deal with healing in African society" Nzewi (2002b:11).

Dancing is only performed by the *Izangoma* themselves. The rest of the people present at the scene clap, sing and respond to what the *sangoma* says. The *sangoma* usually shouts "*vumani madoda"* (respond audience*).* The audience must shout back, "*siyavuma*"(answer encouragingly to the isangoma when divining, by saying Yizwa! And **Siyavuma**! "**Siyavuma**!" yes we do). These phrases, coupled with loud answers from the audience, are believed to give the *Izangoma* more

strength to dance more energetically. One of the most popular songs is *Ngihawukele dlozi lami* (Forgive me, my ancestor):

> *Igosa: Angizenzanga*
> *Abanye: Ngihawukele!*
> *Igosa: Ngenziwe ngabalele*
> *Abanye: Ngihawukele!*
> *Igosa: Noma nginjena*
> *Bonke: Ngihawukele, dlozi lami, ngihawukele!*
>
> (Leader: It was not my intention
> Others: Forgive me!
> Leader: It is because of the ancestors
> Others: Forgive me!
> Leader: As I look like
> All: Please forgive me, my ancestors, forgive me!) (A song from participants).

"The *Igosa* (leader) in most cases is *ugobela* (the one who is in charge) of *abanye* (others) composed of *amathwasa* (novices) and those among the community members who are aggrieved about witchcraft, a lost member of the family or domestic animals, illnesses and other misfortunes. *Ukuthwasa* (initiation - a process undergone by someone who has *ubizo* (calling) from their ancestors to become a healer. The calling is understood to come from the ancestors who might have been healers themselves) include various events in the process of becoming a *sangoma*. The *sangoma* must undergo all processes and cooperate in order to practise as a qualified *isangoma*. Every process is coupled with *izangoma* traditional music. The process of *ukuthwas*a may last a year. The dialogue is dominating in most of the songs also requires team cooperation". (https://eshowe.com/zulu-sangoma).

 This is sung by a leader and others as mentioned above, appealing to the ancestors to reveal the causes of the misfortune and to provide solutions. In the words *angizenzanga* (it was not my intention) and *ngihawukele* (forgive me), the whole group is believed to be engaging with the ancestors. The whole process requires the full attention of the leader and others to cooperate in order to yield good results. The whole process need team work no matter how long it takes.

As the diviner-healer leads the song, the audience supports him/her by clapping their hands. As the song progresses, the process becomes more entertaining for both audience and diviner-healer and involves other members from the community. The lyrics of the song reflect the full commitment of all the members involved in the process.

Sangoma music has been used in healing rituals in many cultures throughout history, and is used as a therapy in our own culture (for the relief of mental illness, breathing conditions and language impairment, for example). Everyone can sing – however much people might protest – making it one of the most accessible forms of music making. This kind of singing has a powerful therapeutic effect.

The drum is an essential trance-inducing instrument. When you keep quiet and listen to the drum, *amadlozi* (ancestors) will sometimes make you shake and fall back. During the dancing and singing, accompanied by drumming, hyper stimulation of the body and the mind occurs. With exhaustion and hyperventilation, everyday consciousness is shifted, and certain "openness" occurs, thereby allowing the establishment of a shamanistic trance and enabling the ancestors to "enter". It is interesting that the linguistic root of the words *isangoma* ("diviner" in isiZulu) and *mungome* ('diviner' in Tshivenḓa or Xitsonga) refers to a "drum"

 (https://eshowe.com/zulu-sangoma).

During the gentle trance state which the *Sangoma* enters by singing and dancing, the ancestors "speak" to the *Sangoma* in a soft voice, disclosing future possibilities, revealing hidden agendas, interpreting puzzling dreams and finding lost articles. The lucid dreams of a *Sangoma* may indicate a particular medical plant to be used to the patient, who may only visit the *Sangoma* the following day. (https://eshowe.com/zulu-sangoma).

Most of the participants agreed that these songs gave rise to unity and solidarity among them. They also invited the divine spirits to guide them. These songs were sung at their celebrations, funerals and ritual practices. Being part of a cohesive group has been essential for survival throughout our evolutionary history, but being part of a group also raises challenges, such as conflict over resources and mates. In order to survive, the ancestors needed ways to keep the group together through these conflicts. The person beating the drum, the leader and others need to practise and work together in order for their music to be heard and enjoyed by others, including the ancestors.

5.3.3.4 Community song

Ibambeni **(Hold on)**

This song is sung when neighbours perform domestic duties as a group. *Ilima* is a cultural activity performed by a group of neighbours in a particular area to assist one another in building a house, planting, reaping or ploughing fields or eradicating weeds. The music is regarded as occupational music performed by a group of people engaged in work. This type of music has become an integral part of rural workers lives, helping them to cope with hardships, either through jolly entertainment or lamentation. The word is derived from the verb *lima,* to plough.

> *Igosa: Ibambeni!*
> *Abavumayo: Ibambeni webafana.*
> *Igosa: Ibambeni!*
> *Abavumayo: Ibambeni wezinsizwa.*
> *Kanye kanye: Lesi sibhamu salabafana singikhumbuza eMarabini.*
>
> (Leader: Hold on!
> Others: Hold on, you boys.
> Leader: Hold on!
> Others: Hold on, you young men.
> This gun of the boys reminds me of the place called Marabini). (A song from participants).

Igosa (leader) says: *ibambeni! Abavumayo* (others) say: *ibambeni webafana* (Hold on, boys), ibambeni *wezinsizwa* (Hold on, young men). This prompts a broader examination of listening. These highlighted words above indicate team work and collective action. This great song is versatile and can be sung in different styles for different occasions and by different artists, each time becoming new again. The song can also be sung at political rallies, by soccer supporters and at any gatherings. It uses simple repetition to convey the message of love, good spirits and a sense of belonging to the community. This music fosters social integration, healthy relationships, motivates team spirit, mobilises intensive action and co-ordinates activities directed towards community development. Therefore, it ensures social conformity coupled with team work, constructing better societies for the amaZulu nation. This is done in a spirit of support and love, without any expectation of remuneration from the community member who is being assisted. The word *ibambeni* (hold on) indicates an essential component of one's collective and individual identity and therefore provides a sense of belonging and pride in the community. Sharing food,

traditional beer and other resources resolves conflicts and administers justice, and for managing commonly held gatherings. These community gatherings are based on extensive consultations and discussions among group members, with all adults and sometimes children having the opportunity to participate. The gatherings are a generally accepted system of isiZulu custom, mutual trust and love by neighbours in a particular area or tribe.

The host prepares enough food and traditional beer for the visitors who will assist him/her on the day. When people are busy, they chant various songs known *amahubo* (hymns), accompanied by *iziqubulo* (slogans*)* in order to enjoy and ease their work. Often music for group labour is so rhythmically constructed that it becomes a stimulus for participants. These types of songs also revive the spirit. This process shows the spirit of *ubuntu*. In addition, *amahubo* include work songs that are chanted in a solo-chorus fashion in group work situations and serve to lighten the burden of manual labour. They create a sense of team effort and often contain derisive but amusing words aimed at a particular person or group of people. Other categories of songs included under *amahubo,* such as love songs, political songs and war songs fall beyond the scope of the present brief overview (Turner, 1991:63).

Ubuntu involves the values of a good community: striving to help people in the spirit of service, being compassionate to others, fair to all and a collective respect for human dignity. Traditional music nurtures the idea of *ubuntu*. *Ubuntu* is a South African concept that refers to sharing and establishing sound relationships in communities. It occurs when members of a community come together to assist others in performing certain tasks. "This process shows the spirit of "*ubuntu*". As a worldview, "Ubuntu is characterised by such basic values as 'humanness, caring, sharing, respect, consideration, patience and kindness" Msila (2008 69-70). Some of the tasks that include music are roofing a neighbour's thatched house, rebuilding a neighbour's house, clearing the community road after strikes or heavy rains and dressing the bride and leading her to the husband's place.

5. 3.4 Music as a tool for conveying feelings and emotions

In this regard, participants defined emotional music as a vehicle for the expression of ideas and emotions (e.g. love and social protest songs). It is music that is part of social movements in which individuals seek to express emotion, social and political pleasure or displeasure.

Emotion and its physical expression are an integral part of social interaction, informing others of how we are feeling and affecting social outcomes (Vosk, Forehand & Figueroa, 1983). "The Expression of the Emotions in Man and Animals that reveals the key role of facial expressions and body movement in communicating status and emotion" (Darwin, 1872).

Indeed, emotional expression has been regarded as one of the most important criteria for the aesthetic value of music (Juslin, 2013). Music has even been described as a "language of the emotions" by some authors (Cooke, 1959). It is not surprising, then, that a number of studies have investigated whether music can reliably convey emotions to listeners, and – if so – hat musical features may carry this information. Far less attention has been devoted to the actual *contents* of the communicative process.

According to Frega (1998:15), philosophers, sociologists and aesthetes, all indicate that there are dimensions to the need to communicate which surpass the mere transferral of concepts, the communication of ideas. Music occupies a place of crucial importance in the world of aesthetic communication given its content of feelings and emotions, its social function and its possibility of existing always, and in any measure, through and for others.

In amaZulu community indigenous African music is used to communicate emotional state and different feelings among the people.

Some participants defined a lullaby as a quiet, gentle song sung to send a child to sleep or stop it crying. Other participants defined it as a gentle, soothing cradle song, sung by baby minders or mothers when a child is crying, to lull the child to sleep. Singing traditional lullabies and nursery rhymes to babies and infants before they learn to speak is "an essential precursor to later educational success and emotional wellbeing" (Sunderman 1965). "Some of these songs convey ideas and sentiments metaphorically through musical devices and images that transcend the message of the lyrics alone. These lullabies are sung at pre-schools, in the home, even in the cars. Some parents even play tapes or CDs to keep their children happy and occupied on the road. At the same time, the pooled spiritual, emotional and physical energies and musical interaction within the ensemble recharge the vital energy of each child, exorcising stress and negative personal energies" Nzewi (2002b: 17).

A lullaby is a well-known emotional traditional song triggers emotions to the mothers, baby - minders and children.

Umlololozelo yinkondlo noma icudlwana lokuthunduzela ingane uma ufuna ukuthi ithule uma kade ikhala noma ilale (A lullaby is a poem or short song to lull or soothe the child to sleep. It is used by *omama* (mothers) or *abazanyana* (baby-minders). The following is an example of a lullaby sung by a baby -minder:

Song 1:

Uyokhala uze udinwe (You will cry and cry until you become exhausted)

>*Uyokhala ukhale uze udinwe, (2x)*
>*Unyoko uyothenga amabele,*
>*Phesheya,*
>*Kukude, eDundee.*
>*EDundee mngane, eDundee. (2x)*
>
>(You will cry and cry until you become exhausted, *(2x)*
>Your mother has gone out to buy beer corn,
>Far away,
>Far away in Dundee.
>In Dundee, my friend, in Dundee.) *(2x)* (A song from participants).

The sentences: *Uyokhala ukhale uze udinwe* (You will cry and cry until you become exhausted) and *EDundee mngane, eDundee* (In Dundee my friend in Dundee) are called iz*impindwa* (repetitions). *This* is the repetition of a word, sentence or phrase in a stanza or stanzas. Usually a lullaby is a short verse/s with simple language as above. The lullaby has poetic features like repetition *(impindwa)* repeating words, phrases, lines or stanzas. Repetition is used to emphasise a feeling or idea and to create rhythm *(isigqi)*. The baby listens to the rhythm of the repetition until becoming exhausted and falling asleep, or at least stopping crying. On the other hand, the action *khala* (cry) is an emotion drawing attention to an individual member, regarded as self-expression. Repetition creates a very pleasing disparity and rhythm in the ears of the child. The child's opportunity for self-express may have implications for feelings of acceptance and attention for the other person. *EDundee* (in Dundee) is a word that stands for *ukuxhumana* (linking) *ukuxhumana-okuyingxemu* (vertical linking) and *ukuxhumana- Sigcino* (final linking). Linking is also regarded as a form of repetition. Words or parts of a word are repeated in lines of the stanza. Whereas in

discussing rhyme we consider words that sound the same, in linking we look at whole words. This device links two lines without the use of conjunctives and it also contributes to the rhythm.

At this time the message of the lullaby is not that important; the voice plays the important role. The baby cries because she or he misses the bond with its mother, regardless of age, or because it needs to sleep. Everyone will be asked to lower their voices. When lulling or soothing the baby, the child-minder or mother will sing in a low calm voice, sometimes with a soft beat of the hand, sometimes moving with the baby on her back, sideways very slowly. She will repeat the song in a rhythm with a tender tone that is pleasing to the baby, moving slowly until the baby has a feeling of warmth or security from the loving arms.

Song 2

Tshivenda song: *Mbuwe mbuwe* (baby baby)

> *Mbuwe, mbuwe!*
> *Thumbu yo fura ndi a la*
> *Malile malile!*
> *Nangwe ndo fura ndi a la.*
>
> *(Baby baby!*
> When the tummy is full, I eat.
> Cry baby, cry baby!
> Even though I'm full, I eat). (A song from participants).

The interjection: *malile malile!* (Cry baby, cry baby!) Conveys the feelings and emotions of a child who has been fed by its mother but is crying because he/she needs to sleep. On the other hand, the mother expresses her feelings, saying: *Nangwe ndo fura ndi a la* (Even though I'm full I eat) because she has done her duty but the child will not stop crying. A lullaby makes a baby feel safe, inducing calm, balanced state.

This lullaby is sung after a baby has eaten but is crying and feeling drowsy. The mother or child minder wants the baby to sleep, holding it close to the chest or carrying the baby on her back, moving her body patting the baby softly. The one carrying the baby is frustrated by its crying. She will move slowly until the baby begins to feel warm and secure in the loving arms or rocking on the mother's back. Although this process is described in Tshivenḓa, isiZulu is not an exception.

Song 3

IsiZulu political song: *Senzeni na?*

Participants defined political songs as songs pertaining to political protest, resistance, entertainment, joy or anything happening in the past or present. In these songs people are gathered together pledging solidarity. One participant explained this kind of indigenous African music as a symbol of unity and patriotic pride that has its roots in anti-colonial and anti-apartheid struggle movements. Most of these political songs include political language, sarcasm and vulgar language. They are easily composed and imitated by other members in the community. Some participants loot properties and are arrested. These songs are sung during strikes when people want those who are in authority to solve their problems. They take action if they want to convey their feelings and emotions.

"**Senzeni Na**?" (Also spelled **Senzenina**, English: What Have We Done?) is a South African anti-apartheid folk song. The isiXhosa and isiZulu song is commonly sung at funerals, demonstrations and in churches.

The song *Senzeni na*? (What have we done?) *"*At the same time, the pooled spiritual, emotional and physical energies and musical interaction within the ensemble recharge the vital energy of each child, exorcising stress and negative personal energies" Nzewi (2002b: 17). The song was heard throughout the freedom struggle in many versions:

> (Senzeni *na?*
> *Isono sethu ukuba mnyama.*
> *Maye siyakuthanda UDF*
> *AmaBhunu yizinja*
> *Azofa eyizinja*
> *Hambani kahle maqhawe athandekayo*
> *Mayibuye i-Afrika).*
>
> (What Have We Done??
> Our sin is that we are black.
> Oh UDF, we love you.
> The Boers are dogs
> They will die dogs
> Farewell our beloved heroes.
> 'Bring back **Africa**') (Hamilton, 1993:5).

Today, these political songs are sung in urban or rural areas; despite prevailing poverty, many people engage in such performances to achieve the desired result. This kind of performance is open to people of all races, ages and social standing in South Africa. As traditional songs, political songs are short texts composed orally with literary devices such as imagery and repetition. Sometimes these songs are sung for the sake of political liberation or entertainment at rallies and political gatherings. The composers of these songs are unknown that is why in most cases they are interpreted differently. Mobilisation may imply a small group or huge crowds, while some risk their lives by not participating with the group. The emotional phrase, *AmaBhubu yizinja, Azofa eyizinja* (The Boers are dogs. They will die dogs.) is a "reference to the most frequently referred to group of people, coming second only to political leaders of the apartheid government. These songs refer to "the arrogance of the "Boers", who arrested, wounded and killed innocent adults and children when they tried to engage in the struggle in order to uphold certain collective ideals such as justice and freedom. These acts will always be unimaginable and cannot be forgotten in the history of South Africa. This phase in history involved the invasion of former apartheid strongholds, such the killing of youth during 1976 uprisings in Soweto where Language of Learning and Teaching was Afrikaans. Many school children were arrested, wounded and killed by the apartheid government because they fought against an action. Widespread unrest followed the Soweto uprising of 16 June 1976. In the late '70s and early '80s, several trade unions emerged and their membership grew dramatically, and with this growth came increased worker militancy. At the same time the ANC increased its guerrilla attacks – 228 attacks in 1986 alone resulting ''in the government's 1986 declaration of a state of emergency'' Wood (2000:139).

Black politicians revealed their emotions about black people who were killed by white people during the apartheid regime in South Africa. The phrase, *Senzeni* na? (What have we done?), begs for divine protection in sensitive and oppressive situations. It also asks for emotional and social connection and self-determination. It advocates the embrace of leftist politics, while, at the same time, sarcastically hopefully or sorrowfully displaying the emotions of the people. Political songs were nurtured in a specific South African context of a lack of equal rights. The rightness of music is judged by the appropriateness of the emotion reproduced in the listener. The best music is not only a good imitation in the sense that it is effective in moving the listener, but it is also an imitation of a good or well-ordered emotion. Music can also stir up the listener too much in some

circumstances and not enough in others. Music containing an expression of emotion conveys this emotion to the listener. An intimidating synergy of individuals is created when a group sings the same song and performs the same body movements. When the leaders work for the effectiveness of the group, the group in turn empowers every individual. *Mayibuye i-Afrika* (We use the title **Mayibuye i-Africa** – a slogan from the liberation struggle in Southern **Africa meaning** 'bring back **Africa**' – to call for self-determination, diversity and justice and a return to our traditions of resistance.) speaks about bridging the gaps of the past, of reconciliation, and of a bright future for the 'new South Africa'. This message is directed not only at blacks, but at all racial groups. Secondly, this will unify national culture, representing the aspirations of all South African people.

Song 4

IsiZulu Political song: *Umshiniwami* (my machine)

> *Igosa: Awuleth'umshini wami*
> *Umshini wami. (2x)*
> *Abanye: Awuleth'umshini wami. (2x)*
> *Igosa: Awuleth'umshini wami webaba!*
> *Abanye: Awuleth'umshini wami. (2x)*
> *Igosa: Wen'uyangibambezela*
> *Abanye: Awuleth'umshini wami. (2x)*
> *Igosa: Umshini wami webaba*! *(2x)*
>
> (Leader: Bring back my machine
> (My machine back *(2x)*
> Others: Bring back my machine. *(2x)*
> Leader: Bring back my machine, you daddy!
> Others: Bring my machine. *(2x)*
> Leader: You are delaying me
> Others: Bring back my machine. *(2x)*
> Leader: Bring back my machine, you daddy!) *(2x)*. (A song from participants).

Political songs sung before 1994 still exist today but for different purposes. These days, these songs are sung to bring about change, at protests and celebrations of freedom.

Awuleth' umshiniwami (Bring back my machine) is one of the songs composed to express the feelings and emotions of the people in pre- and post-apartheid South Africa, but the song still carries emotions, especially during political gatherings. The sentence consistently expresses the authentic need and desires of the people. People are singing in one accord, dancing, lifting their

right fist and demanding that power be given back to black people during apartheid government. The comrades still enjoy these songs at political gatherings because they trigger their feelings and emotions and are sometimes coupled with slogans such as *Amandla*! ("Power"!), *awethu*! (It's ours!). These slogans convey ideas and sentiments metaphorically through shouting loudly and sharing the same goal of winning the struggle in order to uphold certain universal ideals such as justice and freedom. It is often the song that is sung to close a union function or political rally. The phrase *Wen'uyangibambezela* (You are delaying me); speaks of healing the squabbles of the past, reconciliation, and a bright future in the "new South Africa".

The song '*Umshini wami*' (my machine) was popularly sung by former President Jacob Zuma prior to political gatherings and conveyed various messages. One could say he was preaching for party unity, self-assertion, group pride, resistance and solidarity. This culture of singing such songs emanates from a common experience of oppression based on cultural and historical conditions during the apartheid regime. These songs were sung in exile camps before the era of democracy.

The expression of human emotions is one of the most fundamental purposes of music. People express and feel through music emotions that are too deep or reflective to be conveyed in words. Love, happiness, sorrow, hope and despair, there are songs expressing all of these emotions and more in almost every language on earth. Such political songs convey different emotional messages to the nation. They are sung by repeating verses, with soft and loud voices. The rhythm is sometimes touching, inviting others to share the same sentiment. Rising and falling of the voices triggers a sombre mood in the singers and listeners. There are political songs in celebration of democracy after 1994. Other political songs convey messages sarcastically in order for the opponent to change his/her unacceptable behaviour.

5.3. 5 Music as a facilitator of conformity to social norms

Most of the participants agreed that music of social control is used to direct warnings to blundering members of society or to indicate what is considered proper and moral behaviour. Sometimes these songs are composed for children and include traditional folk songs or songs composed especially to reinforce the values and ideas that parents, schools, and society wish to instil in young children.

Song 1:

    Qhakaza (Shine*)*
    Qhakaza, uqhakazise,
    Noma ngingaqhakazanga,
    Kodwa ngizamil'ukukuqhakazisa.
    Ukuze uqhakazise.
    Noma ngingelutho futhi
    Noma ngingenalutho kulo mphakathi
    Sengethembe wena
    Kunto kwami ukuthi uzoqhakazisa
    Nobengangiboni uzobheka ngamany' amehlo
    Ekhangw'ukuqhakaz'akubonayo. (Makhoba, 2014:160).

    (Shine and make others to shine,
    Although I did not shine,
    I tried to uplift you to shine.
    You must uplift others to shine.
    Even if I'm nothing in this world
    I trust you
    My little thing to uplift me to shine
    Even those who undermined me will be surprised
    They will notice the difference in me)

The phrase *Qhakaza, uqhakazise* (Shine and uplift others to shine) is a warning to the youth who were assisted in poverty to help others in the same situation. These two words indicate proper moral behaviour in society.

Noma ngingaqhakazanga, kodwa ngizamile ukukuqhakazisa (Although I did not shine, I tried to uplift you to shine) indicates that song is about a poor, uneducated parent who assisted his/her child to become educated and to love a better life. Education is the key to success.

This song warns youth from a poor background not to reject their parents or relatives after obtaining success. This will not break the cycle of poverty. The song encourages youth not to forget where they come from: they did not become successful in isolation. This suggests that investments in early parent-child relationships may result in long-term returns that accumulate across individuals' lives. This song reflects the relevance of African culture and values to contemporary society but maintains that these values be critically assessed, and that those found to be hostile to the well-being and holistic development of the society. The words *qhakaza* (shine) and *noma* (but) indicate *ukuxhumana- siqalo* (parallelism at the beginning of some sentences in a

song). Examples of parallelism are found in literary works as well as in ordinary conversations. This method adds balance and rhythm to sentences, giving ideas a smoother flow and thus the power of a persuasion, because the repetition occurs when whole words or parts of words are repeated in a song. *Kunto kwami* (my little thing) is an epithet (*isidlaliso*), an emotional word representing traditional value such as *ukuncenga* (to beseech). These two words indicate considered proper moral behaviour and in society.

Music is important in most people's lives, independent of their cultural origin. Music can foster bonds between people and communicate values and identity.

Song 2:

Kwakukhon' ikhehla

Kwakukhon' ikhehla
Ikhehla, ikhehla
Elalihamba lithi
Seligugile.
Walihlek' umfana
Umfana umfana
Walihlek'umfana
Waphenduk'ikati.

(There was an old man

There was an old man
An old man, an old man
Who always shouted
He is old.
The boy laughed at him
The boy, the boy
The boy laughed at him
The boy became a cat.) (A song from participants).

In the above song there are repetitions of phrases or words (*impindwa*) *umfana* (boy) and *ikhehla* (old man). The repetition can carry on and the learners at the same can feel entertained by the song. Repetition helps learners to remember a song for a long time. Their singing will be accompanied by the actions of an old man and a young boy. Songs and folktales have various functions in Zulu culture, among which are to teach, rebuke and to entertain. The grandmothers used to narrate these folktales for various purposes. They are also used to express the Zulu people's philosophy of life. This is a song and a folktale *kwakukhon'ikhehla* (there was an old man) *walihlek'umfana,*

waphenduk'ikati. (The boy laughed at him, the boy **became** a cat) and an example of a boy who disregarded the norms and values of his society. This is one of the challenges children are facing, to learn acceptable behaviour and being able to control their behaviour. It is the duty of families to offer their children an opportunity to learn about respecting themselves, other people and the world around them at an early stage. The grandmother or mother usually narrates folktales at night. Children have always been told stories to introduce them to society's norms and values. These stories were narrated to covey certain moral principles to children. For example the mother would narrate or sing a story to discourage pride, disrespect, greediness, selfishness and unacceptable behaviour. This would help them to develop skills and abilities that would help them to guide their own behaviour, including self-control, understanding appropriate behaviour and respect. Secondly such songs describe something as unacceptable which the community strongly disapproves of to the children, or object to it and indicate that it should not be allowed to continue. This song is certainly presented as a cultural as well as a moral lesson to the children who are singing the song.

The song would revolve around the "inappropriate behaviour" of the young boy. His actions of defying a custom and behaving badly led him to become a cat. Songs comment on the thematic concerns of a folktale and they are in themselves a vehicle to narrate the story of a folktale. They also entertain as well as teach a moral just as folktales do. These songs preserve the way of life common to the amaZulu people, a collection of beliefs and attitudes, shared understandings and patterns of behaviour that allow people to live together in virtual harmony, but set them apart from other people.

"A class discussion, which would be informed by disrespect, at the same time, the pooled spiritual, emotional and physical energies and musical interaction within the ensemble recharge the vital energy of each child, exorcising stress and negative personal energies" Nzewi (2002b: 17).

5.3. 6 Music as a tool for communicating personal and communal concerns.

IsiZulu contemporary songs are associated with modern Western music. It is a style of music that differs from the last century and is influenced by Western styles. Modern artists today are experimentalists who dabble in different genres, integrating various musical influences in their narrative songs. Some contemporary songs are used for commercialism.

5.3.6.1 *Isicathamiya*

Isicathamiya is a strong powerful style of singing in indigenous music. It originated from the amaZulu who are the largest indigenous group in South Africa and is usually performed by male singers. The group of men wear same suits, shirts, shiny shoes and neckties and sometimes gloves. *Isicathamiya* is one of the most popular contemporary isiZulu songs.

Responses from other participants*: "Lona ngumculo wesiNtu onesigqi wase-Afrika"* (This is an African rhythmical music for Africa). This invented African music is used for entertainment, fundraising, aesthetic enjoyment, emotional elements, impassive, physical, spiritual, political, cognitive, appreciative, criticism, persuasive and sensual beings or an art of nature. It can be used in a wide variety of ceremonies, church gatherings, cultural activities, conferences and others. Sometimes this kind of music can serve as a tool for communicating personal and communal concerns. "The root of the word, *cathama* (creeping*),* means to walk softly, quietly and stealthily. It has been incorporated into two kinds of black performance culture in South Africa: *isicathamiya* and *isicathulo* (shoe*).* The first is the style of music and dance performance recently made famous by Joseph Shabalala and Ladysmith Black Mambazo. In this context it means to walk softly and stealthily, like a cat. The second refers to the opposite, the gumboot dance, which is characterised by louder stamping in gumboots, a clapping of hands and slapping of the boots" Muller (1999:93). The stomps and tip-toe moves keep singers "in time" with each other with a strong harmony and pride.

The missionaries' emphasis on choirs, combined with the traditional vocal music of South Africa gave rise to a mode of *a capella* singing that blends the style of Western hymns with indigenous harmonies. This tradition is still alive today in the *isicathamiya* form, of which Ladysmith Black Mambazo are the foremost and most famous exponents (http://www.southafrica.info/about/arts/music.htm#xzz1oGK9fSZS) A capella means singing literally "without accompaniment" (instruments). Ladysmith Black Mambazo was made popular in America in the 1980s by singer/songwriter Paul Simon with the song "*Diamonds on the Soles of her Shoes".* Examples of this style of singing can be heard in the Disney movie "The Lion King" Lion King: Circle of Life.

Isicathamiya singers and dancers are re-known for their use of designer clothes hence they used to be referred to as *Oswenka* (Swankers). *Isicathamiya* was developed and popularised in the

community halls and it was an evening performance and was referred to as *Ingoma Busuku* (song of the night).

"But in the case of *Isicathamiya* team dancing, the music accompaniment is provided by the dancers themselves. The movements in *Isicathamiya* are referred to as stepping. This stepping movement is what defines *Isicathulo* team dancing. But *Isicathulo* is divided into two forms, that is, the traditional and the modern form. The traditional form would be the one that was famous with the *Bhaca* people (an ethnic group in South Africa, mainly found in the small towns of the former Transkei homeland, Mount Frere, Umzimkhulu and surrounding areas - a region that the **amaBhaca** call kwaBhaca, or "place of the Bhaca" - *bhaca* means to hide) which used the accompaniment of the guitar and concertina while the modern one relies only on the sound created by the slapping of the boots. Costumes and performance venues are also important factors in categorising team dances" Ngema (2007:53). This kind of music encourages team work because it needs thorough practise, dedication and commitment by the group.

An example of the *isicathamiya* song: *Uyise kaThoko* (Thoko's father) by Ladysmith Black Mambazo is as follows:

> *Uzosala wedwa*
> *Weyise kaThoko,*
> *Ngob'ubungishaya njalo.*
> *Isigcino, uzosala wedwa (2x)*
> *Weyise kaThoko,*
> *Ngob'ubungishaya njalo.*
> *Bhasobha washa umlilo (2x)*
> *Yibo laba bafana BaMambazo*
> *Baphuma eMnambithi.*
> *Grrrrrrrrrrr………………...*
>
> (You will remain alone,
> Thoko's father,
> Because you bit me every day.
> At the end you will remain alone, *(2x)*
> Thoko's father,
> Because you bit me every day.
> Be careful, the fire is burning *(2x)*
> These are the boys of Mambazo,
> They come from Ladysmith.
> Grrrrrrrrrrr………………..)

Isicathamiya music conveys different messages. For instance, the *phrase uzosala wedwa weyise kaThoko ngoba ungishaya njalo* (You will remain alone, Thoko's father, because you beat me every day) conveys individual concern about a woman who is abused by her husband and who wants to end the relationship. *Bhasobha washa umlilo* (Be careful, the fire is burning) *ihaba* (hyperbole). This is exaggeration is served as "a means of correcting the present situation. It also serves as a warning to the community about unacceptable behaviour. Grr is a rhythmical sound. The rhythm attracts participants and the audience. Rhythmical metre is present in all speech, dance and song, and is a medium that, if properly used, will have a profound influence upon the music education of individuals. Secondary school marching bands reflect the importance of rhythm in attracting participants to these institutions. Rhythm is the life blood of musical movement" Sunderman (1965:56).

This above song warns against family violence that destroys marriages.

5.3. 6.2 *Umaskandi*

"In this type of music, a man sings of his real life experiences, his daily sorrows and joys, including observations of his real world. It is one of the most popular tunes of isiZulu folk music consumed in KwaZulu Natal province. Variations of *maskandi* music include *ushameni*, *isigekle*, *isitorotoro* and *isibhaca* (different types of isiZulu gyrations*)*. This music is also heard in cities such as Johannesburg and Cape Town. In most cases, the lead singers used concertinas, *inkostina* or *inkostin*, or acoustic guitars, *isginci*, which create a unique rhythmical pattern. Sometimes the lead vocalist is accompanied by backing vocalists. This music serves as a communicative tool as it conveys feelings and emotions that are understood by people within a particular culture. *Maskandi* music develops a sense of group identity and intimacy" (http://en.wikipedia.org/wiki/Maskanda).
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"Maskandi is played on cheap, portable instruments, or on modern instruments tuned or produced to imitate the polyphonic sounds of the old instruments. Traditionally, a *maskandi* had one song, a long one that evolved as the story of the musician's life grew. *Maskandi* is distinguished by an instrumental flourish that sets the tone at the beginning of each song, picked guitar style, and rapidly spoken sections of isiZulu praise poetry, called *izibongo* (praises*)*. The content is not always praise, though, and with pop, house and other influences colouring *maskanda*, it has

become more about the storytelling ethic and the modern migrant culture, than simply about the musical style" (http://en.wikipedia.org/wiki/Maskanda).

Song 1

Inja Yami by Phuz'ekhimisi

> *Uthi angithelele inja yami.*
> *Inja yami isebenzaphi?*
> *Uthi angithelele inja yami.*
>
> (You say I must pay tax for my dog.
> Where does it work?
> You say I must pay tax for my dog).

By *Uthi angithelele inja yami* (You say I must pay tax for my dog) and *Inja yami isebenzaphi* (Where does it work?), the singer conveys a message to the government that this is unfair as the dog does not work. It is the owner of the dog who supports the animal. Nzewi (1980:7) asserts that indigenous music is a ubiquitous society organiser, which supervises the operation of established government, checks the abuse of the machinery of government and assists in maintenance of the laws of the land. *Uthi* (you say) *angithelele* (I must pay) and *yami* (my) are links that are the features of a poem. Linking is regarded as a form of repetition. It occurs when words or parts of a word are repeated in the lines of a stanza to stress the importance of the message.

During the apartheid era, dog owners were compelled to pay taxes for their dogs regardless, of the number they had. It seems as if the message was heard and rectified because the law was cancelled. The *maskanda* can serve as a mediator between people and those who are in authority or between the people themselves by communicating certain messages to resolve certain issues affecting the nation.

Song 2

Ngisebenzile Mama by Mfaz'Omnyama

> *We mama wemama wemama!*
> *Awubhek 'izinkomo zami ngisebenzile*
> *Awubhek 'izinkomo zami*

We mama uyangethuka ungibiza ngevila
Izinkomo zami ngisebenzile.

(Mother mother mother!
Look at my cows [herd] I have worked hard
Look at my cows
Mother, you are insulting me, calling me lazy
My cows, I have done well.)

Lo mama uyangithuka,
Uthi ngiyivila
Awubheke izinkomo zami
Ngisebenzile.

(This mother insults me
Calling me lazy
Look at my cows
I have done well.)

Ikhorasi (Chorus)
Wemama uyangithuka,
Uthi ngiyivila,
Awubheke izinkomo zami
 Ngisebenzile. (2x)

(This mother insults me
Calling me lazy
Look at my cows
I have worked hard.) *(2x)*

The lines *Wemama uyangethuka. Uthi ngiyivila.* (This mother insults me, calling me lazy)/ *Awubheke izinkomo zami ngisebenzile* (Look at my cows, I have worked hard) suggest that some people are satisfied with what they have done in life.

The song concerns a complaint, a feeling of resentment over something believed to be wrong or unfair. This is a grievance raised by *maskanda* about unfair treatment. The singer worked very hard to buy cows; but he is insulted or accused of being lazy. The song is about ingratitude. This is a bad habit that can hurt the other people. Dissatisfaction may result in a loss of motivation, break ups and unresolved conflicts because there is a lack of appreciation. This an example of a song reflecting dissatisfaction related to the particular utterances. There is a feeling of resentment

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over something believed to be wrong and unfair and this causes unhappiness. *Awubhek'* (look) *ukuxhumana-siqalo* (initial linking) *izinkomo* (cows) (*ukuxhumana- maphakathi* (medial linking) *zami* (my) *ukuxhumana- Sigcino* (final linking). This device *ukuxhumama* (links) is used at the beginning, middle and end of sentences in a poem. It can be regarded as stanza-linking or concatenation, the linking of one stanza to another by the repetition of words from the last line of one stanza in the first line of the next. The linking of two lines or more without the use of conjunctives and it also contributes to the rhythm. These phrases convey an emotional message to the instigator.

AmaZulu indigenous communities use music and dance to educate and instruct their members. The very same principle can be utilised in the modern classrooms without disrupting the process of learning and teaching.

Indigenous African music is particularly related to song and dance, a significant feature of amaZulu cultural life and traditions. Indigenous African music and dance cannot be separated. This kind of music has a utilitarian function in vital aspects of life such as a child's birth, naming ceremony, in agricultural activities, local or national ceremonies, times of war, religious ceremonies, birthday parties, formal and informal gatherings, mourning and other ceremonies. Music serves as a powerful tool for communicating personal and communal concerns.

5.4 Conclusion

Music plays an important role in each of our daily lives. We are accustomed to thinking of music and the arts in general as valuable to us because of the refinement and depth which they add to our lives. Yet, music has much to do with our balance and sense of well-being, affecting and enhancing even the pattern and touches of meaning in our speech and thoughts.

Among the amaZulu nation, indigenous African music is an important part of the culture and is associated with everyday activities, values, meaningful development and identity. IsiZulu folksongs can be used for various purposes such as education, entertainment, caution, cursing, preserving culture and language, conveying emotions and team work. In addition, music is served "as an integral part of our culture, past and present, helps people to understand themselves, relate to others, and develop their cultural understanding and a sense of group identity and intimacy.

Through ritual music and dance, communities are instructed and educated in terms of prevailing social structures, moral values and spiritual matters" Mans (1997:108).

The performance of indigenous African music, plays and dance establish learning opportunities. Folksongs are the primary works used in ceremonies that encourage music making.

Finally, the entire ritual of performance is significant in understanding the potential of music to achieve significant results in the communication of issues of personal and communal concerns. It becomes important then to "identify concepts, processes, and methods of analysis that illuminate the relationship between performance and social action" Coplan (1985:230). Music is regarded as a powerful tool for expression, creativity, social, educational, personal, spiritual, historical, economic, emotional and imaginative development, leisure, communication, healing and cultural empowerment. Music has the power to unite groups and to mobilise community involvement towards the improvement of quality of life and the affirmation of human dignity.

CHAPTER SIX

THE IMPORTANCE OF INCLUDING INDIGENOUS AFRICAN (ISIZULU) MUSIC IN THE SCHOOL CURRICULUM

6.1 Introduction

Chapter Five discussed the role and functions of indigenous isiZulu music. This chapter moves on to a discussion of the importance of including indigenous African (isiZulu) music in the curriculum of schools in the Republic of South Africa.

6.2 Revisiting the nature of the current curriculum

Two main reasons given in C2005 for the call to integrate Science with Indigenous System Knowledge (IKS) are: firstly, that such systems reflect the wisdom and values that people living in Southern Africa have acquired over centuries, and secondly, much of this valuable wisdom is believed to have been lost in the last 300 years of colonisation (Department of Education, 2002).

In order to improve implementation, the National Curriculum Statements were amended, with the amendments coming into effect in January 2012. The National Curriculum Statements for Grades R–9 and Grades 10–12 were combined into a single document for each subject, which became known as the Curriculum and Assessment Policy Statements (CAPS) (Department of Education, 2009). The CAPS document was the definitive support for all the teachers and helped to address the complexities and confusion created by curriculum and assessment policy vagueness (Department of Education, 2009). In the CAPS document, Learning Outcomes do not feature: these were replaced by broad Subject Specific Aims. Secondly, in the present curriculum there are gaps to be filled in order to satisfy the needs of the majority of people in South African communities.

In Chapter Three it was mentioned that the teaching of isiZulu folksongs is not catered for in the present curriculum as a core subject in all grades. In Grades R–9, indigenous songs are merely part of the content to be taught in the art form Music in Creative Arts, together with Western music practices. In Creative Arts four art forms are covered, dance, music, drama and visual art. These art forms are taught in an integrated manner and not in isolation in the Foundation and Intermediate

Phases. In the Senior Phase, a learner must choose any two of these art forms. There is a possibility that learners at some schools cannot choose music as two of their art forms in the Senior Phase. Indigenous African music is still introduced to the curriculum in grades 10–12 as an elective subject but not as fundamental or core subject.

Music as an elective subject at the FET level includes Western art music, jazz (including African jazz) and indigenous African music (theory and instrumental practice). Important as any music is, however, these songs are not regarded as core subjects in the present curriculum from grades R–9, with IsiZulu indigenous music introduced in grades 10–12 as an elective subject. Today it has become even more difficult to trace songs that were once a vital feature of earlier customs and practices, and consequently, any varieties found in early histories or any that can be traced through oral tradition are exceptionally valuable and precious. The researcher traced some songs related to certain aspects of life and documenting certain practices, dance performances, occasions and ceremonies.

In amaZulu society, traditional music is often used for socially integrated activities that require community participation. Whereas in modern societies we tend to think of music as something set apart by specialists for somewhat detached appreciation by individuals in an audience, traditional music is "generally integral to ritual ceremonies that are performed with a particular, important pragmatic end in view" Kapferer,(1983:188); Seeger, (1987:7). A determination must be made as to what is to be achieved. Is the teaching of music the most important end objective of music education? Will the curriculum provide for the learning of those skills, appreciation, expression, preferences, and aid the individual in achieving those insights that should be considered as desirable outcomes of music learning?

Music may be an occupation, an enthusiasm, a business or a profession. The majority of the public has little or no training in music. However, those who pursue music in this manner are important since they provide a vital link between the "professional" musician and the "layman". If dedicated musicians are going to find an audience for their work, they must rely at least in part on some type of music education among the public. This of course does not refer to education at the expert level. Rather, it refers to a level in which increased awareness and appreciation of musical forms and sensitivities are the goals. The musician has a vital role to influence the people (Sunderman, 1965:53).

This does not refer to technical training alone but to appreciation or listening to indigenous African music. Since the school systems in general have not emphasised the universal importance of indigenous African music and the arts, we must hope for two primary sources of assistance: increased awareness of the significance of music in the school systems and positive influence of the learners about traditional music. Indigenous African music as a dedication is an ideal but it is a realistic one for the future of the young generation. At the same time, it has a physical, emotional and psychological impact. All these factors are merged together to provide a most satisfying way of life. This way of life does not in and of itself provide the income necessary for an "acceptable" standard of living. Thus, we introduce music as a business and/or a profession.

6.3 The inclusion of indigenous African (isiZulu) music in school curriculum

The general aim of the South African Curriculum, as stipulated in the National Curriculum Statement (NCS) Grades R–12 gives expression to the knowledge, skills and values worth learning in South African schools. This curriculum aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard," the curriculum promotes knowledge in a local context, while being sensitive to global imperatives. *The National Curriculum Statement Grades R–12* is based on the following principles based on social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population. Secondly, valuing indigenous knowledge systems by acknowledging the rich history and heritage of this country as important contributions to nurturing the values contained in the Constitution" *Curriculum and Assessment Policy Statement for FET* 10–12 Music (2011:3).

Most of the respondents saw isiZulu indigenous music as a means of emphasising and revitalising values and culture missing in our society such as moral values, acceptable behaviour, solidarity, reciprocity, happiness and friendliness, starting from youth and enduring into to old age. This is why it is important to include isiZulu indigenous music in the present curriculum as a core subject from grades R–12. Indigenous African music will help learners by providing creative opportunities to express social, environmental, and human rights issues. It will be useful in developing the entrepreneurial skills and attitudes that encourage a culture of self-employment and in creating an environment where learners' love of music making is stimulated.

Music events mirroring everyday life events such as "birth, death, marriage, initiation ceremonies, communal activities, weddings, funerals, sacred rituals, healing rites occur throughout the year. It would not be an exaggeration to state that almost every musical event is predominantly marked by functional music fitting the given situation. Most important, however, is the active participation of the community expressed in many different ways. Thus musical professionalism is not a necessity for participating in musical performances" Nketia (2000:33).

Ekwueme (1996:66) explains that music education is a concept that is concerned with the systematic training and instruction of, or imparting of, knowledge, skills and values of music to young learners both in order to show how professional musicians work and to help them be as creative as good young artists can be. Educational institutions which see their role solely as imparting narrow skills and knowledge that prepare students only as part of the work force in a market economy negate the other important functions of education that contribute to the functioning of critical citizens in a democracy.

The inclusion of indigenous African (isiZulu) music is essential in all grades because it takes place in most everyday life events. All these songs showcase isiZulu culture. Music should be an important part of the curriculum, with a role as inexpressible as the place that music holds in so many lives. We need to be proud about the place of school music in the overall musical development of the child, and yet be motivated about its provision, resourcing and variety, if all children are to have the opportunity to discover its potential for themselves. Faseun (2005:75) argues that "for education not to lose sight of its function as the body of a culture of people, the programme of instruction in music should be planned not with the view to educate the musician but above all, to educate the human being". This is supported by Mwesa (2005:179) who mentions that "the entire system of education in any society ought to be a product of that society's sum total of its lifestyle and culture. Any education system that falls short of this will not deliver the required educational goods for meaningful development".

The Preamble to the South African Schools Act, which became law in November 1996, explains its rationale as follows:

> *"...this country requires a new national system for schools which will redress past injustices in educational provision, provide an education of progressively high quality for all learners and in so doing lay a strong foundation for the development of all our people's talents and capabilities, advance the democratic transformation of society, combat racism*

and sexism and all other forms of unfair discrimination and intolerance, contribute to the eradication of poverty and the economic well-being of society, protect and advance our diverse cultures and languages, uphold the Rights of all learners, parents and educators, and promote their acceptance of responsibility for the organisation, governance and funding of schools in partnership with the State …" Constitution of the Republic of South Africa (1996c:18).

"This requires the stimulation of critically based research initiatives that are carried out with the participation of the communities in which they originate and are held. This would make African music education initiative(s) dynamic, based on accumulated traditional indigenous-cultural knowledge practices, holistic and situated within a cultural context" Masoga (2002:314). We cannot talk of African philosophy and not address the issue of content that is being delivered as music education across the continent of Africa. Africa-sensitive music education must breed curricula of music that are relevant and focus on teaching about Africa in Africa. Learners must be culturally knowledgeable, and will thus be able to engage effectively in learning activities that are based on traditional ways of knowing (Masoga, 2004). Culturally, knowledgeable learners will understand the relationship between the worldview and the way knowledge is formed and used, as well as how the cultural values and belief influence the interaction of people from different cultural groups (Masoga, 2004).

Masoga warns that the danger of 'freezing out' local realities for a long time may result in the following: a) compromising the reclamation of African dignity and pride; b) losing valuable knowledge (s) which is vital to the quality of African life and culture, now and in the future; and c) even worse, creating a threat to the activities of community development and alleviation of poverty (2002:314).

In addition, the South African child in particular is born and raised in music. The child grows and learns music from the world with music. Music has the potential of being one of the arts for enhancing human personality and character. Okafor (2005:20) explains this by saying that "music is integral to the African's life-long education system. Learning traditional music is therefore life-long and starts quite early in life".

Education is a cultural process through which members of a community are 'socialised' to enable them to interact effectively with their environment and to the respond creativity to emerging

challenges. An educational system must therefore be socially relevant in the sense that it ought to address the desires, concerns, standards and problems of a community. As Bishop (1985:15) observes, "a [c]urriculum must be designed with relevance to the major trends and developments in society. Education must be linked to national development and cultural renewal."

Children of all ages express themselves through music. Playing or singing lullaby music for infants proves that, even at an early age, children sway, rebound, or move their hands in response to music they hear. Infants recognise the tune of a song long before they understand the words. They often try to imitate sounds and start moving to the music as soon as they are physically able. Low sound, connected music can be comforting for infants, especially at sleep time. Loud background music may overstimulate an infant by raising the noise level of the room. Singing simple, short songs to infants in a high, soft voice can assist in calming them and putting them to sleep.

(a) Preschool children

Many pre-schoolers make up songs and, with no self-consciousness, sing to themselves as they play. These songs stimulate physical responses because there are a lot of exercises performed in these songs. Trying these activities and games with your children will help them to experience the pleasure and interest of music. Preschool children enjoy nursery rhymes and songs about familiar things like toys, animals, play activities, and people. They like songs that repeat words and melodies, use rhythms with a definite beat, and ask them to do things. Body percussion such as stamping of feet and clapping of hands play games of music. The singing and dancing are accompanied by group and individual rhythms to render the interpretation and provide an extra angle to exercising creativity as illustrated in the following song:

Song 1

Ikhanda (head)
Amahlombe (shoulders)
Isifuba (chest)
Ukhalo (waist)
Amadolo (knees)
Nezinyawo (feet) (A song from the participants).

Children will touch the parts of their bodies mentioned in the song under the supervision of their teacher. This is an interesting activity that is used to introduce aesthetic musical expression

naturally to learners. "It is possible, by watching children in a nursery school as they march around the room or by observing how they react in the presence of music, to determine some of the characteristics that are indicative of musical ability in children. If the child is able to match vocally little phrases or tunes that are sung either by another child or by the teacher or parent, then it is probably that he has some degree of talent in this art" Sunderman (1965:116).

Sometimes children will sing with excitement, repeat the song several times jumping up and down, exercising their bodies with their teacher and improving their motor skills. "The trademark of children's songs at pre-school level is that they take relatively complicated or intense information and break it down into bite-sized pieces that are easy to understand. As is often the case with song books, these are treasured, read and sung over and over again, so if perhaps the child does not understand all of it the first time, eventually he will. While children are widely recognised as conduits of songs to the community, often older siblings or parents also read and sing to their children and so the adult target market is reached too because our system of education involves all stakeholders (parents, teachers, learners and Department of Education). Some of the songs have easy rhymes with lovely illustrations and examples of the purpose they serve" Okafor (2005:20).

(b)   Foundation Phase

Performing Arts in the Foundation Phase allows learners the opportunity to creatively communicate, dramatise, sing, make music, dance and explore movement. "Improvisation and interpretation allows learners to create music, movement and drama individually and collaboratively. Dance includes contemporary/township dance, African dance (gumboots, *moribo*, *umxhenso*, reed dance, *domba*, *ukusina nokugida* and ballet). Music includes prescribed genres including Western music, classical and African music (*iscathamiya*). Finally, there is Drama. There is no choice according to cultural contexts. In most cases, Grade R songs serve as a means of stimulating physical responses because these songs involve physical actions. In most cases these songs can be led by the teacher during contact time for a variety of purposes like exercise. There are simple traditional songs about creatures (e.g. birds, insects and animals) for special occasions (e.g. lullabies, greetings and counting)" *Curriculum and Assessment Policy Statement for Foundation Phase English Life Skills Grades R- 3* (2011:8–9).

Song 2

Izinyonyana ezimbili
Izinyonyana ezimbili
Izinyonyana ezimbili
Zihlez'emthini,
Eyodwa imnyama
Eyodwa imhlophe.
Emnyama iyandiza,
Emhlophe iyabuya.

(Two little Birds
Two little birds
Sitting on a tree,
One black
One white.
Fly away, Black,
Come back, White.) (A song from the participants).

Children often play games such as imitating the two birds, and also learn about different colours. It is accepted that as well as being entertaining, playing games helps children's development. Enjoyment involves fun, exercise, pleasure and laughter. Indigenous African music aim to create a foundation for balanced creative, cognitive, emotional and social development. This also provides children with the enriching experience of being connected to their past and the culture of their ancestors. The sentence *izinyonyana ezimbili* (two little birds) and their colours have an aesthetic purpose to create, interpret and play imaginatively with oral response.

"During the first cycle of basic schooling, a child with a sincere necessity for socialising must be given the opportunity to interact communally by means of song, through collective instrumental activity, or by group movement. When this area is managed wisely, children are allowed to cultivate the full spectrum of their means of expression, satisfying the vital need to play, explore, experiment aurally, move, dramatise, sing and create" Frega (1998:3). Sometimes these songs produce echoes with repetitions and onomatopoeia, accompanied by the stamping of feet, the clapping of hands and the creation of rhythm. Most forms of entertainment can be modified to suit children's needs and interests. Most young school-age children are fascinated by children singing along to songs that involve imitating, counting, spelling or remembering a sequence of events.

School-age children begin expressing their likes and dislikes in music. They may express an interest in music education, such as music lessons.

(c) Intermediate Phase

In the Intermediate Phase, the central traditions of folk music are transmitted orally, that is, they are learned through hearing rather than the reading of words or music, ordinarily in informal, small social networks of relatives or friends and institutions such as school or classrooms. Such songs can be regarded as a means of uplifting children's souls regardless of any situations they may have faced during the day.

> **Song 3**
>
> ***Ijuba* (dove)**
>
> *Iqembu A: Yini leya? (3x)*
> *Iqembu B: Iyeyeye!*
> *Iqembu B: Ephapha emafini*
> *Iqembu A: Nanti ijuba (3x)*
> *Iqembu B ; Liphapha emafini*
>
> (Group A: What is that? *(3x)*
> Group B: Wow, wow, wow!
> Group B: That flies in the sky
> Group A: This is a dove *(3x)*
> Group B: That flies in the sky). (A song from the participants).

This song symbolises peace given the reference to the *ijuba* (dove). Songs are central to our lives. We communicate and understand our world through singing songs. The teacher can divide the learners first, before planning their role-play in this activity. This is an interesting activity because every group member would contribute actively during the singing of the song.

Most forms of entertainment can be modified to suit children's needs and interests. Children's entertainment is centred on play and is significant for their growth and learning. The goal of music in this phase is to contribute towards the full development of the learners enabling them to have a comprehensive experience within the general spirit of the process but paying particular attention to the particular world of the aesthetic musical experience. The whole process involves developing the auditory, creative, rhythmic, and creative interpretation of music. The teacher can introduce a song in a dialogue form by delegating the song or performance of A to one group and B to another.

This type of activity is particularly interesting with a group with a lot of variety in vocal variations. The children may be divided into a group with mainly low voices and another with mainly high voices in order to add variation to the activity.

(d)   Senior Phase

In grades 7–9 learners must offer and complete nine subjects, as stipulated in Table 3.3. The inclusion of indigenous African music, isiZulu music in particular, is not catered for in the Annual Teaching Plan of the Senior Phase, but is part of Music under Creative Arts.

Creative Arts is one of the fundamental subjects from grades 7–9. A learner is expected to choose any two art forms: dance, drama, music or visual arts (*Curriculum and Assessment Policy Statement for Creative Arts Grades 7–9,* 2011: 9). In primary school, especially in Grade 7, children learn to sing together as a group and possibly learn to play as team work. Music generally has a strong impact in health and education. "Older children dance to the music of their favourite bands and use music to form friendships and share feelings. Teenagers may use musical experiences to form friendships and to set themselves apart from parents and younger children. In addition, music plays a very important part in the complete education of a child. It teaches appreciation, broadens and improves the mind, provides a wholesome outlet for expression, teaches discipline, teamwork and democracy, improves coordination of thought and action, and provides the opportunity for those who may later make music a career" Sunderman (1965:61).

In this regard the teacher can recommend songs and themes that are lively, fast, sad or tranquil, or for dancing to.

> **Song 4**
> ***Zizojik'izinto* (Things will turn around)**
> *Zizojik' izinto*
> *Thula mntanami*
> *Wen' ukhalelani? (3x)*
> *Jika, jika, jika*
> *Thula mntanami*
> *Wen' ukhalelani? (3x)*
>
> (Things will turn around
> Hush, my baby
> Why are you crying? *(3x)*

Round, round, round
Hush, my baby
Why are you crying? *(3x)*. (A song from participants).

The phrase *zizojik' izinto, thula mntanami* (Things will turn around and hush my baby) suggests that this is a song to be used as therapy. It tells the learners that there are disappointments in life, but to remember that such situations will not last forever. These indigenous songs may encourage them to communicate more effectively, using oral music skills in various modes. The phrase *Jika, jika, jika* (turn around*)* suggests entertainment.

Instruments such as drums, violins, etc. may be used to bless the occasion. Good expression depends on feeling, stimulation and the cultivation of sensitivity, development and using these in music.

(e) FET Phase

In the FET Phase, indigenous songs invite, encourage and "require" individuals to participate in group activity. They have to make music together, work together, treat each other with respect, and build a final performance before competitions take place. Members learn about being open minded through exposure to different genres of music, composition, improvisation, social skills and performance. *Music's provides a normal and solid activity that assures members of a society that the work is continuing in the right or proper direction (e.g. passing traditional songs from one generation to the next).* Team singing sessions always have a substantial and long lasting, emotional impact on participants.

Song 5

***Mngani wami* (My friend)**

Bengikuthanda mngani wami (3x)
Kanti ungidl'izithende.
Sebengitshelile (3x)
Ukuthi ungidl' izithende.

Bengikwethemba mngani wami (3x)
Kanti ungidl'izithende

Sebengitshelile (3x)
Ukuthi ungidl' izithende.

Ngixolelele mngani wami (3x)
Lixhoshwa libhekile.

(I used to love you, my friend *(3x)*
But you betrayed me
They told me *(3x)*
That you betrayed me
I trusted you, my friend *(3x)*
But you betrayed me.

 Forgive me, my friend *(3x)*
(Mistakes are happening.) (A song from participants).

Sunderman (1965:139) believes: "there are three major considerations in the formulation of the secondary school music programme: 1) a curriculum that makes the individual the centre of concern; 2) opportunity for individual achievement, and 3) each individual must be permitted to express his innate musical ability. The music teaching in secondary school should increase enjoyment, foster sensitivity to the beauty of music, increase a sense of familiarity with music, promote freedom of response, both intellectual and emotional, to the aesthetic content of music and prevent the development of a feeling of inferiority regarding this art".

In fact, African languages are viewed by many of their own speakers as symbols of being uneducated, traditional, rural, culturally backward people with lower mental power and as "languages which are 'sub-standard' and less capable of carrying serious thought" (Sunderman 1965:139). "The legacy of apartheid has led to divisions among racial groups and to the stigmatisation of African languages as well as concepts such as ethnicity, mother-tongue and even the notion of the medium of instruction" The Constitution of the Republic of South Africa (Section 6), recognising the historically diminished use and status of the indigenous languages of our people, took practical and positive measures to elevate the status and advance the notion mother-tongue as the medium of instruction.

The music teachers interviewed in this study, especially those with an isiZulu background, were mostly positive about isiZulu indigenous folk music, and noted that audiences from a variety of

cultures enjoy this music. Respondents maintained that workshops would play a role in helping music teachers to find useful indigenous songs and to perform and sing them correctly.

The music teachers mentioned some challenges they faced. For instance, when the DoE suggested the new curriculum, they were not invited to the committee to air their views or asked to give make suggestions on the draft policies before they were gazetted by the DoE. If any new curriculum is to be implemented successfully, policy makers and curriculum reformers must engage teachers at schools as well as parents.

Teachers had an important role to play in guiding the transformation and the implementation of the integration of science and Indigenous Knowledge (IK) in the classroom. It is crucial that the teacher must have a more than adequate understanding of indigenous knowledge to deal with the learners' understanding of culture in or to meet the needs of the community.

When they were asked about the functions of folksongs, respondents provided many ideas, including providing aesthetic enjoyment, entertainment, recreation and amusement, conveying feelings and emotions understood by people within a particular culture, preparing children for future careers in music, sharing musical talents with other learners, building confidence in African music, reviving a sense of cultural belonging and identity, and practising group and team work. Indigenous music provides learners with an opportunity to air their views and express themselves. The performance of indigenous songs, plays and dances establishes several of learning opportunities. It nurtures the idea of *ubuntu* (humanity), that is sharing and relationships in the community. The majority of the young adults supported the view that African music (folksongs) should be included in the curriculum as a fundamental subject.

Finding out needs, interests and concerns of all stakeholders would help teachers to clearly understand the teaching and learning objectives and to interpret them for learning purposes. They should use the existing syllabus to help learners achieve the required levels of skills, knowledge and attitudes. Instead of aiming to produce learners with skills, knowledge and attitudes to fit into society, the present system of education does not move beyond existing societal limitations.

The core units which are discussed below in detail are the framework for recommendations for the curriculum that is constructed in Chapter 7.

There are various reasons for including indigenous music in the school curriculum. This is revealed in the functions discussed below.

6.3.1   Indigenous African music embodies culture

Culture embraces a wide range of human phenomena, material achievements and norms, beliefs, feelings, manners, morals and so on. It is the patterned way of life shared by a particular group of people that claim to share a single origin or descent. In an attempt to capture the exhaustive nature of culture, Bello (1991: 189) explains it as "the totality of the way of life evolved by a people in their attempts to meet the challenge of living in their environment, which gives order and meaning to their social, political, economic, aesthetic and religious norms, thus distinguishing a people from their neighbors". Culture serves to distinguish a people from others; Aziza (2001:31) asserts that culture:

> ... refers to the totality of the pattern of behavior of a particular group of people. It includes everything that makes them distinct from any other group of people for instance, their greeting habits, dressing, social norms and taboos, food, songs and dance patterns, rites of passages from birth, through marriage to death, traditional occupations, religious as well as philosophical beliefs.

Indigenous music has traditionally played an important role in amaZulu African culture. It is essential in representing the strong African heritage and its importance can be seen in many aspects of the culture. Unlike many cultures today, ancient African cultures encompassed music into their everyday lives. Dance, story-telling and ritual practices are all grounded in the music of the culture. In the African culture, a dance is usually done by a community or group and for a specific purpose. The value of a thing depends on its use, and not its beauty. In many ways, indigenous amaZulu music has a utilitarian function in vital aspects of life. There are ceremonies that relate to an individual's stage in the domestic cycle that are also linked to the ancestors. Babies are named and then introduced to the ancestors in a ceremony called *imbeleko.* A girl's first menstruation is celebrated through a ceremony called *umhlonyane.*

In the ceremony *umemulo,* which involves slaughtering a cow, young women are declared adults and ready for marriage. Marriage is celebrated through a wedding

ceremony *(umshado* or *umgcagco). Ukulilizela* is a joyous ululation by women, during performance of a wedding song. It is customary that unmarried and young men dance, alternating in separate groups. Occasionally the married women and men break in and join the festivities. Married women utter a quavering shrill cry *(ukukikiza)*. When the young women *(izintombi)* dance, the young men clap and play the drum and vice versa. Death is also a ceremonial occasion accompanied by appropriate rites of passage.

Traditional isiZulu dancing is an important part of isiZulu culture. Dancing is usually performed during a traditional isiZulu ceremony, and is accompanied by vibrant singing and sometimes the beating of drums. IsiZulu dancing is something quite spectacular, especially when the men and women are fully dressed in their traditional attire. *Indlamu* is a traditional dance most often associated with isiZulu culture. It is performed with drums and full traditional attire and is derived from the war dances of the warriors. This war dance is untouched by Western influence, probably because it is regarded as a touchstone of isiZulu identity. Full regimental attire, precise timing and uncompromised posture are required. It is danced by men of any age wearing skins *(amabheshu)*, head rings, ceremonial belts, ankle rattles, shields and weapons like knobkerries and spears. While *indlamu* (gyration) uses similar steps as girls do in the *ingoma* (singing*)*, it has a much more calculated, less frantic feel, showing off muscular strength and control of the weapons with mock stabs at imaginary enemies. Dancers are more likely to make eye contact with the audience. Various drums and whistles accompany the dance. Both *indlamu* and *ingoma* are performed at weddings; women perform the *ingoma* and men play the drums and chant in accompaniment. A harmonising performance by boys and girls is put together but they dance separately. The boys clap while the girls dance and vice versa. The girls wear woollen skirts and are usually bare-chested. They also wear rattles made of seedpods around their ankles to accent their high kicks. The *ingoma* is one of the purest remnants of isiZulu tradition. Boys and girls perform the dance at transition ceremonies such as coming of age weddings. In the past it was performed before a hunt as well as before battle. For the youth, it instils the tradition of sharing experiences and building solidarity through communal dance. Dress is determined by age, rank and gender. Young ones do not cover their thighs, but adults should. Men wear *amabheshu* and women wear leather skirts and beaded aprons. A leather skirt worn by women is associated with being pregnant or the desire to become pregnant. Over this the woman wears beaded aprons, presented on her wedding day by

her father. Colours in the aprons can signify where the dancer comes from. Girls' beadwork girdles are called *isigege* and should not contain red beads as these are reserved for married women.

IsiZulu music incorporates rhythm, melody and harmony – the latter is usually dominant and known *as isigubudu* (which can be translated as converging horns on a beast, with tips touching – an inward spiral that reflects feelings). It has also been carried worldwide, often by white musicians using isiZulu backing singers, or performing songs by isiZulu composers.

"Umqombothi" is a song famously performed by the South African singer Yvonne Chaka Chaka. It was composed by Sello "Chicco" Twala and Attie van Wyk. *Umqombothi*, in Xhosa, is a beer commonly found in South Africa made from maize, maize malt, sorghum malt, yeast and water. The isiXhosa pronunciation is [um̩k͡ǃombo:tʰi]. *Hotel Rwanda* featured *"Umqombothi"* at the beginning of the film" (Mboti: 2012).

Song 6

***Umqombothi* (African beer) by Yvonne Chaka chaka**
We MaDlamini uph'umqombothi (3x)

Verse
I work hard every day
To make my beer (*umqombothi*)
We wake up early every morning
To please my people with African beer (*umqombothi*).
I make sure the fire burns
To make my beer (*umqombothi*)
I make sure the fire burns
To make my beer (*umqombothi*)
My special beer (*umqombothi*)
(*Umqombothi*) is African beer

Chorus
We MaDlamin (everybody)
(*Umqombothi*) is African beer
Chorus
We MaDlamin (everybody)
Uph'umqombothi (come and drinks my beer)
We MaDlamin (magic beer)
Uph'umqombothi

Verse

I work hard to make them happy. Every weekend (*Umqombothi*)
Make them party to the rhythm, make them dance
This magic beer (*Umqombothi*)
I wanna make you happy (*Umqombothi*)
I wanna make you smile (*Umqombothi*)
I wanna make you dance (*Umqombothi*)
Dance, I'll make sure there's a party
Where they drink my special beer *Umqombothi*
Umqombothi is magic beer
Umqombothi is an African beer

Chorus
We MaDlamini (everybody) (*Nangu*) *(3x)*
We MaDlamini uph'umqombothi
(*Nangu madoda*)
Wozani kaMaDlamini
Ngithi wozani, wozani kaMaDlamini
Come on, I wanna make you happy
Come on, I wanna make you smile

Let's boogie together. *Umqombothi, umqombothi.*
I work hard every day
To please my people with African beer (Mboti: 2012).

Utshwala (beer)/ is a home brewed corn and maize beer associated with amaZulu culture. Traditional beer is used ukwehlisa *udende (to* quench thirsty*)* is brewed also differently, depending on the regions of people from a particular region. The serving lady will first take a gulp (as an indication that there is no poison to the passer-by visitor. Traditional beer is commonly served in all amaZulu cultural functions such as weddings, funerals, *ilima, ilobolo (*paying dowry), *umemul*o (girl's twenty first birthday) and many more. Any function in any amaZulu culture without *umqombothi* being served it becomes belittled. *Umqombothi* is believed that it is hallowed by ancestors.

Umqombothi (traditional beer) is used to celebrate the home-coming of young men known as *abakwetha* in isiXhosa culture, after *ulwaluko* or initiation and religious male circumcision. Sometimes *umqombothi* is served in *umancishana* (small beer vessel). Sometimes you find a group of happy people in the society sitting together singing as a group enjoying traditional beer. They will "dance", "smile" and "happy" in a song express a sense of enjoyment and entertainment. You will find people dancing, clapping hands, ululating and gyrating. This kind of music will provide a basis for learners to build a sense of pride and ownership of their culture within the school and their community.

6.3.2 Indigenous African music reinforces collective identities

The *National Curriculum Statement builds its Learning Outcomes for Grades 10–12* on the Critical and Developmental Outcomes that were inspired by the Constitution and developed through a democratic process. *Iscathamiya* is a type of indigenous isiZulu music that generates the habit to working together as a team with one spirit.

Iscathamiya is performed by men or boys standing in a straight line or arc. *Iscathamiya* may be best described as a male choir led by a main singer, who is generally also the composer of the songs they sing. The music is a ballad and the lyrics pertain to modern issues but use ancient melodies. Issues like Aids, crime and migrant labour are mentioned in order remind the nation about such concerns. The lead singer provides the counterpoint or rhythm. The music form symbolises life in rural Zululand and the townships. This dance has become internationally known.

This kind of music displays collective identities. These groups of people are called *Oswenka* from the way they are smartly dressed in uniform, sometimes wearing gloves and neatly polished shoes. Ladysmith Black Mambazo popularised Western *a capella* choral singing based on traditional isiZulu call-and-response group singing styles like *iscathamiya*.

Song 7

Homeless (Wilderness) by Paul Simon and Ladysmith Black Mambazo

Emaweni webaba
Silale maweni
Webaba silale maweni
Webaba silale maweni
Webaba silale maweni

Hey, Mister, we sleep on the cliffs.
Hey, Mister, we sleep on the cliffs.

We sleep on the cliffs
We sleep on the cliffs
We sleep on the cliffs

Homeless, homeless
Moonlight sleeping on a midnight lake
Homeless, homeless
Moonlight sleeping on a midnight lake
We are homeless, we are homeless
The moonlight sleeping on a midnight lake
And we are homeless, homeless, homeless
The moonlight sleeping on a midnight lake

Somebody say ih hih ih hih ih
Somebody sing hello, hello, hello
Somebody say ih hih ih hih ih
Somebody cry why, why, why?

This song implicitly refers to the suffering of the South African people. It is the most popular track and, musically, the most "African" one. It was written by Paul Simon and Ladysmith Black Mambazo's lead singer Joseph Shabalala. The album's cover tells the story of Simon sending a sample to Shabalala in which he sang "*We are homeless/Moonlight sleeping on a midnight lake*", asking him to continue the story in isiZulu, and adding all the rhythmic and melodic changes he needed. The lyrics are a mixture of isiZulu and English and describe the band's feelings of being

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"*homeless*" in their own country South Africa because of the violence and displacement caused by apartheid. *Webaba silale maweni (*We sleep on the cliffs) depicts something that is to be made visible. It must be given shape; it must be expressed and dramatised, and this requires access to skills of expression. The phrase reveals that the whole group was uncomfortable. The right skills are necessary but not sufficient in themselves to visualise identity. For this, context is needed, in other words, visibility emerges through access to situations, places and conditions in which it is both possible and relevant to display cultural differences.

As Ladysmith Black Mambazo performs, special music, dance, and so on. But at the same time, in another context or situation, the group can claim a completely different identity that represents their nationality, religion or gender. Simply put, our actions are based on the fact that we possess and have at our disposal a number of identities that can be used in different ways. The music will also evoke images of situations people may be facing. Music is an important part of our identity. It is a symbolic potential lies in the fact that it can be used to express and maintain both differences and similarities. In the multicultural context, music is used as a marker of group boundaries for one's own group. But it is also used outwards, marking boundaries against other groups and individuals. Internally, the group can use its "own" music to strengthen the feeling of belonging, and the same process can be used to mark a difference between "others" and "us". This use is by no means limited to ethnic categories in society.

The repetitive, structured, often danced-with sounds of music are found in almost every society – along with language. There is something deeply human about music, but deeply cultural as well, for – like languages – there are many forms of music. Unlike language, however, music does not require "understanding". People may be moved by the music of others whose language means nothing to them, and the same musical performance may mean different things to different people.

Although music is popularly associated with entertainment, leisure, and a degree of irrelevance in South Africa, it is rarely "just" entertainment. Music can move people. And because it can move them deeply, members of communities around the world use music to create cultural identity and to erase the cultural identity of others, to create unity and to dissolve it.

6.3.3 Indigenous African music teaches the history of a nation

This type of music concentrates mainly on the relationships and place of music in historical development. Each historical song describes a part of our country's history. Some of them are literal descriptions while others evoke the feeling and the mood of that time. The song "*umntakasenzangakhona*" tells the tale of an amaZulu king, Shaka Zulu, who shaped the history of our country like no other. He was an empire builder who gained territory through conquest, supported by his innovative strategies in warfare and weapons, which the song references. In his ruthless, imperial mission to unite tribes across his region, Shaka left a proud legacy of achievement for the amaZulu but he also left a trail of destruction and devastation, making him one of the most interesting characters in South African history.

Historical songs are described as songs about historical events and some are about famous people who have had an impact on the history of the nation. Sometimes the meaning of these songs can vary considerably from person to person. It has become clear over the years that music has the power to symbolise a cultural background and shape historical moments. There are many historical songs that include a very brief description of the historical events upon which the song is based, and also find more by going to the song itself. These historical songs have descriptive lyrics about historical events and are regarded as great songs in the history of the amaZulu nation. Historical songs may refer to people and events in their own life. This also applies to their ownership and safekeeping of their cultural heritage, which is a collective matter. A series of praise names or epithets (descriptive terms that are substitutes for the names of persons or things) *Ume njalo ndabezitha*! They are used in the song: "*umntakaSenzangakhona*" by J.S.M. Khumalo, discussed in Chapter Five. ". Rhythm and sound are carefully attended to, for praise song is meant to be chanted to a rhythmical beat or sung to music by choristers. In communal performance, the lines of the praise poem would be called by the chanter, and audience participants would be expected to respond as a chorus at regular, rhythmic intervals within the chanted praise song. Poetic features applied to the translation of some indigenous songs make the poems or songs more aesthetically-pleasing, easily understood, memorable and sing-able. The lines of praise poems reflect the features of modern poetry such as the figures of speech, assonance, alliteration, repetition, idiophones, parallelisms, contrasts and many more.

This type of music encourages an ability to listen to historical music, the ability to sing and release the voice correctly, the habit to work together as a team in one spirit and cultivate a skill in playing a musical instrument, even with simple practice. Learners who are talented in music will develop a permanent appreciation for music as a medium of self-expression. They will hopefully desire development in their musical experience, use their personal judgment freely, be aware of the ideals of goodness in music, love and attraction to music, truth and beauty in music.

When one thinks of Soweto, it was (and is) more than just that one image of Peterson's lifeless body (as important and tragic as that image is). These songs provides us with an alternative view of 1976 Soweto, where people lived, loved and made music, even under the oppressive yoke of Apartheid. Most protest songs refer to the Soweto uprising in 1976. An example of such a song is "*Emzabalazweni*" (In the struggle). An estimated 20,000 scholars protested the government decision to make Afrikaans a medium of instruction in township schools. One hundred and seventy children were killed by police and hundreds injured because of police ruthlessness.

Song 8

Kubi, kubi kubi! **(It's bad, bad bad***)*

Kubi, kubi, kubi! (3x)
Siyaya
Kubi, kubi
Siyaya
Kubi, kubi
Siyaya ePitoli
Noma besidubula
Siyaya
Besishaya
Siyaya
Besithuka
Siyaya ePitoli.

(It's bad, bad bad!) *(3x)*
We are moving forward
Bad, bad
We are moving forward
Bad, bad
We are going to Pretoria
Even if they shoot us
We are moving forward

Even if they beat us
We are moving forward
Even if they insult us
We are going to Pretoria*). (A song from participants).

The phrases *Kubi, kubi, kubi!* (it's bad, bad, bad!) and *Siyaya ePitoli (*We are going to Pretoria) suggest that the group of protesters no longer cared what happened to them. They pledge solidarity that they will forward regardless of any situation. Children were injured and killed by police brutality. Songs like these express disapproval, usually about a political subject.

The *song* is a *protest song* against the evils of prejudice and bullying. Protest songs are often situational, associated with social movements that protest racial discrimination. Folk singer and author, Paul Clingman's song (1977) song "*Dingaan's Day*" is a wry description of the Afrikaner holiday that held a central place in the nationalistic mythos created by the Apartheid government. It describes the annual public holiday of 16 December, which is now recognised as The Day of Reconciliation because it marks important events for both Afrikaners and black South Africans (including the founding of the ANC's armed wing, *Umkhonto we Sizwe*, as well as the date of significant protests).

"*Lungile Tabalaza*", released in 1979, contains echoes of the satire of Chris van Wyk's famous "*In Detention*", a poem about the excuses that the Apartheid government gave for how detainees died in custody. Unfortunately, it describes true events. Activist detainees had a habit of dying while in police custody during the Apartheid years, especially if they were detained by the Special Branch (the same "SB" mentioned in Colin Shamley's song above). The police would often explain away such deaths as having occurred as the result of a hunger strike or suicide; however, few took these explanations at face value. Political music is associated with the liberation struggle

Song 9

Usilethela uxolo (Nelson Mandela brings us peace)

UNelson Mandela (3x) (Nelson Mandela *(3x)*)
UMandela, Usilethela uxolo (3x) (Mandela brings us peace *(3x)*)
Wena Madiba wamadoda (3x) (You, Madiba, for men *(3x)*)
UMandela usilethela uxolo (3x) (Mandela brings us peace X3)
UNelson Mandela (3x) (Nelson Mandela) *(3x)*

Wena, usilethela uxolo (3x) (You bring us peace *(3x)*)
Wena Mandela wamadoda (3x) (You, Madiba, for men *(3x)*)
UMandela usilethela uxolo (3x) (Mandela brings us peace *(3x)*)
Kudala ulwela inkululeko, (You always fought for freedom)
Manje sesiyitholile. (Now we've got it). (A song from participants).

President Nelson Mandela was the first black president and a struggle icon in the Republic of South Africa. This song reflects his life from his detention in 1963 to his release in 1990. The ANC choir used to sing the song during Tata Mandela's birthday party. He is known not only as the legendary anti-apartheid leader and former president of the Republic of South Africa, but was also a fighter for freedom, equality and revolution. Nelson Mandela's legacy continues to endure in hearts and history books, and his ethics will continue to serve as inspiration for popular music in South Africa. The message about the former president runs through the song. It encourages us to join forces to rebuild a nation and this refers to the current situation in South Africa. This song ensures that the impact created by the words of power, love, courage and healing that Madiba left us as a legacy will last for generations to come. "In order to make peace with an enemy, one must work with that enemy and that enemy will become one's partner" (Mandela 1995:734–735). This song represents Mandela as a man of reconciliation and forgiveness, a peace maker and the most iconic figure in recent decades.

Political songs also have to have memorable tunes. "[W]e are glad that this [song] is still out there and is still symbolic of the current times. The lyrics of the song also feature the repetition of such expressions as: 'Mandela brings us peace' as healing of the land."

Nelson Mandela himself explained that "African music is often about the aspirations of the African people, and it can ignite the political resolve of those who might otherwise be indifferent to politics. One merely has to witness the infectious singing at African rallies. Politics can be strengthened by music, but music has a potency that defies politics" (Mandela, 1995:209).

In times of social conflict, music can be used as a tool of protest, communication and therapy. During South Africa's apartheid struggle, many songs were released as a way of criticising the government and also of boosting the morale of the people by telling them that better days would come.

6.3.4 Indigenous African music teaches moral values to the youth

IsiZulu arts, customs, and habits are characterised by a particular way of behaviour among the individuals. Certain beliefs, values, behaviour and material objects constitute a people's way of life. African culture is embedded in strong moral considerations. It has a system of various beliefs and customs that every individual ought to keep in order to live long and to avoid bringing curses on themselves and others. Mbiti (1977:8) argues that many songs are "therefore a major source of African wisdom and a valuable part of African heritage". African culture has a moral code that forbids doing harm to a relative, a kinsman, an in-law, a foreigner or a stranger, except when such a person is involved in an immoral act, for example:

Song 10

Amankwebevu **(Liquor)**

Uyabahlonipha abakuhloniphayo
Uyabachwensa abakuchwensayo.
Asazi kwakhala nyonini
Wawuphuzwa abanumzane benethezekile
Sewuphenduke isiqalekiso
Emizini eminingi.
Bashayana bodwa, babuye babulalane,
Inhlonipho ihambile kwabadala nabancane,
Imizi eminingi ivaliwe
Izingane ziyizinkedama
Uyabantshontsha, ubakhinyabeze.
Akusahlonishwana
Omncane nomdala sebeyalingana
Uyabahlonipha, abakuhloniphayo.

(You respect those who respect you
 You despise those who despise you
 We do not know what happened
 You were drunk by elders for entertainment
 You turned into a curse
 In many families
 They fight and kill each other
 There is no respect for either youth or adults
 Many families are broken down
 Children are orphans
 You still hurt them

There is no respect
There is no difference between the youth and adults
You respect those who respect you.) (A song from participants).

This is a *maskandi* song. The origin of *maskandi* music can be traced back to the emergence of the South African migrant labour system. Migrant workers would sing and perform *maskandi* while reminiscing about their distant homes back in the villages, their lost loves and to cure boredom while in the mines and factories. Songs have various functions in isiZulu culture, among which are to teach, rebuke and entertain. They are also used to express the amaZulu's philosophy of life. Alcohol can be a blessing or a curse. *Uyabahlonipha abakuhloniphayo* (You respect those who respect you) tells that some of the advantages of consuming alcohol are nearly always measured in terms of drinking moderately (to sleep, enjoy, and reduce pain). The phrase *Uyabachwensa abakuchwensayo* (you despise those who despise you) means drinking excessively. Drinking can also cloud your judgement, paving the way for destructive decisions such as getting behind the wheel of a car. Alcohol reduces self-control of the body and thereby leads to accidents. Heavy consumption can damage the body's organs and systems. Socially, alcohol has a great impact as there may be accidents caused by drinking and driving. Also, one may lose one's senses and misbehave, causing trouble for others. Crimes such as fathers raping their own daughters often happen under the influence of alcohol. The sentence *Omncane nomdala sebeyalingana* (There is no difference between the youth and adults) means that alcohol can cause someone to lose the respect of others. Responsible behaviour is expected from the youth but it is clear that immoral and antisocial behaviour has increased among them. At the same time, most disrespect comes from teenagers. Demanding freedom and more liberty, they start ignoring their parents and doing what they think is right by drinking alcohol, which brings bad results, as mentioned in the song. The development of a sense of responsibility increases their sense of shame and repentance on finding themselves committing wrongdoings. After repeated incidents, a child may become dejected and unhappy life, or may develop an inferiority complex and keep aloof from the realities of life. Exhibitionism often takes a youth towards crime and immoral behaviour such as smoking, drinking, even teasing, bullying, quarrelling, sex abuse etc. *Maskanda* is the music sung by a man walking the long miles to court a bride or to meet with his chief. It is the music of the man who sings of his real life experiences that affect society, his daily sorrows and joys according to his observations. Since values are an integral part of culture and culture is what defines a people's

identity, then the values that a people hold are what differentiate them from other people. The phrase *Bashayana bodwa, babuye babulalane* (They fight and kill each other) means the situation is getting out of order. This observation suggests that ethical virtues and values are vanishing from the society. It does appear that cultures always try to maintain those values that are necessary for the survival of their people: the *maskanda* value the respect between parents and children which has endured for generations.

Today there are DJs who follow in the steps of *maskandi* music by playing traditional music in a Western style to convey messages to the youth in particular.

Song 11

***AmaBlesser* by DJ Maphorisa & Mlindo the Vocalist**

Ehh…yahh (4x)

Uyazi ukuthand'umuntu (You know when you love someone)
Uvele ugcwale ngaye (You get charmed by her)
Uvele ubone straight (And all you see)
Uvele ubone umshado (you see the wedding)

Ngisho umama wezingane (I mean the mother of my kids)
Impilo yakho yonke iphelele (Your life is complete)
Wena noma unaye (When you are with her)
Kanti yena ufuna ukuhamba (But she wants to leave you)
Ufuna ukubona abanye (She wants to see others)
Mina angazi ngithini (I don't know what to say)
Angazi ngithini ngaye (I don't know what to say about her)
Angiphelele ngaphandle kwakho (I'm not complete without you)
Naye uyazi isthandwa sami (She also knows I love her)
Kungcono ngimyeke (It's better to get rid of her)
Uhambile umabhebheza (My baby is gone) *(2x)*
Uhambe namaBlesser (She left with the blessers) *(2x)*

Uhambe namaBlesser (she left with the blessers) has a negative connotation for the youth. Young girls sometimes fall in love with older men because they are attracted to a father figure or because they need money. Older men can support young girls financially and buy them expensive gifts. If the older man is famous or socially powerful and very good looking and seductive and does not have a wife living elsewhere, it is easy to see why a young girl would fall for him. An older man

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may come to a girl's rescue. In most cases these men lose everything, their wives, homes, their inheritance and sometimes their health. This may have devastating repercussions when the young victim is later abandoned. Young girls think that because they are young and beautiful, older men will not discard them. Some are beaten or killed by older men who are insecure and who accuse them of cheating. As mentioned in the song, some young girls do not finish school because they fall pregnant or end up with incurable infectious diseases such as HIV/AIDS. In this song influences on traditional isiZulu culture are examined to evaluate whether amaZulu youth are still interested in cultural values, as exemplified in the song. It is important also to note that part of traditional African education was to ensure that the values taught promoted self-confident people. The main purpose for doing so was to make learners proud of themselves and their society. It behoves school teachers to develop youth who are proud of being Africans but not an exclusive class that has a negative attitude towards African culture.

6.3.5 Indigenous African music communicates socio-economic aspects of the nation

These songs are sung when a group of neighbours performs domestic duties. *Ilima* is a cultural activity performed by a group of neighbours in a particular area to assist one another in domestic activities such as building a house, planting, reaping or ploughing fields and eradicating weeds. The music is regarded as occupational music that is performed by a group of people engaged in an occupational activity. This type of music has become an integral part of the life of rural workers, helping them to cope with hardships, either through jolly entertainment or lamentation.

Before the mid-nineteenth century, the amaZulu depended entirely on horticulture and nurturing livestock. Their staple crop was maize, while cattle, goats, and poultry were the most important livestock. Horticulture is still practiced in rural areas; there is general dependence on the commercial market for food. The hoe is the main industrial implement, and the grinding stone was an important implement in the house, although its significance has been fading.

Historically, the amaZulu also engaged in hunting. That is why they made *izagila* (knobkerries or assegais) and *imikhonto* (spears) of tremendous variety and artistic sophistication. Both of these hunting implements were used in warfare as well. Sticks and knobkerries were also used in combat competitions organised as part of ceremonial dances. There were also **hymns** (*amahubo*) for hunting. *Ilima* and *amahubo* could teach learners to assist one another in domestic activities such as building a house, planting, reaping or ploughing fields. Learners could learn occupational music

that is performed by groups of people engaged in occupational activities. This would encourage the spirit of *ubuntu* among learners.

There is division of labour within a household between men and women. Traditionally, men provided economic security for the household, protected the household, led ceremonial activities in the household, and did outside physical tasks such as tending livestock, building kraals, and building new houses. Men regarded themselves as the providers for their households, and in order to establish the status of a household head, employment was imperative. Today, women are still responsible for the horticultural activities in rural areas. Women are faced with the day-to-day running of the house, including cleaning, washing, cooking, fetching water, and child rearing. They also take jobs to provide for the family's economic needs, but they have to ensure that the household routine is continued either by themselves before and after work or by someone they employ.

Song 12

***Shosholoza* (Run smoothly)**
This is a traditional Southern African folk song traditionally sung by all-male work gangs, in a call and response style.

Shosholoza
Kulezontaba
Stimela siphum' eSouth Africa

Wen' uyabaleka
Wen' uyabaleka
Ku lezontaba
Stimela siphum' eSouth Africa

(Run smoothly
on those mountains
The train from South Africa.

You are moving easily
on those mountains
The train from South Africa). (A song from participants).

The song originated in Zimbabwe but was popularised in South Africa. It has become so popular in South Africa that it is often referred to as South Africa's second national anthem. This song supports social conformity coupled with team work, constructing and molding better societies for the amaZulu nation. This work is performed for support and love, without expecting any remuneration from the community member who is being assisted. The members of the community

sing the revolutionary workers' folk song *Shosholoza* as they endure hard labour, in order to ease their work and boost their morale. This function could be taught in both Senior and FET Phase.

6.3.6 Indigenous African music restores traditional values to the society

"A value can be seen as some point of view or conviction that we can live with, live by and even die for. This is why it seems that values actually permeate every aspect of human life. For instance, we speak of religious, political, social, aesthetic, moral, cultural and even personal values. As noted above, there are many types and classifications of values. Just as people differ in their conception of reality, so the values of one individual may differ from those of another. Life seems to force people to make choices, or to rate things as better or worse as well as to formulate some scale or standard of values. Depending on the way we perceive things we can praise and blame, declare actions right or wrong or even declare the scene or objects before us as either beautiful or ugly. Each person has some sense of values and there is no society without some value system" Idang (2007:4).

The value of a thing, be it an entity or a belief, is normally defined as its worth. Values are associated with our beliefs about what is right or wrong. African culture is embedded in strong moral considerations. It has a system of various beliefs and customs that every individual is obliged to keep in order to live a long life and to avoid bringing curses on them and others. Adultery, stealing and other forms of immoral behaviour are strongly discouraged and whenever a suspected offender denied a charge brought against him, he would be taken to a soothsayer or made to take an oath as proof of innocence. The song below could serve as a restoration of traditional values in society:

> **Song 13**
>
> ***Umakhelwane (Neighbour)***
>
> *Makhelwane ingabe wangifunani?*
> *Kade ngikubekezelele*
> *Ngangicabanga ukuthi baqamba amanga*
> *Namhla sengizibonele*
> *Ukuthi udla amantshontsho*
> *Emzini wami.*
>
> (My neighbour, what do you want from me?
> I have tolerated your behaviour
> I thought people were lying to me

Today I saw
That you were stealing from my house.) (A song from participants).

Makhelwane ingabe wangifunani? (My neighbour, what do you want from me?) This song indicates that these two families are not living in harmony. The idiom, *udla amantshontsho emzini wami* (That you are cheating in my house) reflects immoral behaviour among people, which could result in dislike, fighting and even murder.

Songs are less personal than *izihasho* (praise poems*)* in that they are not necessarily directed at any one person, although they may be. When they are sung, the message embedded in the lyrics may be aimed at a more general audience. The following song can be sung by any group of people, and echoes with warnings about laziness and the tendency to rely on other people, especially to do things that are primarily your responsibility. This may result in disappointment and regret. Do not trust others with things you should do yourself.

Song 14

***Imbila yeswela umsila ngokulayezela* by Mahlathini and Mahotella Queens**

Imbila yeswela umsila ngokulayezela,
Nazi izimbadada zakho emsamo
Hamba uyosebenza, (2x)
Hamba majazana (2x)
Hamba uyosebenza, (2x)
Hamba majazana. (2x)

(The rock rabbit failed to get a tail as a result of instructing others to go and get a tail on its behalf
These are your rubber shoes at the back of the hut
Go to work *(2x)*
Go, Majazana *(2x)*
Go to work *(2x)*
Go, Majazana *(2x))*.

Mahlathini and Mahotella Queens have been very topical in their music making for decades, long before they started dominating the international market in the early 1960s.

This type of music has always been popular and is uniquely South African. It is the sound *umbhaqanga*, which is a mixture of traditional music. It is performed by most South African natives. The group was formed at a time when they had the best guitarist, composer and, of course, singers. So, the tune and rhythm was like nothing else. All the women in the group were involved in music early on in their lives and at school. They knew how to hit the right notes and they sang naturally. Their songs conveyed different messages to the nation. The song *Imbila yeswela umsila ngokulayezela* (The rock rabbit failed to get a tail as a result of instructing others to go and get a tail on its behalf) sold thousands of copies at that time. It was a catchy expression because it warned against laziness. Laziness may manifest as procrastination or vacillation. In these circumstances, laziness can manifest as a negative coping mechanism (aversion), the desire to avoid certain situations in the hope of countering certain experiences and preconceived ill results. A lazy person cannot achieve any goals and remains uncertain. Motivation is one of the ways of

banishing laziness from one's life. When you see people working hard for their living every day, this should inspire you to do the same. The words *Hamba uyosebenza* (go and work) imply that laziness is the biggest enemy to a happy life. If you are lazy you will not reach any significant position in your life and will remain frustrated. Laziness is a disease that slowly steals everything from us. The most dangerous aspect of laziness is that we do not understand its ill effects at the time, and afterwards we can only regret. Laziness not only leads to mental disorders but also affects our body and our health. As a result of this habit, our blood does not circulate properly in our body and this leads to a decrease in the quantity of pure blood in the body. Laziness has a bad effect on our physical and mental health. It may also lead to total failure in a person's life. *Majazana* is a person who wears big sizes because he/she lives by asking for donations of clothing from other people.

6.3.7 Indigenous African music restores the status of indigenous African languages

Because music is so closely related to everyday life, it is easy to understand the huge influence of language on music and vice versa. Much has also been written about the relationship between language and music, and "[a]ll over the world, music and language interact; but in Africa, this interaction appears to be more intense than elsewhere" Nettle (1973:137).

Every human culture has music, just as each has its own language. Among the AmaZulu nation, indigenous music is a combined language. Higher pitch, more fluctuations in pitch and rhythm, and faster tempo convey happiness, as in situations such as weddings, birthdays, political gatherings while the opposite conveys sadness in situations such as a death. Tracey (1963:36) asserts that "differences in musical style can be traced directly to differences in speech melody, which may differ from tribe to tribe".

This means that our musicians have learn the languages of each country they visit in order to make themselves more marketable. How many languages must a musician learn in order to communicate with all his/her audiences? This would depend on the target audience. It is the time when the singer is expected to sing, articulating words correctly and clearly in communicating the message to the targeted audience. It is the time to identify and recognise the quality of musical sounds embedded in a song. There is a need for expression of oneself in music in languages.

"Music is a medium of expression, irreplaceable, not interchangeable with any other. Music is full of figurative expressions. It is also a natural medium for human communication. We do not think or propose that schools should create musicians, but that they should aid in the improvement of all humankind" Frega (1998:2).

Philosophers, sociologists and aesthetes all indicate that there are dimensions in the need to communicate which surpass the mere transferral of concepts and the communication of ideas. Music occupies a place of crucial importance in the world of aesthetic communication because of its content of feelings and emotions, its social function and its possibility of existing, always and in any measure, through and for others. Like language, music has its constituent elements. Naturally, the first place is occupied by the sound-impact received by our sensory-auditory apparatus. Sound and silence are complementary and constitute the material that composers use to give free rein to their inspiration, express their aesthetic message and concretise their works of art (Frega, 1998:15).

Song 15

Thina Sibiziwe (We are invited)

Thina sibiziwe, sibiziweNyokeni
Ehhe, thina siyakhon'enyokeni
Likhalil' icilongo!
Thina siyakhon'eNyokeni,
Umemezile okaNdaba!
Thina siyakhon'eNyokeni,
Thina siyakhon'eNyokeni.

(We are invited, to *Nyokeni*
Yes, we are marching to *Nyokeni*
The trumpet has been blown up
We are marching to *Nyokeni*
The king has spoken!
We are marching to *Nyokeni,*
We are marching to *Nyokeni*) (Makhoba, 2014:170). .

The sentence *Thina sibiziwe, sibiziweNyokeni* (We are invited to *Nyokeni)* conveys the message that all people are invited to the king's palace. No one questions the act because it is well known that there are various gatherings at the king's palace each year. Even those who have forgotten the date and time will join the group because they received a message from the hymn (*ihubo*). These gatherings were performed differently depending on the purpose of the celebration. This hymn is

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relevant for secondary school learners because it could teach them about different types of gatherings at the king's palace. Music induces concentration, which enhances comprehension in learning, fosters social integration, mobilises team spirit and coordinate activities geared towards community development. The idiom *Likhalil' icilongo* (The trumpet has blown) means the message has been delivered to the community that needs help.

6.3.8 Indigenous African music imparts an intellectual aspect to the youth

Jorgensen (2003, in Mbambo, 2005:198) believes that education should be humane, directed toward civility, justice, freedom, and the inclusion of diverse populations and perspectives. The South African school curriculum should be structured in such a way that the most important aspects of indigenous culture are included in it. It should allow learners take part in do cultural activities within the normal school timetable. This would avoid circumstances in which learners are forced to participate in cultural activities outside school hours.

Music is an activity associated with an intellectual aspect to the youth and creativity in an individual, especially those who are interested and talented in music. Frega (1998:1) argues that the cultivation of sensitivity and the stimulation of a pupil's creative capacity constitute at least as important an aspect as the development of his or her mathematical ability. In addition, we must sensitise teachers to music by providing them with knowledge. Frega (1998:1) continues,

> "We must sensitise teachers to music by providing them with knowledge and encouraging their best musical expression, while at the same time offering them the possibility of educational-musical action for their pupils. This is no small ambition, nor is it easily satisfied. But we depend on a powerful ally, the teachers' interest which will induce them to enrich their teaching task".

The learner who is interested and talented in music is equated with the rhythm that is the relation of duration between the sounds constituting of a motif or musical idea, the speed of interpretation of the motif. Lullabies can also impart intellectual aspects to the youth.

> *"Imilolozelo ingamahubo asazidlaliso ahutshwa abazanyana uma kudlalisa ingane. Abanye abahluzi bayibona imilolozelo ifana nezinkondlo ngenxa yesakhiwo sayo.Umsebenzi omkhulu wemilolozelo wukuba kuthuliswe ingane ekhalayo noma kudlaliswe ingane ukuze ihlale ijabulile nakuba unina engekho. Kwesinye isikhathi usuke ekhona belu, kepha ebe ematasatasa ngemisebenzi ethile" Mabuya (1992: 30).*

> (Lullabies are intertaining hymns sung by baby minders to entertain the baby. Other scholars associate lullabies with poetry because of their structure. One major function of

lullabies is to stop the crying baby or to please the baby in the absence of the mother. Sometimes the mother is present, but busy with other household chores.)

Composing a lullaby requires intellectual strengths. Someone who composes a lullaby is regarded as a poet. The baby minder sometimes knows more about the history of a baby. A lullaby may be associated with things that are happening in family life, including polygamy, unacceptable behaviour and so on. A lullaby can be used to calm a certain situation for the sake of the health of the baby.

Song 16

Lolo, Malolo

Lolo Malolo;
Mus'ukukhala,
Mus'ukuhlupha;
Lolo malolo
Lolo mntwana.
Mam' uzobuya
Mam' uzofika
Thula mntwana,
Thula mntwana.
Owa, owa!
(Lolo Malolo,
 Don't cry,

 Stop crying,
 Lolo Malolo
 Lolo baby
 Mother will come
 Mother will come back,
 Hush baby,
 Hush baby.
 Sh, sh!) (Makhoba, 2014).

Some lullabies features such as *ifanankamisa* (assonance or alliteration), as in Lolo Mal**olo**. At this time, the baby minder may play with the baby's hair, twisting and slowly repeating the phrase until the baby sleeps. *Impindwa* (repetition) occurs in "*Thula mntwana*, *thula mntwana***"** (hush baby, hush baby). This creates a rhythm when repeated in a gentle soft voice The child-minder or mother will sing in a low soothing voice, sometimes with a soft beat of the hand, sometimes moving sideways with the baby on her back very slowly, which may lull the baby to sleep. Repetition is used to emphasise a feeling or idea and the rhythm *(isigqi)*. *Lolo* is a word that represents *ukuxhumana* (linking) *ukuxhumana- siqalo* (initial linking) and *ukuxhumana- Sigcino* (final

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linking) *mntwana* (baby). Lullabies could be introduced in all phases because it is everyone's duty to raise the child in the family, especially when the mother of the child is not available.

6.3.9 Indigenous African music is a tool for the African renaissance

The African Renaissance is an idea that African people and nations shall will overcome the current challenges confronting the continent and achieve cultural, scientific, and economic renewal. In dictionary language, it refers to "the revival of art and literature under the influence of classical models in the 14th to 16th Centuries", the period during which this took place or the "culture and style of art, architecture…." The word, however, also implies "any similar revival" Thompson, (1995:163).

> **Song 17**
>
> ***Masibumbaneni* (Unity is the power)**
>
> *Masibumbaneni, masibumbaneni ma-Africa*
> *Masibumbaneni, ma-Africa (2x)*
> *Masixolelaneni ma-Africa*
>
> *Masibambaneni masibambaneni ma-Africa*
> *Masibambaneni ma-Africa (2x)*
> *Masixolelaneni ma-Africa*
>
> *Masithandaneni masithandaneni ma-Africa*
> *Masithandaneni ma-Africa (2x)*
> *Masixolelaneni ma-Africa*
>
> *Masibambaneni ngezandla*
> *Masibambaneni ma-Africa (2x)*
> *Masixolelaneni ma-Africa*
>
> (Unity, unity Africans
> Let's unite, Africans *(2x)*
> Let's forgive one another, Africans
>
> Let's us all unite, Africans
> Let's us unite, Africans *X2*
> Let's forgive one another, Africans
>
> Let's love one another, let's love one another, Africans
> Let's love one another, Africans *X2*
> Let's forgive one another, Africans.

> Let's hold our hands together
> Let's hold our hands, Africans *X2*
> Let's forgive one another, Africans). (A song from participants).

The words *masibambaneni* (unity), *masixolelane* (forgiveness), *masithandane* (love) and *sibambane ngezandla* (hold our hands together) in the song can go a long way. This song speaks of revival in families, schools, politics, the country, government and so on. There are many divisions in society. The "strategy for a living revolution" is a non-violent path to social transformation that is used to develop a plan to implement the concept of the African Renaissance. Unity is defined as the state of being one. It is the state of oneness. It is a whole or totality, combining all its parts into one. It is the state or fact of being united or combined into one, as of the parts of a whole: unification. It is the absence of diversity, and unvaried or uniform in character. It is oneness of mind and feelings. It is also a relation of all the parts or elements of a work constituting a harmonious whole and producing a single general effect. It is synonymous with the words concord, harmony, and agreement. It is also a quantity regarded as one. Being one can conquer many sins.

> "See how good and how pleasant it is for brothers to live together in unity! It is like the precious oil on the head, that ran down on the beard, even Aaron's beard; that came down on the edge of his robes; like the dew of Hermon, that comes down on the hills of Zion: for their Yahweh gives the blessing, even life forever more" (Psalm 133:1–3).

The "rebirth" of the African continent would, however, in President Mbeki's words, require a "rebellion" – an "open resistance to authority…" Thompson (1995: 1144) – against political instability on the continent, and an end to "the mixture of greed, dehumanising poverty, obscene wealth and endemic public and private corruption practice" that have given birth to many of Africa's coups d'état, civil wars and situations of instability" Mbeki (1998: 298).

Whether the idea of an African Renaissance will follow suit, at this stage remains to be seen. President Mbeki was convinced that the African Renaissance had begun in the political sphere. Africa's history therefore demands that Africans must do everything in their power to "defend the gains that have been achieved", to encourage all other countries on the continent to move in the same direction "according to which the people shall govern, and to enhance the capacity of the Organisation of African Unity (OAU) to act as an effective instrument for peace and the promotion of human and people's rights to which we are committed" Mbeki (1999: 211–212).

Music is an important medium for political communication and an agent of political socialisation. Musicians have often been at the forefront of struggles for political freedom. Most political songs are regarded as protest songs as they were in the days of Apartheid in South Africa. Nketia (1974: 21) summarises this as follows:

"In traditional African societies, music making is generally organised as a social event. public performances, therefore, take place on social occasions when members of a group or a community come together for enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival, or any kind of collective activity, such as building bridges, clearing paths, going on a search party, or putting out fires – activities that in industrialized societies might be assigned to specialised agencies".

6.4 Suggested methods of teaching and learning indigenous songs

"Ideally, a programme of teaching/learning that offers a combination of composers' classes, workshops, and individual tuition is the most desirable. "Studies in Composition" classes can impart much stimulating information, provide opportunities for analysis, and provoke aesthetic discussion among the group as a whole. They enable composers (who tend to work otherwise as solitary figures) to meet as a group for the exchange of ideas, under the direction of a mature composition tutor" Wilkins (2006:12). Wilkins adds that ideas that spark the imagination can be found in a variety of contexts, including pictorial, scientific, literacy, mathematical, architectural, spiritual, historical, and so on (Wilkins, 2006:16).

6.4.1 The historical approach

This approach is identified with the Finnish school and helps in tracing folklore to its historical origins. IsiZulu music existed long ago although it was not written down but passed down orally from generation to generation; this is why these songs still exist today.

Selimovic (2002: 17) supports this:

> "Of course it is impossible to pinpoint an exact date but for 1 500 years mainly the Sesotho people in the North and isiZulu and isiXhosa people in the East have populated the region known today as South Africa. Each of these people had their own dynamic music traditions and the instruments developed long ago are still used".

Agawu (2003:3) adds that:

Information about music in pre-colonial Africa is scanty. The earliest records stem from archaeological findings in which dance movements and musical instruments are featured. For example, in a 1956 expedition to the Sahara, Henry Lihole and a team of explorers discovered in the Tassil n` Ajjer at Sefar a rock painting featuring eight dancers (five women and three men). Experts think that the painting comes from the period 6,000 BC … the dance depicted in the rock painting is like a contemporary Zulu stamping dance known as *indlamu*.

Kaschula (1993:206) reveals that indigenous groups did not use any instruments to accompany their songs. In order to maintain a rhythm, whistling, humming, stamping of feet and clapping of hands were used. Bebey (1975) views rhythm as "the reflection of the constant presence of music". This means that rhythm cannot exist without music and it is part and parcel of a combination of sounds that exist in music.

Nzewi (1998:461-462) argues that there are three stages in the model programme for indigenous formal music education in most African cultures. These are the pulse sense, rhythm sense and general musicianship.

- **Pulse sense**

This is acquired at the time of birth and in a child's early years. The child's mother or carer plays a vital role at this stage: the child is sensitised to acquire the culture's fundamentals of musical time and dance through the carer. The mother or carer also straps the child to the body while sweeping, pounding maize or performing daily chores that require patterned rhythmic regularity. In this way, the child is acculturated into the society's cultural rhythm and is musically sensitisation as a passive participant.

- **Rhythm sense**

When a child begins to sit and crawl, he or she is encouraged to respond kinaesthetically to music. Through rhythmic clapping and toddling to music, the child develops both pulse and rhythmic sense. As a mother or caretaker participates actively through dance festivals and ceremonies, the child, on her back on in her arms, also takes part and feels the pulse motion and hears the sounds of the cultural music.

As the child starts to walk, run and possibly talk, training in instruments, dance and singing arts encourages the child to make independent sounds and play with other children who may be older and can monitor its movements. At this stage also, the child may be allowed to accompany adults to public events and is free to express its musical sense through dancing, singing or generally producing sounds. Rhythmic sense at this stage becomes strongly established. The rhythm accompanied by piano, bass, and drums comprises the rhythm section; the primary role of these instruments is to accompany and provide support for the horn players as well as each other. They may also improvise solos. The pianist's primary job is to play chords (the music that accompanies the melodies) in a lively, rhythmical fashion.

- **General musicianship**

At this stage, the young person makes an effort to display his or her musical background, and grows with time in developing cultural music skills in addition to other instructions on specific societal as well as age-appropriate sex roles. He or she now attempts to join musical groups, and competence becomes a determining factor for acceptance. The young person at this stage acquires a sense of ensemble and general musicianship.

In fact, "an African child feels the rhythm in his or her mother's womb, even before birth. By the time a child reaches adolescence, he/she may have learned to play, sing and dance. One sometimes comes across seven-year old boys playing in ensembles or singing in groups, or taking quite a prominent part in public dance. Individual instruction at this stage is unsystematic and largely unorganised. The young have to rely largely on their own initiative and ability and on correction by others when it is volunteered. They must rely on their own eyes, ears, and memory, and acquire their own technique of learning" Nkabinde (1997:25).

Discussing the African idea of music, Bebey (1975:16) best sums it up as "expressing life in all of its aspects through the medium of sound … and is one of the most revealing forms of expression of black soul". The traditional African did not concern himself with written musical signs such as time signatures, bar lines, etc. because his was an oral tradition.

The beat in isiZulu music is in most cases provided by dancers, as they are part and parcel of the music, gyrating, ululating, and clapping their hands, stamping their feet, whistling, humming, and sometimes beating their shields with sticks. This is a way of involving the audience and that is the

reason why they sometimes provide the performers with beating. This method can be used to teach the learners in groups in order to promote maximum participation.

6.4.2 Pragmatic approach

This is a type of method that is aligned with the teaching and learning of indigenous African music knowledge systems in musical studies. The approach prioritises practicality in the study of isiZulu indigenous music in schools. Learners are introduced to practical singing, sometimes dancing, drumming or playing any musical instrument, and theory. Vidal (2008:5) strongly supports this approach when he writes:

> "We need changes in our teaching methods, which place emphasis on theory memorization to the detriment of practice and mastery of practical skills. Theory without practice should have no place in our new music education system. The process of teaching music in our schools should be reserved in favour of the natural processes by which a child learns and acquires languages. The process of listening, performing, reading and writing (theory) with the result that we never arrive at the practice and theory becomes a mere memory exercise".

There is no doubt today about the advantages – and necessity – of providing pupils in primary teaching with a complete and integrated educational formation. Gunner (1994: 31) argues that:

> The extent to which South African traditional art forms have been stereotyped and under-estimated in their capacity as agents of both mirroring and engaging with social and political life, is only now beginning to be explored.

"Any of the methods already mentioned that favour practicality and easy understanding by students should be incorporated into the pragmatic and realistic method. A good example is Kodaly, who collected the folk songs of his country and used them to teach music" Ekwueme (2010:32). This type of method makes music more tangible, easily understood and exciting.

The old approaches, merely instructive in the basic techniques of verbal and written communication, have been succeeded by a truly formative one which aims to balance and promote the complete development of the subject of education. "Within this context, one cannot neglect aesthetic sense as an area of development. The cultivation of sensibility and the stimulation of a pupil's creative capacity constitute at least as important an aspect as the development of his or her language skills" Ekwueme (2010: 1).

Ekwueme argues that, on the basis of previous experience, the second infancy – the stage of logical, concrete thought – allows children to begin with the construction of the vast world conceptualisation, always beginning with direct musical experiences. Here the discovery and verbalism – followed by graphic representation – of musical elements will take place: an understanding of the basic structural relations in the world of sounds; the description, investigation and even creative impulse to expand the means of music making. This entails searching in contemporary technology as well as in the Western musical tradition without neglecting folk/popular roots and also taking in the contribution of music from other countries and continents

"Music will be taught as a lesson and part of the curriculum in classrooms as part of the school system. Learners will perform group singing, participating in competitions on cluster level, district level and even provincial level" Ekwueme (2010:1).

Wilkins asserts that the best way of learning about new music, – the sound of it, the ideas, the

> … philosophies – is to take every opportunity to listen to it. By attending concerts and by visiting festivals of contemporary music, you experience the excitement that goes with hearing new music. Radio programs and recordings can all be experienced without leaving home. Specialists' sites on the internet are another means by which new music recordings may be purchased (2006:12).

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In addition, assessment and content evaluation will be in line with the content of the indigenous music curriculum. The appreciation of children's indigenous music indicates not only an appreciation of their talent, but also of their African culture. A sense of cultural identity that is also critically important to the development of any child and which is lost or never developed when a child lives without a family on the streets of a city.

6.4.3 Oral Tradition Approach

Orally transmitted information inherited from the past will be shared with the present generation. This method deals with messages or confirmations, which are transmitted verbally in these songs.

"To say that a culture has an oral tradition means simply that its music (like its stories, proverbs, riddles, methods of arts and crafts, and indeed all its folklore) is passed on by word of mouth" Nettle (1973:3). In isiZulu the socio-cultural relation between different aspects of daily life is directly related to the oral transmission of music in traditional and contemporary cultures. This approach could help learners to remember these songs and to transmit them to the next generation.

The richest source of information comes through the medium of oral tradition handed down from generation to generation. The historian, Fage (1974), believes that in this respect, the ethnomusicologist could be even more valuable to the historian than the historian is to the ethnomusicologist. In his essay on "Music and History" he says that discoveries through oral tradition could be possibly help to clarify and in some respects even consolidate certain historical data. He also maintains that oral tradition can be treated as the equivalent of "written chronicles as there is such scanty record, if at all, of written historical evidence". He does however add a proviso – "oral traditions are not recorded material … they are not absolute data. They are *ex parte* statements which must be subjected to careful checking".

(Mans, 2006:53) stresses that every learner with sufficient enthusiasm has a right to experience self-worth through contributing in a performing group in any capacity. An African adage instructs "All fingers are not equal size; but each finger has its special capacity in performing life functions". If one person has a voice that is more enthralling as per cultural vocal aesthetic, another person could be a more expressive dancer, more capable instrumentalist, mime artist, dramatic actor or organiser. All such capabilities belong in the same classroom performance group that has an indigenous African musical arts philosophy.

In indigenous African concepts and practice, play develops into knowledge growth in the context of recreation. Furthermore, the concept of recreation is knowledge growth in the context of psychotherapeutic wellness. The main difficulty with modern visions, theories and methodologies of education in musical arts, in particular, is that they are often egocentric and, as such, abstract, fanciful or remote from African genetic memory and environmental realities. The vision and methods of indigenous education practice coerce every member of society to participate without the obstacles of school fees or fancy school uniforms that camouflage the paucity of knowledge offered. School musical arts productions in modern African classrooms must coerce every child to realise her/his creative, artistic and management potential through practical engagement (Mans, 2002).

Dyer-Bennet, although favouring the purist tradition, provides an adequate distinction between the two sides in his 1992: 16 articles "Some Thoughts on Folk Song Revival":

> The true folk singer was, and is, of rural origin and experience; the new breed comes from the cities. The true folk singer learns his songs from hearing them sung by the older

generation; the new urban singer learns his from books and from recordings. The true folksinger has never been a professional musician; he works at some other trade and sings simply as a part of his way of life, while many present day singers of folk songs hope to become professionals. The true folk singer knows only songs of his home locality; the young urban minstrel knows songs from all over the country, and even from other lands.

As such, different types of isiZulu indigenous songs, rhythms and texts will be the focus of the teaching. A structural approach will be used to analyse the songs. Similarity, Kofi Agawu takes note of the relevance of the structure of a musical work when analysing African music, explaining that "studies of rhythm, multipart procedures, melody and dynamics of performance are inconvincible without contemplation of events and processes at different levels of structure" Agawu (2003:173).

IsiZulu music has been a part of our cultural heritage for as long as the existence of the nation has been documented. It has been an instrument of communication and socialisation and a means of moulding the identities of different entities.

The theoretical and practical nature of teaching will encourage cultural music in South African schools, which will be the most powerful means of enhancing the country's identity and uniqueness while simultaneously teaching African music from preschools to the Further Education and Training (FET) Phase at schools. These songs are there to equip the younger generation with knowledge, skills, history, and a sense of the uniqueness of this music, understanding that these songs are part of our culture, values and traditions to be transferred from generation to generation.

6.5 Conclusion

In concluding, indigenous African music is an art form that uses sound combined with other forms of musical expression such as poetry and dance, often enhanced by technology in the present era. It communicates a broad range of ideas and issues from historical, cultural, socio-economic and other contexts. It has the power to unite different groups in society and to mobilise community involvement in the improvement of the quality of life, social healing and affirmation of human dignity. By introducing indigenous African music as a core subject we can create opportunities for learners to participate in performance and to research indigenous musical practices. "Music is a great blessing. It has the power to elevate and liberate us. It sets people free to dream. It can unite us to sing with one voice. Such is the value of music" – the words of South Africa's former president Thabo Mbeki.

CHAPTER SEVEN

RESEARCH FINDINGS

7.1 Introduction

In this chapter the findings of the study on the status of indigenous African music in the curriculum of South African schools with special reference to isiZulu is discussed. Findings are presented in line with the study objectives. The research findings show that respondents were not all satisfied with the design of the present curriculum.

7.2 Findings

The findings are presented in a logical sequence without bias or interpretation. In-depth interviews were conducted with participants who included a sample of school principals, SMT members, young adults, parents and teachers. Interviews were conducted in two steps, that is, one-on-one interviews with principals, parents and young adults and focus group interviews with SMT members and teachers. The rationale for using focus group interviews was that "the researcher was looking for a range of shared ideas from experts who were knowledgeable on the topic the researcher was investigating" McMillan & Schumacher (2006:319).

The results from the interviews were interpreted and coded into categories to show salient features and their meaning with regard to the participants' experiences. The categories and sub-categories are indicated in the following section and related topics are grouped together.

A number of conclusions can be drawn from Chapters three, four and five which pertain to the research objectives. Although the sample from which data were gathered was small, the researcher is of the opinion that the results nonetheless provide meaningful findings and perceptions that could be generalised to normal practice by the Department of Basic Education and Training. From the interpretation of the data collected in Chapter three, it was clear that the teaching of isiZulu folksongs and contemporary songs was not catered for in the present curriculum as a fundamental subject, especially in grades R–9. Music is just part of the content to be taught in the art form

"Music" in the core subject Creative Arts. In the FET Phase (Grades 10–12) level, indigenous African music is not a compulsory or examinable subject and practical work is conducted outside contact time, that is, during breaks, after school, at weekends or during holidays.

The current school curriculum in South Africa is not doing enough to promote indigenous African music in schools in all phases, that is, the Foundation Phase, Intermediate Phase, Senior Phase, Further Education and Training Phase (FET Phase) and Adult Basic Education and Training (ABET). Attention is paid to other subjects ignoring indigenous African music. The school environment should offer not only academic knowledge to learners but should also embrace different cultures and an understanding of different societal behaviours.

The present study was conducted to determine whether the inclusion of indigenous African music as a core subject in the present curriculum, with special reference to isiZulu, is essential. When CAPS was introduced in 2012, the term Learning Outcome was replaced by Specific Aim.

The findings below focus on the data analysed in Chapters five and six, and entails functions of indigenous African music in African societies, challenges based on the current curriculum, the exclusion of indigenous African music from the school curriculum, and how indigenous African music could be included in the school curriculum.

7.2.1 Functions of indigenous African music

The analysis of indigenous African music, indigenous isiZulu music in particular, revealed that African indigenous music is highly regarded by African communities. Indigenous African music guides the life of these communities in many spheres. For example, it promotes accountability and good quality education, promotes team work, entertains communities, and preserves culture. In amaZulu society, indigenous African music is often used in socially integrated activities as way of life which requires community participation. "Whereas in modern society we tend to think of music as something set apart by specialists for somewhat detached appreciation by individuals in an audience, traditional music is generally integral to ritual ceremonies that are performed with a particular, important pragmatic end in view" Kapferer (1983:188); Seeger (1987:7).

7.2.1.1 Promotion of accountability and good quality education

The term indigenous knowledge systems in the South African context refers to "a body of knowledge embedded in African philosophical thinking and social practices that have evolved over thousands of years. The National Curriculum Statement Grades 10–12 (General) has infused indigenous knowledge systems into the Subject Statements. It acknowledges the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution. As many different perspectives as possible have been included to assist problem solving in all fields" Department of Education *National Curriculum Statement* Grades 10–12 General (2003:2).

IsiZulu indigenous African songs are part of our everyday life whether we like or not. An analysis of isiZulu indigenous African songs reveals both past and present folk songs that can serve as authentic resource materials useful for effective music teaching as well as for tapping into and practising learners' artistic potential to enrich and transform music performance in the classroom. There is a belief that if indigenous African songs were treated as a core subject, this would increase the pass percentage because not all the learners are talented in mathematics and science. Secondly, traditional knowledge begins at home and encompasses the wisdom, knowledge and teachings that give communities a better life. In many cases, it has been orally passed on for generations, from person to person. As time goes on, children learn who they are and what to do, absorbing their daily routines, cultures, traditions, language, personal identities and how to raise a child in a diverse world.

7.2.1.2 Promotion of team work

Music can best be described as a brilliant force that is capable of bonding people together and instituting community brotherhood, love and peace. Music is essentially about teamwork, mutual respect and discipline and these qualities have a broader relevance. This helps community members to be regarded as one, caring for one another in situations they facing. It may also serve as a validation of social institutions and religious rituals. Indigenous African music can be regarded as a tool for unifying the nation. This would encourage team work among all stakeholders throughout their careers and enhance their professional knowledge of indigenous or traditional music.

Team work can encourage learners to love music, to be disciplined and work together. If music has a prominent place in the new curriculum, there may be increased interest in the subject as well as job opportunities for future generations. One example of strong teamwork is the many music groups such as choirs, choruses, bands, orchestras, and ensembles that are excellent examples of teams, but the word "team" is never used to describe them.

Learners share a language and experience. In the context of a concert they motivate, inspire, challenge, and share with one another. Music also helps to refine their time management and organisational skills, teaches perseverance, enhances coordination, increases responsibility, sharpens concentration, fosters self-expression, relieves stress, creates a sense of achievement, promotes social skills, instils discipline, and most importantly, promotes happiness in their lives and the lives of those around them. Members of groups learn about being open minded, about different genres of music, composition, improvisation, social skills and performance.

Music's existence provides a normal and solid activity that assures members of a society that the work is continuing in a right or proper direction (e.g. passing along traditional songs from one generation to the next). Team work singing sessions always have a substantial, and long lasting, emotional impact on participants. Rhythmic creativeness, entertainment in relevant styles expanding skills and knowledge are gained in primary schools.

In performance at secondary schools, learners would demonstrate basic technical control of their chosen instrument/voice as well as a sense of style and imagination. The learner should be able to apply the knowledge and skills of music theory in order to read, write and understand music from a variety of styles and cultures. Learners can demonstrate and explain how sound is produced on the chosen instrument/voice. They can work effectively as part of a group to assist in the planning of a musical performance. As learners progress, they will demonstrate increasing technical control of, and stylistic performance on, the chosen instrument/voice together. They will understand how to plan a musical performance using available technology and basic marketing and publicity skills. Learners will understand the basic acoustic principles to be considered in performance and they should be able to perform a variety of works solo and in a group context. Learners can coordinate a music event by drawing up a management plan that covers aspects such as organising physical and human resources. They can compile informative programme notes. Learners can use music in combination with another art form. They can learn the characteristics of South African indigenous

music (e.g. repetition, alliteration, assonance, linking, parallelism, epithets, and figures of speech). *Music unites people(s) and allows for the showcasing of cultural identity, moral belief and aesthetics.*

Music may also be used as an instrument of peace when there is chaos between people from different origins and backgrounds.

7.2.1.3 Entertainment

The most important purpose of indigenous African music might be regarded as entertainment; people enjoy it and at the same feel a sense of belonging. These songs bring unity to the community, by encouraging them to know and love one another, coupled with their family traditions and entertainment. Some of these songs may be accompanied by actions such as the stamping of feet, dancing and clapping hands together. When children sing for pleasure, they learn acceptable behaviour and to accept others and to work as a team. Entertainment is important as it brings people together and is a good way for children to bond. This process diverts peoples' attention from their stressors and amuses them in their leisure time. The provision of entertainment occurs in different ways such as (plays, films, indoor sporting events, live music, recorded music, dance, something similar to live or recorded music or dance) as well as the provision of entertainment facilities (facilities for making music or dancing, or similar).

7.2.1.4 Preservation of culture

For every child, indigenous African music demonstrates the importance of music in different cultures. The Concise Oxford Dictionary (1964; 282) defines culture as

> "... the Arts and other manifestations of human intellectual achievements regarded collectively".

There are many definitions of isiZulu culture. Culture is associated with people's behaviour, beliefs and identity. Cultural activities may involve hymns, songs, dance, gyration, ululation, pleasure, weeping and many more, depending on the occasion. There is no single definition of dance. According to the Concise Oxford Dictionary; to dance is to "…move about rhythmically in fixed steps or sequences to music".

IsiZulu dance is an art form generally enjoyed, performed and critiqued by communities or groups rather than being the entitlement of individuals alone. IsiZulu dancing has also been associated with entertainment and leisure activities. Dancing involve *ukusina* (lifting one foot, then stamping it down), *ukugida* (dancing using both feet in a style), *ukuqhuqhumbela* (*sangoma/*s use both feet and shake their bodies) and *ukujayiva* (this occurs when one twists one's body). Men may dance with their shields, sticks or knobkerries. On the other hand, women may dance with reed sticks or knives. These gatherings may include stylised music, dance and clothing, and may often demonstrate specific traditions of the hosting community. The songs are short in length but are repeated four or more times during a performance, with overlapping entries that provide a continuous sound from one song repetition to the next. Songs, in particular, can be important vehicles for transmitting local cultural, aesthetic, behavioural and historical information; they may contain information (behavioural knowledge, for instance) that could help us deal with contemporary issues challenging the future of our country.

In amaZulu traditional music, dance and ceremonies are still known today. Song and dance are often used in ceremonies on special occasions. General traits of native amaZulu culture include the preservation of their music by an oral tradition. This is performed vocally in unity, with repetition of text phrases, lyrics and rhythmic patterns. Each song has a specific meaning and is sung for a specific purpose. For example, one popular type of native amaZulu music is the lullaby. The lullaby user's repetition of words is the key characteristic of the lullaby. It is monophonic, has free rhythm, and has two pitches. We all know that lullabies are sung by a woman to her child. Lullabies are usually sung solo and have formalised representations of sighing or weeping. A lullaby is simply defined as a gentle song for soothing a child, especially into sleep.

Diverse activities assist and teach learners to respect and celebrate the differences in all people. Music teachers, especially those with a background in isiZulu, are mostly positive about isiZulu indigenous African music, and audiences from a variety of cultures enjoy indigenous isiZulu music. These activities would also help black South Africans generally to relate to their folklore and thus to maintain their cultural principles, values and rebuild their sense of national identity. They would also work to broaden the curriculum in schools from the Foundation Phase to the FET Phase. Lastly, such activities could be used as a tool for conveying people's feelings and emotions, as discussed below.

7.2.1.5 Conveyance of feelings and emotions

Emotional music is regarded as a vehicle for the expression of ideas and emotions (e.g. love and social protest songs). It is the music that is part of social movements, through which individuals seek to express emotion, and social and political pleasure or displeasure. It can allow the communication of deep thought or feelings in different ways and children could easily express their feelings in this way. Indigenous African music is an integral part of any music that plays an important role in entertainment and expresses peoples' emotions. Indigenous African music can be an incredibly effective way of expressing ourselves and coping with challenging life circumstances. Whether it is conflict in a family, ending a relationship, or experiencing trauma, all people have moments in which they are brought to their knees with pain, sadness, and confusion. Music can assist when people are struggling emotionally, or simply having difficulty expressing how they feel through words. From the respondents' perspective, indigenous African music could be an emotional outlet.

7.2.1.6 Facilitation of conformity and social norms

Indigenous African music of social control is used to direct a warning to blundering members of a society or to indicate what is considered proper and moral behaviour among children and adults. Music contributes to the continuity and stability of a culture's conformity and social norms. In addition:

> "Music allows emotional expression, gives aesthetic pleasure, entertains, communicates, elicits physical response, enforces conformity to social norms, and values social institutions and religious rituals, and it is clear that it contributes to the continuity and stability of culture … Music is in a sense of a summitry activity for the expression of values, a means whereby the the heart or psychology of a culture is exposed without many of the protective mechanisms which surround other cultural activities" Merriam (1964:223)

Through indigenous African music and dances, South African people could learn about morals and values and roles and responsibilities. Indigenous African music are used to teach people about important parts of isiZulu culture. They could learn about their laws, their history. By singing about the land and its forms, government authorities could help others to find places to live. IsiZulu songs are regarded as one of the most important forms of communication and are valued by the tribal members.

7.2.2 Challenges posed by the present curriculum

A revealing implication of the present research is the contribution of new information on how the perceived barriers and concerns hinder reliability when teachers implement a curriculum. The primary purpose of this study was to examine and identify the reasons for not including indigenous African music as a core subject in the present curriculum. The findings gleaned from the interview data include the identification of patterns, trends, and factors related to understanding the perceived barriers teachers experience during the implementation of a new curriculum. The South African school curriculum does not support indigenous African music. Attention is paid to other subjects, and indigenous African music is not a core subject.

During observations in this study it was discovered that there were some teachers, parents and young adults who did not have any understanding of the changes, and seemed to have difficulty in understanding why indigenous African music had not been included the present curriculum. Some teachers complained about the lack of musical workshops and the inadequate learning and teaching resources for teaching music. These views coincide with the findings of Mahlaela (2011:5), who observes that "educators were only presented with documentation and a little training but no support or monitoring". Teacher B also noted that "they received very limited training on music and they ended up not knowing what is expected of them. Further, the people who trained them on music did not have adequate knowledge and practical experience to undertake such training."

This view echoes the finding by Maistry (2008:131) that, "in some cases, the task to develop educators is outsourced to consultants who are not knowledgeable in educator development". Although new changes in the curriculum have been introduced with the aim of making a positive contribution to teaching, there is a lot that needs to be done to make the curriculum work for the better of education when it comes to teaching and learning, particularly with regard to the inclusion of indigenous African music as a core subject in the present curriculum. This study indicates that teachers' perceptions and understanding of new changes in curriculum need to be so that they affect teaching and learning in a positive way and also address the needs of the community. Indigenous African music is not taken seriously when compared with other subjects in the mainstream in almost all phases. In addition, more attention is paid to other core subjects than to music, and indigenous African music is not an exception. The government is not doing enough to promote indigenous African music to the community. A lack of consultation by the DBET has left

many teachers feeling hopeless or inadequate and with a reduced sense of their ability to provide quality education in their schools**.** Teacher concerns play a part in the implementation of new curricula, because their concerns sometimes direct the choices policy makers make when choosing to add or omit items from the curriculum (Bell, 2015; Causarano, 2015).

It was also found that the majority of young people feel ashamed to express their cultural feelings through traditional music. Nzewi (1998:462) argues that childhood music education should take into consideration the child's immediate cultural and musical environment.

7.2.3 Non-inclusion of indigenous African music in the school curriculum as a core subject

Indigenous African music, particularly indigenous isiZulu music, is not included in the South African school curriculum for various reasons. Below are some of these reasons.

7.2.3.1 Lack of interest in the mother tongue

Participants mentioned wider society's hatred of themselves, their heritage, their culture and values. One young adult mentioned the fact that young person's today are exposed at a very early age to radio and television that broadcast western and foreign types of music, and they unsurprisingly familiarise themselves with that kind of music, resulting to the lessening of appreciation for their cultural alignment with traditional music. From authorities, no one speaks or engages the indigenous languages or music to develop the learners. Some learners are more interested in foreign music, ignoring South African indigenous music. Many Africans look down upon their own music. The government is not doing enough to promote indigenous African music. Secondly, when addressing the public in national gatherings, many stewards prefer to use English, even those who are native speakers of isiZulu. The parents were also blamed by their children for not showing an interest in indigenous African music.

7.2.3.2 Lack of qualified teachers

"All educators are key contributors to the transformation of education in South Africa. The *National Curriculum Statement Grades 10–12 (General)* visualises teachers who are qualified, competent, dedicated and caring. They will be able to fulfil the various roles outlined in the Norms and Standards for Educators. These include being mediators of learning, interpreters and designers of Learning Programmes and materials, leaders, administrators and managers, scholars,

researchers and lifelong learners, community members, citizens and pastors, assessors, and subject specialists" Department of Education. *National Curriculum Statement Grades 10-12 General,* (2003:5).

In reality, however, there are few qualified music teachers in schools because the most experienced and highly qualified have been transferred to a few secondary schools to pilot music education there. In other instances, teachers have resigned and sought greener pastures in places such as the Department of Arts and Culture, National Defence, etc. Teachers may also have also have a lack of command of the mother tongue, while struggling to develop a good command of English. Respondents noted that unqualified teachers, those whose highest academic qualification was matric. They were allowed to teach only the subjects they themselves had passed in matric. Many of these unqualified teachers had been in the system for years and had experience, but did not meet the minimum qualification requirements, so the government was encouraging them to improve their qualifications. There was a lack of teacher support and very few schools offered music in which indigenous music is not catered for in the curriculum as a core subject. Music teachers lack the required knowledge to teach Arts and Culture. The reasons for this shortage of trained teachers include lack of regular recruitment, not clearing positions, bungled deployment of teachers, and a lack of specialist teachers in certain subjects and at small schools. All these result in the available teachers being very thinly spread. Many of these problems were caused by provinces trying to cut costs.

The problem with these unqualified teachers is that they are neither well qualified nor are they given adequate training. Guest teachers are hired for a year and by the time they understand the needs of their students and they are ready to become permanent, they have to leave and fresh staff arrives. Secondly, owing both to a lack of space and a shortage of teachers, the few teachers who are left in a school are forced to have students from different grades sitting together in one classroom. While we should appreciate the work being done to fill vacant posts with qualified professionals and to further provide the adequate training for teachers, it is now time look for solutions that would make the lives of our teachers simpler rather than more complicated.

7.2.3.3 Lack of consultation and commitment from the Department of Basic Education.

Indigenous African music is not taken seriously as a fundamental subject when compared to other subjects in the mainstream. In addition, more attention is paid to other core subjects than to music,

and indigenous African music is no exception. There is a lack of alignment between the school curriculum and teacher education in primary and secondary schools. There is no preservation of indigenous African music for future generations in the present curriculum and this is exacerbated by a lack of consultation with various stakeholders by the DoE. Music teachers are not consulted when the DoE suggests a curriculum; they were not even invited to committee meetings to air their views, or asked to make their contributions to draft policies before they are gazetted by the DBE. This lack of consultation has left many teachers feeling despondent or inadequate and lacking in confidence**.**

Ntloana (2009:40) agrees that professional support calls for more cohesive relationships among all the school stakeholders who are responsible for teacher education and development. For instance, professional support requires regular sessions over an extended period where there is continuing PD support, reflection, collaboration, monitoring and feedback. Furthermore, this view is shared by Pitt (2012:46), who stresses that on-going professional support plays a crucial role in developing collaborative learning communities among principals and their SMTs and educators; they support each other as they establish new skills and create leadership at every level of the school. Furthermore, professional support and involvement assist teachers in working collaboratively to deepen their content knowledge, sharpen the instructional skills they acquired during their professional training and reflect on their teaching practices.

7.2.4 Strategies for including indigenous African music in the school curriculum as a core subject.

7.2.4.1 Engaging teachers at school level

Policymakers and curriculum reformers have to engage teachers at school level when drafting policies. Teachers are not being asked by the DBE to undertake classroom research and to explore the tensions between theory and practice. The whole process is under strict bureaucratic control and hardly any notion of teachers' participation in curriculum planning and design exists. But these individuals are in fact at the forefront of all stakeholders in the whole educational activity. Teachers' and other stakeholders' participation in curriculum planning and decision-making at the national level is negligible- because curriculum planning is highly centralised and mostly top-down in nature. Teachers simply implement curriculum policies and support the ministry of education without any involvement in the planning. The researcher believes that teachers must be

meaningfully engaged at certain stages of curriculum planning in order to make students' interests, preference, and challenges known.

7.2.4.2 Decolonialisation of curriculum

Underlying many of the arguments on decolonising the curriculum is an attack on what are perceived to be dominant conceptions of knowledge that underlie all South African schools in general. A number of fundamental questions in relation to the decolonisation of the curriculum that can be extrapolated from Badat's paper are hereby posed to frame deliberations on the matter. "It should also be clear that a curriculum is connected to profound questions of values, epistemology, ontology and knowledge making and dissemination, in a context of unequal social relations" (Badat 2017:2).

The DBE should protect decolonised forms of expression and try to transmit and preserve some means of beneficial knowledge for education, such as traditional music in the South African school curriculum. Respondents argued that they should have a voice or a say in curriculum matters that affect them. This raises issues of meaningful representation of all stakeholders in departmental and programme governance structures. If students' input were to be valued, the overall quality of the curriculum would be strengthened. Decolonisation advances the interests of Africans, instead of advancing Eurocentric interests. Education is not neutral: it serves particular interests. The present curriculum does not accommodate creativity or expression in African languages, for instance.

7.2.4.3 Contact time for indigenous African music

The study of music encompasses performance techniques, style, listening, form, theory, interpretation and history. Music gives learners access to opportunities for musical expression and communication through the creation and performance of music within a South African, pan-African and global context. It prepares learners for participation in community life, the world of work and progression to higher education. This subject creates opportunities for learners to explore musical knowledge and how it is applied (Department of Education *National Curriculum Statement Grades 10–12 General,* 2003:5).

The idea that music is relevant to all children underpins the place of music in the curriculum today, and fuels opposition to any government attempts to reduce music provision in the name of a streamlined curriculum. "Music could undermine our campaign to raise standards and provide

other valuable aspects of a child's education. It could be part of a cross-curricular approach, helping with numeracy, developing the talents of those with special needs as well as the gifted. It could also draw on the tremendous history of folk music and ballad writing to reinforce an understanding of the history of our culture" (Blunkett 1998:1).

The respondents recommended that indigenous African music as a core should be allocated one or two hours per week during contact time. It was recommended that significant changes to laws, policy and procedures to protect indigenous cultural knowledge and expression should be implemented. Responsible use of indigenous cultural knowledge and expression would ensure that indigenous cultures are maintained and protected so that they could be passed on to future generations. Music is about expressing cultural belonging. It is part of ceremony, storytelling, celebration, and mourning, coming together, and telling about events in indigenous people's lives, both past and present. These recommendations suggest significant changes to legislation, policy and procedures. Indigenous people continue to call for rights at a local, national and international level. They are developing statements and declarations which assert their ownership and associated rights to indigenous cultural heritage. It is hard to imagine how it feels to watch one's language, songs, stories and other cultural practices vanish; it is perhaps even harder to think of the dire consequences for us when these traditions are no longer practised.

"The music educator must in fact be an educator as well as a musician if he is to be successful at the secondary school level" Sunderman (1965:170). In addition, Sunderman recommends that the pupil secures more than a one-half credit in music activities in order to satisfy certain college entrance requirements. Courses such as music appreciation and music history are usually given one unit of credit if classroom recitation and outside preparation are required. Examinations are usually included in the determination of an individual's score in these courses. Music credits toward high school graduation are essential, if music courses are to attain the same importance as academic subjects (Sunderman 1965:171).

7.2.4.4 Media and the cultivation of culture

The use of the media such as radio, newspapers and television can be used to cultivate the culture of singing traditional isiZulu music and also to discover new means of distributing African books and content related to traditional music. Indigenous music is capable of breaking boundaries and uniting people from diverse backgrounds and cultural heritage. It was recommended by

respondents that the media should constantly *and adequately promote, develop and sustain our indigenous music so as to protect it.* Media in indigenous languages epitomises a people-oriented communication approach to programmes of national development and the preservation of socio-cultural values, ensuring in the process cultural self-determination.

Government art funds must support indigenous videos because other funds already exist specifically for indigenous peoples. The government should organise film festivals to screen indigenous works in order to promote indigenous music among the community. The media should work as a model to support people who have an interest in creating new and diverse images of people of colour in film, video, and the performing arts in order to promote indigenous music. There should be an association of non-profit organisations and individuals committed to furthering the media arts, promoting greater use of indigenous and contemporary music content on National Indigenous Television, particularly by encouraging the production of broadcast-quality material by organisations that are being funded by various governments to promote music. The media must work to ensure that existing programmes incorporate mentoring, training and succession planning to encourage local sustainability and continuity and a higher level of indigenous employment. It should also encourage and support a greater level of collaboration between indigenous and non-indigenous musicians through festivals, performances and recording projects to help share expertise and access to networks. Music videos will continue to exist and the strongest ones will survive, but there will be a flow in the evolvement of shorter pieces of music video content adapted to the different mediums (and attention spans).

7.2.5 Time frames and limitations

All interviews were conducted during breaks and after school hours in an effort not to disrupt effective teaching and learning. Some SMT members could not attend interviews because of conflicting activities. Personal circumstances of interviewees may intervene in the process. Some questionnaires were not returned to the interviewer. Furthermore, the study was also conducted in one district and in circuits one, two and three therefore in Gauteng province. Possibly different results would have been obtained if more districts and circuits including quintile 5 schools had been involved. Some interviews were conducted in rural areas in KwaZulu-Natal province, which was time consuming.

7.3 Conclusion

All the findings clearly show that the curriculum needs to change completely in order to accommodate the incorporation of indigenous African music in the curriculum. Curriculum transformation and decolonisation are imperatives of our times and will not go away. If South Africans are committed to decolonising their education system, indigenous song users need to play a leading role in designing a curriculum that is inclusive, and that must be more than just a promising philosophy.

In order to be sure that strategic objectives are met, those who are in authority must involve all stakeholders in the planning of the curriculum. This would increase individuals' motivation and effective communication within the team. The effectiveness of leadership becomes very evident when individual contributions and abilities of team member are combined in the search of achieving common goals. The research findings led the researcher to conclude that the social functions of music are manifested in many different ways in the individual, namely in the management of self-identity, social relationships and humour. The final chapter provides a summary of the study and makes and recommendations with regard to the inclusion of indigenous African music in the curriculum of South African schools to promote improvement in the quality of education. It will also demarcate areas for further research.

CHAPTER EIGHT

GENERAL CONCLUSION

8.1   Introduction

The final chapter of this study serves a two-fold purpose. Firstly, a synopsis of the foregoing chapters is provided. Recommendations emanating from the investigation regarding the status of indigenous African music in the South African school curriculum with special reference to isiZulu are delineated.

It of major concern among sociologists, parents, young adults, music teachers and SMT members in South Africa that indigenous African music has not received the same attention as mainstream subjects. These mainstream subjects are those that are offered at schools according to the curriculum policy of the Department of Basic Education.

8.2 Summary

The political dispensation established in 1994 created space for management of cultural diversity and difference based on ethnicity, language, religion and region. But after 1994's first democratic elections so many changes have taken place in the education system, among which was the recognition of 11 languages (Sepedi, Sesotho, Setswana, Siswati, Tshivenḓa, Xitsonga, Afrikaans, English, isiNdebele, isiXhosa and isiZulu) as official languages. The aim of the Constitution was to recognise the historically diminished use and status of the indigenous languages of our people who had been ignored by the past apartheid government.

This study has recorded the importance of isiZulu belief systems, customs and performance traditions. It looked at isiZulu indigenous music both past and present, and what it offers to the community of South Africans. Indigenous African music could help Black South Africans generally to relate to their folklore and thus to maintain their cultural principles, values and to rebuild their sense of national identity. Its inclusion would also work to broaden the curriculum in

schools from Foundation Phase to FET Phase. It could assist policymakers in the Department of Education to amend the curriculum so that it meets the demands of general society.

From the aim, an objective was formulated, namely, to probe perceptions of management teams, young adults in rural and urban areas, teachers and parents in rural and urban areas who served as participants. This research study investigated the status of indigenous African music, with special reference to isiZulu, for the purposes of its inclusion in the South African school curriculum.

Chapter One of the thesis provided background information on the research project through a discussion of the problem statement, aim, justification and significance of the research. The chapter also elaborated on the research plan.

Chapter Two provided a review of literature related to the topic under discussion, i.e. music in the curriculum, and the status of music and indigenous African music in the school curriculum. Many studies including those by the Department of Education (Curriculum Assessment Policy Statement 2011) have recommended the inclusion of music as a subject from grades 10–12 to address the problem of excluding indigenous African music that has been ignored for years in the South African school curriculum. Several researchers have highlighted the significance of indigenous African music. The review includes international and national sources on the status of music in the school curriculum. These studies argue that popular music should be linked to the school music curriculum and learners should be encouraged to create their own music, perform music from their own culture and from cultures foreign to them. They should be exposed to musical instruments from the African, Western and Eastern divides. The objectives of playing such music should be self-expression, exposure, entertainment and communication. The literature reviewed, compared, and described indigenous musical arts, the music curriculum, curriculum evaluation, evaluation design, various evaluation models or approaches used by different scholars, evaluation of curriculum implementation, an overview of educational evaluation and programme implementation in the school curriculum. This research raises concerns about the practical and theoretical problems confronting pre-primary to secondary schools regarding the implementation of indigenous music in the curriculum. This review was valuable to this research study because the researcher was able to establish why indigenous African music was not included in the school curriculum as a core subject.

Chapter Three dealt with the status of the school curriculum. A review of the current curriculum in South Africa revealed that the Department of Education is not doing enough to promote indigenous African music in schools in all phases, that is, Foundation Phase, Intermediate Phase, Senior Phase, Further Education and Training Phase (FET Phase) and Adult Basic Education and Training (ABET). Attention has been paid to other subjects at the expense of indigenous African music.

Chapter Four focused on the collection of data from interviews, questionnaires and observation. The main purpose of this chapter was to record the views of society on the status of the indigenous African music in the school curriculum. Management teams, young adults in both rural and urban areas, teachers and parents in both rural and urban areas served as participants. Data collected were interpreted in preparation for the analysis in the following chapter.

In Chapter Five, data collected and interpreted in the preceding chapters was analysed to explore the role and functions of indigenous isiZulu music. The functions analysed included music as a tool for enjoyment and entertainment; music as a tool for preserving culture; music as a tool for promoting teamwork; music as a tool for conveying feelings and emotions; music as a facilitator of conformity to social norms and; music as a tool for communicating concerns.

Chapter Six presented a discussion of the importance of including indigenous African (isiZulu) music in the school curriculum. Before discussing the importance of including this music, particularly indigenous isiZulu music, in the school curriculum, the nature of the current school curriculum was revisited. The chapter revealed that indigenous African music should be included in the school curriculum because it embodies culture, reinforces collective identities, teaches the history of the nation, teaches moral behaviour to the youth, communicates the socio-economic aspects of the nation, restores traditional values to society, restores the status of indigenous languages, imparts intellectual aspects to the youth and serves as a tool for an African renaissance. The chapter further suggested methods by which to teach and learn indigenous African songs.

Chapter Seven discussed the findings of the research project with regard to the functions of indigenous African music in African society, specifically among the amaZulu. These findings included the promotion of accountability and good quality education, the promotion of team work among individuals, entertainment, preservation of culture, the expression of feelings and emotions, and the facilitation of conformity to social norms. Another finding related to policymakers and

curriculum reformers who it was believed should engage teachers at school level when drafting policies related to the school curriculum. The reasons for the exclusion of indigenous African music as a core subject from the school curriculum are as follows: there is a lack of qualified teachers, a lack of consultation and commitment by the Department of Basic Education and a lack of interest in the mother tongue.

It is high time that the Department of Education provides a curriculum which will serve the child and the community by including indigenous African music as a core subject. This type of the curriculum would enhance the professional status of both primary and secondary school teachers who should be qualified and be able to demonstrate their competency in teaching indigenous music in the classroom.

8.3 Recommendations

A number of recommendations that emerged from the analysis of the data are discussed in the following paragraphs.

8.3.1 Teacher training

Well trained teachers can provide effective instruction that encourages students to perform to their highest academic potential, making sure that no child is left behind. Teachers do not have the required competence to teach music in ways that optimally enhance the holistic growth of their learners, as this aspect has been largely neglected during their pre-service and in-service training.

8.3.2 Management and promotion of cultural diversity in schools

A primary goal of culturally responsive education is to help all students become respectful of the multitudes of cultures and people that they will interact with once they exit the educational setting. Another important goal of culturally responsive education is to teach learners to respect and appreciate their own culture and heritage. The promotion of indigenous African music should take place at schools during contact time. It encourages the learning of a variety of subjects, including mathematics, through singing. The resource is structured to build up children's listening, reading and musical abilities.

8.3.3 Revision of school curriculum

The curriculum should aim to "ensure inclusive and equitable quality education and promote lifelong learning experiences for whole person development in the domains of aesthetic, physical, intellectual ethics, potentiality, skills, values, so that all learners can become active, responsible and contributing members of the community and the world" Badat (2017:1). "The curriculum represents a conscious and systematic selection of knowledge, skills and values: a selection that shapes the way teaching, learning and assessment processes are organised by addressing questions such as what, why, when and how students should learn. More broadly, the curriculum is also understood as a political, cultural, educational and social agreement. The curriculum, in other words, embodies a society's educational aims and purposes. Contemporary curriculum reform and development processes therefore increasingly involve public discussion and consultation with a wide range of stakeholders" Badat (2017:1).

8.3.4 Curriculum and cultural values

Minority students may sometimes feel pressured to dispose of their cultural norms, behaviours, and traditions to fit in with the prevalent social order. The term values refer "to dispositional knowledge, and include, for example, attitudes (which are consequential on the values we hold), moral dispositions, and motivation, will and commitment" Badat (2017:2). The consultation process should accordingly seek to build consensus, as the foundation of any curriculum conceptualisation or design on a statement of curricular purposes, on whose interests the curriculum serves, and on the values, it reflects. Progress must be made in offering credit for secondary music study. The outcomes of the formal curriculum are normally assessed in various formal ways by teachers and examination authorities. This curricular totality also includes opportunities for wider achievement through sport, music, debating, and the like. "An education system should encourage principals and head teachers to create school cultures which reflect the principles and practices of the "good quality" curriculum" Sunderman (1965:14).

8.3.5 Cultural diversity must be promoted in schools

Teachers must take the lead in the promotion of cultural diversity in schools by organising cultural days and competitions among learners. There should be a development of adaptive and creative abilities of learners in order to promote indigenous African music at schools. The curriculum is

constructed to be dynamic, and is capable of being adapted, amended and improved over time. All children should have the opportunity to learn the entire curriculum – it is the teacher who can make this possible by adjusting tasks, activities and pace to adapt the curriculum to the specific interests and needs of learners. Learners need consciously to make connections between known and new knowledge and skills, to apply the newly acquired knowledge and skills to real or simulated situations, and to value what they have learned – being, all the while, active participants in the learning process. A paradigm shift is needed in the minds of Africans.

The teachers, learning leaders and school principals, education authorities, parents (and employers) then work together in deciding the balance of time allocated to different aspects of the curriculum, including indigenous African music – for different groups of learners – so that learners are helped to achieve their potential. School principals and teachers should be regarded as particularly important stakeholders: their participation substantially enhances their commitment to the realisation of the curriculum in schools and classrooms. Adaptation of the curriculum to meet the learning needs of all children is the responsibility, after all, of the teacher and not of the curriculum itself. If this is not the case, education systems occasionally develop special or adapted curricula for different groups of pupils.

Adequate music supervision must be provided to give substance and direction to the programme. School music teachers should help learners through cultivating positive values, attitudes and developing generic skills to acquire, construct and communicate knowledge using music. This would contribute to a process in which they are among the acknowledged experts, knowing what is expected of them and their students. It is important that the age-old oral tradition of singing our songs is re-energised as means of teaching our children how to behave because they convey different important messages. These days, indigenous African music is not taken seriously in our schools.

8.3.6 The child's potential must be explored

It is recommended that the Curriculum system must produce the type of learner who creates opportunities for his/her potentiality and move beyond, also create opportunities for him/herself instead of trying to look for existing ones.

A curriculum framework usually includes statements about underlying values, conceptions of learning, the major aims, purposes and tasks of education, about the development of school culture, and the like.

8.3.7 Learners and the study of music

The gifted as well as the average and even less talented individual should be encouraged to take up the study of music. They are therefore encouraged to acquire research skills such as analysis, synthesis and evaluation, and to develop a love for learning music and a motivation to continue learning throughout their lives.

8.3.8 General statement with regard to recommendations

There should be singing of songs including unison and part songs, which provide folk and art song experience; there should be a stimulating listening programme which provides interesting explorations in all media of performed music. Teachers need relevant advice in teacher guides on adapting the curriculum to meet all learners' needs. They should be provided with guidance on how to plan learning and progression, and on the kinds of classroom learning activities that bring the curriculum to life.

8.3.9   Necessary adjustments to the curriculum

The curriculum team should make the necessary adjustments to the curriculum to provide pupils with opportunities that may create economic empowerment. Curriculum development is now regarded as a cycle of development, implementation, evaluation and revision. A curriculum cannot afford to be static. It should be a continuous process of monitoring, evaluation and updating.

8.3.10 Parents' participation in planning the curriculum

Parents play an important role in planning their children's curriculum. The law recognises that parents are their children's first and most important teachers, and if students are to succeed in school, parents must participate actively in their children's academic progress. Appreciation of indigenous languages must be encouraged. Parents should invest in buying books and encouraging their children to listen to African music. This would make the present generation prouder of its own languages. They should also know that no language is superior to another. Indigenous African languages have taken a back seat because parents want their children conform to modern society.

It has become normal to hear an African mother speaking English to her children and to hear African children talking to each other in English. However, children need to be taught that speaking and singing in their mother language does not make them less intelligent.

Stimulating interest in indigenous African music participation in primary and secondary school music activities has been and should be the function of the parent, music teacher and school Life Orientation teacher whenever his or her guidance is available.

The promotion of indigenous African music in schools would help the learners to understand their identity, history, culture and cultural values. This is supported by Hoftende (1991:5):

> "All activities that people perform span a social system like a web and form on social system to other people. Services whether rendered freely or exchanged bring groups and individuals into relationships that are both harmonious and rewarding. Culture is a learned phenomenon in that man is not born with culture but instead man is born into a culture. Culture exists before and after any given individual. It derives from one's social environment and not from one's genes".

In transforming music education, Jorgensen (2003) highlights the fact that teachers are the intellectual and pedagogical models for their students, so their experiences enable students to become independently or musical empowered. If teachers are encouraged to try new ideas, they will encourage their own learners to do the same. Transformation is dynamic and can only occur through the individuals who make up a given culture, because of the interpretive aspect in the creation and recreation of music, or other aspects of culture. Change is inevitable, because teachers are thinking, feeling human beings, and because of the progression of time. Jorgensen (2003:13-14) argues: "because education is a human endeavour, the problems of society are also evidenced in education and music education. If education is to overcome the problems of the society, the educators need to have a visionary concept of education."

Mark (2002:25) warns against underestimating a child's ability to perceive and understand music and observes that advanced music study should be available to all students, regardless of social standing.

Indigenous African music contributes to the development of artistic awareness, self-esteem, self-expression, self-growth, multicultural sensitivity, and therefore, to the development of the whole child. Indigenous African music is an integral part of any music of a people. It plays an important role in entertainment and expresses the emotions of the group. Some of these songs advocate

positive values and behaviour change to address unacceptable behaviour in the community. The curriculum we conceive should provide for the dynamic nature of the individual child. Such a condition should give the individual those insights that give rise to manifestations of an individual's innate creativity.

Records of specially gifted children should be maintained from grade R to grade 12. These students sometimes fall by the wayside because of the lack of encouragement. Music is regarded as entertainment, but it could also become a career. All teachers should work through the parents to encourage the child who shows an interest in music.

Learners should demonstrate their isiZulu indigenous music skills, displaying their abilities at district and provincial level performances. These events should be organised by the provincial department of Arts and Culture. Learners could participate in categories such as isiZulu contemporary and indigenous songs representing district, provincial and national levels. The performances of the folklore items could include traditional plays, performed wearing customary clothing or regalia relevant to such traditions. Choreography or scenic play should be allowed. An accompaniment on traditional folk instruments would be allowed; but recorded playback would be strictly prohibited.

"Curriculum planning should be a combined effort by all stakeholders. A local curriculum planned together means that there will be theme teaching, helping learners to work through all their subjects in an integrated way. Teachers working with learners at the same level should hold meetings in which there will be free discussions of the problems that concern them. Among the solutions should be the subjects chosen for learners. Another advantage of such meetings would the building of morale among teachers. When teachers plan what is to be done together, they subscribe wholeheartedly to the objectives of learning and this leads to more cooperation. For any African with a deliberate and sincere effort and concern for the soul and survival of culture and language there must be a deliberate effort to learn and teach in a proper form of which traditional songs must be the part of the curriculum in schools. Every language reflects the culture of the people and music is part of this culture. It has been claimed that linguistic diversity in Africa is of such proportion that Africans cannot share or work in their own languages" Prah (1999:3).

Despite the negative consequences of a foreign language, schools and communities can change attitudes by instilling a love for indigenous languages. In terms of indigenous knowledge systems,

traditional songs carry immense value and should be preserved for life. Indigenous African music is a determining factor in who we are and provides a window through which we view our past. It would be a tragedy to lose any of our indigenous African music.

Promotion of indigenous African music in schools will encourage the learners to get to know their identity, history, culture as well as their cultural values. Curriculum development should be a continuous improvement process to help learners learn better. The Department of Basic Education must ensure that teachers are trained on most appropriate way to teach indigenous African music in classrooms. The Department of Basic Education continues to update and improve the curriculum framework according to the needs of the community and learners.

Curriculum transformation and decolonisation are vital issues in our times and will not go away until they are addressed. The researcher strongly believes that it is our obligation as researchers to search for alternatives. Alternatives are not given, they are imaginary or created, and there has never been a more appropriate moment in our history than now. This will assist teachers and academics with an opportunity to rise to the occasion. Curriculum and educational change can only succeed if we accommodate multiple knowledge traditions and embrace new ways of viewing knowledge. If South Africans do not take up the challenge to be social activists of change, committed to transforming the curriculum and education in meaningful ways, the dream of a rational and just society will remain a misleading ideal.

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APPENDIX A: Questionnaire: Informed consent form for the participants

Participant's Name: (optional)   Date:

Participant's signature : (optional) **………………………………………………………**

Investigator: S.M Mkhombo

Area: Ekurhuleni South District

Title of the research topic: The status of indigenous music in the

                                                  South African school curriculum

                                                  with special reference to isiZulu.

Procedures: You will be asked to

                                                  complete the questionnaire and

                                                  hand it back to the researcher.

                                                  The questionnaire will be

                                                  completed at the end of the

                                                  process.

REMEMBER: The participant has the right to withdraw from the study at any time.

Participant's signature: **…………………………………………….**

Researcher's signature: **………………………………………………**

This form outlines the purpose of the study and provides a description of the involvement and rights of the participant. The purpose of this study is to:

Determine the perceptions of school management teams, teachers and young adults on the inclusion of indigenous music in the South African school curriculum, with special reference to isiZulu.

The data will be collected from personal individual interviews and focus group interviews. A total of 15 parents will be interviewed in rural areas, 15 parents in township areas, 15 youth in rural areas, and 15 youth in township areas, 20 SMT members and 30 teachers. Thus a total of 130 participants will be interviewed. The duration of the interviews will be 45 minutes to an hour.

You are encouraged to ask any questions at any time about the nature of the study and methods that I am using. Your suggestions and concerns are important to me and you are free to contact me at any time on the telephone numbers listed above.

My final report on this study will be made available to all research participants and may put you in a position to have a better understanding of the need for the inclusion of indigenous African music, with special reference to isiZulu, in the South African school curriculum. Note the following:

> 1] The right to confidentiality: participants have the right to remain anonymous and their names will not be used in the data collection.
>
> 2] The right to non-participation: participants are not forced to participate in this study.
>
> 3] You will receive a copy of findings for your information before they are submitted.

I would like to thank you for agreeing to participate in this study, which will take place from the beginning of the last term of the 2017 academic year to the end of the second term. The title of my study is: THE STATUS OF INDIGENOUS MUSIC IN THE SOUTH AFRICAN SCHOOL CURRICULUM, WITH SPECIAL REFERENCE TO ISIZULU.

APPENDIX B: Letter to the Research Directorate

GAUTENG PROVINCE
EDUCATION
REPUBLIC OF SOUTH AFRICA

17 Well Wood Manor

2 Falcon Avenue

Extension 27

Meyersdal

1448

4 August 2017

To whom it may concern:

Department of Education

111 Commissioner Street

Johannesburg

Gauteng Province

Dear Sir/Madam

SUBJECT: PERMISSION TO CONDUCT RESEARCH

My name is Ms. S.M. Mkhombo (student number 05120853) and I am registered for a D. Litt. et Phil in the Department of African Languages at the University of South Africa. Presently I'm conducting a research on the following topic: **The status of indigenous music in the South African school curriculum, with special reference to isiZulu**.

This study aims to explain the functions of indigenous African music in African society, to find reasons for non-inclusion of indigenous African music in the school curriculum as a core subject, to investigate how indigenous African music could be included in the curriculum as a core subject and to embark on school curriculum transformation by recommending the inclusion of indigenous

African music as a core subject in the present curriculum. Research will be conducted at the following schools located at the Ekurhuleni South District: Edenridge Primary School, Leratadima Primary School, Manzini Primary School, Nqubela Primary School, Zonkizizwe Primary School, Alafang Secondary School, Buhlebuzile Secondary School, Greenfields Secondary School, Katlehong Secondary School and Thutolesedi Secondary School.

I request your permission to conduct the research as indicated above. This is not for profit but for academic and educational purposes.

Your cooperation and assistance would be appreciated.

Regards
Sibongile Mkhombo
Cell phone: 083 764 3421
Work: 011 389 6068

GAUTENG PROVINCE
EDUCATION
REPUBLIC OF SOUTH AFRICA

APPENDIX C: A letter to the principal

17 Well Wood Manor

2 Falcon Avenue

Extension 27

Meyersdal

1448

6 August 2017

THE PRINCIPAL

Buhlebuzile Secondary school

P.O Box 188

Thokoza

1421

Dear Sir

A REQUEST FOR PERMISSION TO CONDUCT RESEARCH AT YOUR SCHOOL

I hereby request permission to conduct research at your school. Currently I am conducting a conducting a research project: *The status of indigenous music in the South African school curriculum, with special reference to isiZulu.*

One principal, three SMT members and three post level one teachers have been selected from your school to participate in this study. All these participants will be interviewed in personal individual interviews and focus group interviews. Interviews will be held in the fourth term between September and November 2017.

This research project is in partial fulfilment of a D. Litt. et Phil in the Department of African Languages at the University of South Africa, under the supervision of Prof. M.J. Mafela and Prof. C.D. Ntuli. Interviews will be conducted during break times and after school hours so as to avoid disruption of teaching and learning and they will last from 30 to forty-five minutes.

Your cooperation and positive response in this regard would be highly appreciated.

Yours faithfully

Ms Sibongile Margaret Mkhombo (Researcher)

Cell phone: 083 764 3421

E-Mail: sibongilemkhombo@gmail.com

APPENDIX D: Principals' Interview schedule

THE STATUS OF INDIGENOUS MUSIC IN THE SOUTH AFRICAN SCHOOL CURRICULUM, WITH SPECIAL REFERENCE TO ISIZULU

Dear Principal

Thank you for agreeing to be involved in this study. The purpose of this one-to-one interview is to gather detailed information on your views on the status of indigenous music in the South African school curriculum, with special reference to isiZulu. I regard you as someone who could provide such detailed information. However, please note that you are under no obligation to participate in the interview and can therefore choose not to be interviewed. Kindly note that even though I will be taking notes, the voice recorder will be switched on during the interview to ensure that as much information as possible is captured. Also note that all information will be treated confidentially. Please do not hesitate to ask any question regarding what I have just explained. Do you agree to be interviewed? If you are willing to participate in the interview kindly note the following:

You are free to ask me to repeat or rephrase a question where necessary. Please answer questions as honestly as possible, and notes that there is no right or wrong answer; your honest opinion would be valued. Please give me your views on *the status of indigenous music in the South African school curriculum with special reference to isiZulu* by answering the following questions:

1. How would you define indigenous African music?
2. How could the school curriculum be transformed to accommodate all children?
3. What reasons are there for the failure to include indigenous African music in the school curriculum as a core subject?
4. What are the functions of indigenous African music, specifically in isiZulu, in African society?
5. Can you suggest ways to include indigenous African music in the school curriculum?

APPENDIX E: SMT members: Interview schedule

THE STATUS OF INDIGENOUS MUSIC IN THE SOUTH AFRICAN SCHOOL CURRICULUM, WITH SPECIAL REFERENCE TO ISIZULU.

Dear SMT member

The purpose of this one-to-one interview is to gather detailed information on your views on the status of indigenous music in the South African school curriculum, with special reference to isiZulu. I regard you as someone who could provide such detailed information. However, please note that you are under no obligation to participate in the interview and can therefore choose not to be interviewed. Kindly note that even though I will be taking notes, the voice recorder will be switched on during the interview to ensure that as much information as possible is captured. Also note that all information will be treated confidentially. Please do not hesitate to ask any question regarding what I have just explained. Do you agree to be interviewed? If you are willing to participate in the interview kindly note the following:

You are free to ask me to repeat or rephrase a question where necessary. Please answer questions as honestly as possible, and notes that there is no right or wrong answer; your honest opinion would be valued. Please give me your views on *the status of indigenous African music in the South African school curriculum with special reference to isiZulu* by answering the following questions:

1. How would you define indigenous African music?
2. How could the school curriculum be transformed to accommodate all children?
3. What reasons are there for the failure to include Indigenous African music in the school curriculum as a core subject?
4. What are the functions of indigenous African music, specifically in isiZulu, in African society?
5. Can you suggest ways to include indigenous African music in the school curriculum?

APPENDIX F: Teachers: Interview schedule

THE STATUS OF INDIGENOUS MUSIC IN THE SOUTH AFRICAN SCHOOL CURRICULUM, WITH SPECIAL REFERENCE TO ISIZULU.

Dear Teacher

The purpose of this one-to-one interview is to gather detailed information on your views on the status of indigenous music in the South African school curriculum, with special reference to isiZulu. I regard you as someone who could provide such detailed information. However, please note that you are under no obligation to participate in the interview and can therefore choose not to be interviewed. Kindly note that even though I will be taking notes, the voice recorder will be switched on during the interview to ensure that as much information as possible is captured. Also note that all information will be treated confidentially. Please do not hesitate to ask any question regarding what I have just explained. Do you agree to be interviewed? If you are willing to participate in the interview kindly note the following:

You are free to ask me to repeat or rephrase a question where necessary. Please answer questions as honestly as possible, and notes that there is no right or wrong answer; your honest opinion would be valued. Please give me your views on *the status of indigenous music in the South African school curriculum with special reference to isiZulu* by answering the following questions:

1. How would you define indigenous African music?
2. How could the school curriculum be transformed to accommodate all children?
3. What reasons are there for the failure to include indigenous African music in the school curriculum as a core subject?
4. What are the functions of indigenous African music, specifically in isiZulu, in African society?
5. Can you suggest ways to include indigenous African music in the school curriculum?

APPENDIX G: Parents: Interview schedule

1. How would you define indigenous African music?
2. How could the school curriculum be transformed to accommodate all children?
3. What reasons are there for the failure to include indigenous African music in the school curriculum as a core subject?
4. What are the functions of indigenous African music, specifically in isiZulu, in African society?
5. Can you suggest ways to include indigenous African music in the school curriculum?

APPENDIX H: Interview schedule for young adults.

- How would you define indigenous African music?

- How could the school's curriculum be transformed to accommodate your studies?

- What reasons are there for the failure to include indigenous African music in the school curriculum as a core subject?

- What are the functions of indigenous African music, specifically in isiZulu, in African society?

- Can you suggest ways to include indigenous African music in the school curriculum?

- Do you think that your school and its staff have been successful in promoting diversity and an understanding of diversity in the school community? If you disagree, please provide your reasons.

APPENDIX I: To all respondents

Dear participants

You are kindly requested to fill in this questionnaire and submit it to the relevant person. The purpose of this questionnaire is to elicit your views on **the status of indigenous music in the South African school curriculum, with special reference to isiZulu**. When you respond to a question, please place an "X" next the answer you have chosen.

Should you need any assistance or clarification, please do not hesitate to contact the researcher.

Your co-operation is highly appreciated.

Thank you

APPENDIX J: Letter from the Research Directorate

GAUTENG PROVINCE

Department: Education
REPUBLIC OF SOUTH AFRICA

5/3/3/3/4

GDE RESEARCH APPROVAL LETTER

Date:	10 July 2017
Validity of Research Approval:	22 August 2017–20 April 2018
Name of Researcher:	Mkhombo S.M.
Address of Researcher:	17 Well Wood Manor, 2 Falcon Avenue, Extension 27, Meyersdal, 1448
Telephone Number:	011 389 6068
Email address:	Sibongilemkhombo@gmail.com
Research Topic:	The status of indigenous music in the curriculum of South African schools, with special reference to isiZulu
Type of qualification:	DLitt. et Phil in African Languages
Number and type of schools:	Five Primary Schools, Five Secondary Schools
District/HO	Ekurhuleni South

Re: Approval in Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher

to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.

D. Buntting 10/07/2017

1. The District/Head Office Senior Manager/s concerned must be presented with a copy of this letter that indicates that the said researcher/s has/have been granted permission from the Gauteng Department of Education to conduct the research study.
2. The district/Head Office Senior Manager/s must be approached separately, and in writing, for permission to involve District/Head Office Officials in the project.
3. A copy of this letter must be forwarded to the school principal and the chairperson of the school Governing Body (SGB) indicating that the researcher/s have been granted permission from the Gauteng Department of Education to conduct the research study.
4. A letter/document that outlines the purpose of the research and the anticipated outcomes of such research must be made available to the principals, SGBs and District/Head Office Senior Managers of the schools and districts/ offices concerned, respectively.
5. The Researcher will make every effort obtain the goodwill and co-operation of all the GDE officials, principals, and chairpersons of the SGBs, teachers and learners involved. Persons who offer their co-operation will not receive additional remuneration from the Department while those that opt not to participate will not be penalised in any way.
6. Research may only be conducted after school hours so that the normal school programme is not interrupted. The Principal (if a school) and/or Director (if at a district/head Office) must be consulted about an appropriate time when the researcher/s may carry out their research at sites that they manage.
7. Research may only commence from the third week of July and must be concluded during the first term of the following academic year. If incomplete, an amended Research Approval letter may be requested to conduct research in the following term.
8. Items 6 and 7 will not apply to any research effort being undertaken on behalf of the GDE. Such research will have been commissioned and be paid for by the Gauteng Department of Education.
9. It is the researcher's responsibility to obtain written parental consent from all learners that are expected to participate in the study.
10. The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited to supply such resources.
11. The names of the GDE officials, schools, principals, parents, teachers and learners who participate in the study may not appear in the research report without written consent from each of these individuals and/or organisations.
12. On completion of the study the researcher/s must supply the Director: Knowledge Management & Research with one Hard Cover bound and an electronic copy of the thesis.

13. The researcher may be expected to provide short presentations on the purpose, findings and recommendations of his/her research to both GDE officials and the schools concerned.
14. Should the researcher have been involved in research at a school and/or a district/ head Office level, the Director concerned must also be provided with a brief summary of the purpose, findings and recommendations of the research study.

The Gauteng Department of Education wishes you well in this important undertaking and looks forward to examining the findings of your research study.

…………………………………………………….
Chief Education Specialist

Making education a societal priority

Office of the Director: Education Research and Knowledge Management
111 Commissioner Street Johannesburg, 2001
Tel: (011) 355 0490
Email: diane.buntting@gauteng.gov.za

Website: www.education.pgp.gov.za

Table 1.1 Description of schools according to their ranking

Schools	Level	Quintile
Schools A, B & E	Primary schools	2
School C	Primary school	1
School D	Primary school	3
Schools H & J	Secondary schools	2
School F	Secondary school	3
School G & I	Secondary schools	1

Table 1.2 Participants' profile and coding

Types of schools	Individual Interviews	Focus group interviews	Focus group Interviews
(Public Prim. & Sec. schools)	Principal from each of the 10 schools.	Three SMT members from each school.	Three teachers from each school.
• Schools A to E (Primary Schools). • Schools F to J (Secondary Schools).	• Principals A to E from Primary schools). • Principals F to J from (Secondary Schools).	• SMT members from A to E from (Primary schools). • SMT members From F to J From Secondary Schools).	• Teachers A to E from (Primary Schools). • Teachers F to J from (Secondary Schools).

Questionnaire: School Management Team

Part 2.

Question 1

- (iii) As a member of School Management Team, have you taken part in musical activities at your school?
- (iv) When you were at primary and/or secondary school, for how many years did you take part in musical activities?

The responses to these questions will be presented in the following table:

Table 1.3: SMT respondent's experience in music

2.1 Attended class music			2.2 Played in a band		2.3 Sang in a choir	
Number of	Primary	Secondary	Primary	Secondary	Primary	Secondary
Years						

Table 1.4: 'Respondents 'music preferences

Music education background: What type of music do you enjoy listening to in your spare time? Please indicate in the following table:

Music listening background:

Types of music	Ticks	Percentage
(ix) Indigenous African music (*iscathamiya, maskandi*)		
(x) Choral (choirs, groups, a capella)		

(xi)	Instrumental (groups, solo)		
(xii)	Gospel (choruses, worship)		
(xiii)	Light (shows, films)		
(xiv)	Contemporary (Kwaito, Hip Hop, Pop bands)		
(xv)	Vocal (male, female)		
(xvi)	Other		

Question 2 (a)

Did you study music in the FET phase?

Young Adults Questionnaire

Table 1.5 Please indicate how strongly you agree or disagree with the following statements in the table below. You are asked to write (X) in the column provided to indicate your evaluation of the school curriculum.

Table 1.5 presents the views of young adults on learning isiZulu indigenous music at school and the personal satisfaction this provides.

Please rate the following statements:	Strongly disagree	Not sure	Agree	Strongly agree
1.5 Studying isiZulu indigenous African music is important to any child's future and academic career.				
1.6 Studying isiZulu indigenous music is important for any child because it will enable him/her to better understand and appreciate isiZulu culture and identity.				
1.7 The Department of Education and its staff has been successful in promoting diversity and understanding among the school community.				
1.8 The Department of Education and staff has been successful in balancing the needs and concerns of isiZulu-speaking communities.				
1.9 I am fully supportive of the curriculum any child receives at this school.				
1.10 I am satisfied that the school offers any child access to the subjects he/she needs.				

1.11 IsiZulu learners, parents, staff and community members are made to feel they are a valuable part of the school culture.				

Table 1.6: Respondent's musical preferences

Music education background: What type of music do you enjoy listening to in your spare time? Please indicate in the following table:

Music listening background:

Types of music	Ticks	Percentage
(xvii) Indigenous African music (*iscathamiya, maskandi*)		
(xviii) Choral (choirs, groups, a capella)		
(xix) Instrumental (groups, solo)		
(xx) Gospel (choruses, worship)		
(xxi) Light (shows, films)		
(xxii) Contemporary (Kwaito, Hip Hop, Pop bands)		
(xxiii) Vocal (male, female)		
(xxiv) Other		

PARENTS: QUESTIONNAIRE

Important: DO NOT WRITE YOUR CHILD'S NAME ON THIS QUESTIONNAIRE!

Part 1. Background

Please indicate how strongly you agree or disagree with the following statements in the table below. Please write (X) in the column provided to indicate your evaluation of the school curriculum.

Table 1.7

Please rate your statements given:	Strongly disagree	Not sure	Agree	Strongly agree
1.5 Studying isiZulu indigenous African music is important for my child's future and academic career.				
1.6 Studying isiZulu indigenous African music is important for my child because it will enable him/her to better understand and appreciate isiZulu culture and identity.				
1.7 The Department of Education and its staff have been successful in promoting diversity and understanding among the school community.				
1.8 The Department of Education and its staff have been successful in balancing the needs and concerns of isiZulu-speaking communities.				
1.9 I am fully supportive of the curriculum my child is receiving at this school.				
1.10 I am - satisfied that the school is offering my child access to the subjects that he/she needs.				

1.11 IsiZulu learners, parents, staff and community members are made to feel that they are a valuable part of the school culture.				

TEACHERS : QUESTIONNAIRES

Question 1

    (v)   As a teacher, have you taken part in musical activities at your school?

    (vi)   When you were at primary and/or secondary school, for how many years did you take part in musical activities?

The responses to these questions will be presented in the following table:

Table 1.8: Respondents musical experience

2.1 Attended class music			2.2 Played in a band		2.3 Sang in a choir	
Years	Primary	Secondary	Primary	Secondary	Primary	Secondary
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						

Table 1.9: Respondents' listening preferences

Music education background: Please indicate the type of music that you enjoy listening to in your spare time in the following table:

Types of music		Ticks	Percentage
(xvii)	Indigenous African music (*iscathamiya, maskandi*)		
(xviii)	Choral (choirs, groups, a capella)		
(xix)	Instrumental (groups, solo)		
(xx)	Gospel (choruses, worship)		
(xxi)	Light (shows, films)		
(xxii)	Contemporary (Kwaito, Hip Hop, Pop bands)		
(xxiii)	Vocal (male, female)		
(xxiv)	Other		

Question 2 (a)

Did you take music in the FET phase? Yes or No.

Question 2(b)

Please indicate the number of years you attended any of the following tertiary institutions.

Table 1.10: Years of tertiary training

Number of years	1	2	3	4	5	6	7	8	9	Total	%
University											
Technikon											
Teacher training college											
Other											

Results:

Question 2(c)

If you attended one of the above institutions, did your teacher training include class music as a subject? Yes or No.

Question 2 (d)

Did you sing in any choir during your teacher training?

Question 2 (e)

Are you able to read notation, e.g. music on a five line stave?

Question 2 (f)

Even if you are not required to use your instrumental skills in your teaching post, could you:

- Accompany class songs?
- Accompany a school assembly on stage?
- Play melodies for listening activities?
- Play in small group ensembles?

Question 2 (g)

Have you ever taught music in the following phases?

- Foundation phase
- Intermediate phase
- Senior phase
- FET.

Question 2 (h)

Do you teach any form of music at your school? If the answer is 'no,' give reasons for not teaching music.

Question 2 (i)

Is music education included as a subject in Creative Arts at your school?

Question 2 (j)

With regard to your school time table, does it provide sufficient periods per week for Creative Arts according to the departmental policy document?

Question 2 (k)

How many periods per week are allocated to your class for Creative Arts?

Question 2 (l)

Do you teach music to any class, including your own?

Question 2 (m)

How often do you teach a new song?

Question 2 (n)

Do you use instruments in the songs you teach?

Question 2 (o)

Would you like to attend more workshops based on topics you are not confident about?

THANK YOU FOR PARTICIPATING IN THIS SURVEY! COPIES OF THE FINDINGS WILL BE SENT TO YOUR SCHOOL.

DATE:

RESEARCHER;

Table: 1:11

Please tick the appropriate block

ASPECTS	YES	NO
1. Were the venues easily accessible/ Close to the public transport?		
2. Did the research room accommodate the targeted number?		
3. Was the research environment conducive to effective learning and teaching?		
4. Was the content suitable for the purpose?		
5. Did the content assist educators in their planning?		
6. Was the terminology clearly defined?		
7. Were varied and useful examples and illustrations used in the research?		
8. Did questionnaires encourage systematic learning and teaching		
9. Did questionnaires encourage critical thinking?		
10. Were clear instructions given to educators before answering the questions?		
11. Was the researcher well prepared for survey?		
12. Were the stakeholders well prepared for the questionnaires?		
13. Was sufficient time allocated for the questionnaires?		
RECOMMENDATIONS/ COMMENTS:		