

**MUSIC EDUCATION IN SOUTH AFRICAN SCHOOLS: EXPLORING
TEACHERS' EXPERIENCES IN THE TEACHING OF TRADITIONAL
AFRICAN MUSIC**

by

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**This dissertation is submitted in fulfilment of the requirements for the degree
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DECLARATION

I, Mbalenhle Penelope Buthelezi, declare that this research report, “Music Education in South African Schools: Exploring Teachers’ Experiences in the Teaching of Traditional African Music”, is my own work. All the sources used have been indicated and acknowledged accordingly.

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DEDICATION

This work is dedicated to all who have made me the person I am today but a special dedication goes to my family, my loving mother Lihle, father Paulos and my lovely siblings Lungile ‘mafungase ka Baba’, Lungelo, Amahle, Luyanda ‘Magcina Ka Mama’ and Tanicia aka Pewanyembe ‘my princess’.

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ABSTRACT

Music plays a significant role in most African people's lives and culture. In South Africa music reflects the country's diversity in terms of population, culture, religion and identities. For this reason I argue that music education is crucial, placing teachers at the centre as primary role-players in the assimilation and implementing of knowledge to learners. This interpretive qualitative study adopted the curriculum spider- web (Van den Akker, 2003) as a conceptual framework to explore teachers' experiences in the teaching of traditional African music in South African schools. Five educators were purposely selected in the schools from three circuits that are under Pinetown district because it was convenient, as the researcher is also an educator teaching in one the schools under Pinetown district. Therefore this study explores the experiences of teachers' in the teaching of traditional African music in the Senior Phase of GET and seeks to find out if the teachers are following the Department of Education's (DoE) policy statement about the inclusion of all cultures with their traditional African music in the classroom. Data gathered was generated using one on one semi-structured interviews questions that were formulated using the ten components of the curriculum spider- web. Tesch's (1990) thematic analysis was used to discuss the data that was generated. The findings of this study indicated that traditional African music is not included in the schools curricula and western music dominates the curriculum. Therefore, this study intends to promote equal implementation of music in all schools, and for all learners to be aware of traditional African music and its traditions in all South African schools.

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CHAPTER ONE

BACKGROUND AND INTRODUCTION TO THE STUDY

1.1 Introduction

South Africa is a country that is adorned with a variety of beautiful traditional colours. This makes it a rainbow nation because of its citizens with their different cultures; Zulu, Xhosa, Venda, Sotho, etc. Each South African cultural group has its own style and colours that represent its culture. For example, one of the most popular and attractive visual art styles of AmaZulu is their beadwork. Every colour has a different meaning. These colours can portray messages of love, grief, jealousy, poverty, joy, etc.

Each South African cultural group such as AmaZulu, AmaXhosa, AmaSwazi and AmaNdebele of the Nguni group has its own traditional music and dance styles too. The name AmaZulu literally means people of heaven, in IsiZulu language, and refers to the people of the Zulu ethnic group in South Africa. The name AmaXhosa refers to the people of the Xhosa ethnic group in South Africa. Xhosa is a name derived from a word in the Khoi-San language meaning fierce or angry. The Vhavenda is another cultural group in South Africa. Its people are also rooted in culture and tradition and are mostly found near the South African-Zimbabwean border. The Vhavenda are originally from the Congo and the East African Rift. They migrated across the Limpopo River during the expansion. The Basotho are an ethnic group whose ancestors have lived in southern Africa since around the fifth century (www.thesouthafricaguide.com).

Music is very important to any society as it offers a means through which a group expresses its uniqueness or identity. The sounds of music differ from culture to culture and are often very distinctive and recognisable. Its purpose is to communicate people's concerns in life, their joys, tragedies, celebrations, rituals and beliefs. In Africa, messages can be expressed and heard through songs, which thus become a vehicle for honest communication. According to Haecker (2012) music grows out of the environment that produces it and consequently expresses the emotions close to the heart and experiences of the people it comes from. Despite the disruptions of colonialism, traditional African music has always remained a part of "black" South African communities (Haecker, 2012). This is supported by Senoganzake (1986) who asserts that music and dance are the activities which characterise African musical expression. These activities form an integral

part of a culture and its people. Traditional African music still exists today and its educational system should form part of a multicultural education in the current South African education.

Music in South Africa is diverse, reflecting the country's diversity in terms of population, culture, religion and identity. It includes different genres such as afro-pop, reggae, hip-hop, choral, jazz, traditional music, and many other diverse types. Thus, this study is not limited to a fixed definition of traditional music since it includes a variety of music genres that vary from culture to culture. Also, traditional music ranges from vocals (acappella), instrumentation to dance. The vocals genre comprises such styles as *isicathamiya*, wedding songs, instrumental singing and praises. Originating from amaZulu in South Africa, *isicathamiya* is a singing style that focuses on a powerful harmonious blend between the voices accompanied by dance moves that keep the singers on their toes. The term acappella is also used, mainly in the western world, to describe this form of singing because acappella is music without instruments. According to Haecker (2012, p. 15), "this form of collective singing originated in the migrant worker communities just outside of urban areas". Haecker further asserts that *Isicathamiya*, translated as "tread lightly," is characterised by simple rhythms, tight four-part blending, and small, light choreography".

In fact, most music genres in South Africa, including pop, jazz and reggae, have a traditional feel to celebrate the diversity and cultures of indigenous South Africans. For example, most songs from the above-mentioned music genres are sung either in iSiXhosa, isiZulu, isiVenda or isiSotho, to mention a few. These music genres include rhythm, creativity and traditional dance moves which are all mostly found in cultural performances and practices. These traditional music performances play a very important role in community ceremonies and rituals. There is no indigenous ceremony or ritual event that occurs without traditional vocal music or dance styles.

Being South African means being aware and appreciative of the diverse cultures, as well as being educated about the values that unite these cultures. Traditional music embraces different styles of singing, dancing, drumming and instrumentals. For example, the Zulu drumming is a reflection of the Zulu tradition. The Zulu drumming is accompanied by dance with the drum rhythms commenting on the dance moves. In Vhavenda traditional dancing is also part of the culture, as it is in most cultures in South Africa. Most musical

instruments that are used for communal performances are played only for rituals and ceremonies. According to Blacking (1995), in Venda culture solo instruments may be played at any time for personal amusement. The most important communal instruments are drums and reed pipes. The styles of traditional music vary according to the social function. Traditional music and dance is not a substitute for happiness but an expression of it.

Most music researchers, like Nompula, Nketia, Thorsen and Blackings to mention a few are in accord that during the apartheid and colonial eras, South Africans suffered from discriminative and oppressive challenges in schools. This included the deprivation of the African child to study and pursue music education. According to Thorsen (1999, p. 9), in South Africa, “apartheid established a value system where European cultural manifestations were not only regarded as the most valuable but also as the only culture accepted”. During the divide- and- rule era, traditional music was extremely marginalised in the education system and European music was dominant. This included only predominantly “black” schools. Black learners were not allowed to learn their own cultures. Learners were made to believe that there was only one music system in the world, which was European music (Nompula, 2011). That created a situation where learners only learned cultural songs and dance from their own specific societies since their schools only taught them European music. As a result, the music curricula became Eurocentric. Appallingly, Gibson and Peterson (1994) assert that the current foundation for music in South Africa is based on European education and it is still appreciated just as it was done in the apartheid era.

The absence of African traditional music in South African schools has been quite topical among researchers (Nompula, 2011, Thorsen, 1999, Nketia, 1964 & Haecker, 2012), as it is still not included in the South African schools’ curricula. According to Haecker (2012), the need for a new musical identity after the fall of apartheid is necessary for reconciliation. This exclusion mostly affects primary, secondary and high school learners. It is within this context that I argue that traditional music should be included in the school curricula.

In my personal experience as a learner, just as Nompula also experienced, European music dominated the music curriculum (Nompula, 2011). We were only taught African

traditional music as an extra-curricular activity rather than an examination subject. As an emerging educator in the field of education, I have always noticed that African traditional music is ignored in most schools. This makes the teaching of African traditional music in post-apartheid South African schools a problem. Consequently, it is my wish to explore the teaching of African traditional music in the Senior Phase of the General Education and Training (GET). Specifically, I would like to establish whether the teaching of this subject is pitched at the right level or it still remains as marginalised as it was in the colonial and apartheid times.

Arts and Culture as a school subject was introduced in the post-apartheid curriculum by the Department of Education (DOE) in order to heal the divisions created by colonialism. These divisions were further intensified by apartheid in the South African education system. However, Arts and Culture covers a broad spectrum of the South African art and cultural practices, (DoE, 2002). The areas of Arts and Culture, as stated by the DoE (RNCS, 2005), are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human behaviour. The purpose of arts and culture as a learning area is to develop an awareness of a national culture to promote nation-building. During apartheid, there was little appreciation of the beauty that exists in the rainbow nation of diverse cultures of today. People criticised one another without understanding one another.

In the current new curriculum, the Curriculum and Assessment Policy Statement (CAPS), Arts and Culture is renamed 'Creative Arts'. According to the Department of Basic Education (DoBE, 2011, p. 10);

The subject Creative Arts provides exposure to and study of a range of art forms including, dance, drama, music and visual arts (including design and craft) from Grade R to Grade 9. The main purpose of the subject Creative Arts is to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of their choice in Further Education Training (FET)

Evidently, there is a shift from the National Curriculum Statement (NCS) to CAPS. This change of name has been challenged by researchers such as Singh (2012). Singh (2012, p. 175) asserts that in creative arts, the curriculum states that , “CAPS assists learners to give expression to their feelings and understandings, alone and in collaboration with others, and it creates a foundation for balanced creative, cognitive, emotional, artistic and social development”. The above statement caught my attention in that there is no mention made of cultural differences or diversity. CAPS does not include culture, it only focuses on art. Art is created by the people and the people form the culture. According to Goffee and Jones (1996), culture is a community, an outcome of how people relate to one another. This includes ideas of social behaviours of society or of people and their customs. In this research study, the focus is on traditional music as part of the music component under Arts and Culture which is currently renamed Creative Arts.

As the subject Creative Arts provides exposure to and study of art forms such as Drama, Dance, Visual Arts and Music as mentioned above, there is also a detailed description as stated by the Department of Basic Education of each art form and what it requires to develop each learner. This study is based on African traditional music. In the Curriculum and Assessment Policy Statement (2011), the study of music in the subject Creative Arts aims to develop the ability to perform a variety of vocal and instrumental music in groups and individually. CAPS further asserts that learners will be exposed to the written and aural language of music through the reading and writing of music. As much as the DBE did not specify what kind of music learners will be exposed to, it is clear that it is Western music as the content in most textbooks of Creative Arts under music as an art form is mostly on western notation.

As much as it had been recommended by the democratic government that Arts and Culture should be part of the school curriculum, many schools continue to avoid or ignore the teaching of this learning area. Klopper (2008, p. 57) confirms this observation in the following statement: “I observe daily that arts and culture does not feature on timetables of many schools”. Furthermore, Klopper explains that school principals appeared not to be interested in the Arts and Culture learning area. Teachers were then uncertain about how to teach this learning area. As a result, the Music subject that was in the schools’ timetables had no one to teach it. In order not to create a gap in the timetable, any teacher in the school could use that period as an extra to teach his or her more important learning

area. Alternatively, this period would be given to a teacher who had less periods to teach than others. Sometimes teachers would be asked to keep that class in question occupied by getting the learners to do other activities, such as homework. This is supported by Potgieter (2006, p. 127) who confirms it as a fact that class music was not taught at all in most schools. Music and the arts were generally not considered as subjects of high priority. Class music in secondary schools was not as successful and often did not take place at all, although it was included in the curriculum.

In a study conducted by Klopper (2012), he argues that lack of musical experiences in the classroom places the curriculum at risk. When Klopper discussed the situation with the educators, they confirmed that they did not know about music and some said they did not have resources to teach music. Numerous workshops for Arts and Culture have been conducted by the DBE for creative arts educators, yet teachers admit to not knowing the content of the learning area. According to Saurman and Stallsmith (2010, p. 1), “unfortunately, the main focus of art forms in many education programmes is to provide a ‘break’ from the standard education process”. Delport and Mufute (2010) further emphasise that music should be taught in its socio-political and cultural context in order to achieve the goal of producing musically literate citizens who understand and appreciate their culture and society.

According to Sepp, Ruokenen and Ruismaki (2011) the National Curriculum is one of the most fundamental structures in the education system that specifies the goals and the content of education. Curriculum-making in music education should consider components like values of music making, listening and creativity, to mention a few. Sepp *et al* in Elliot (2009, p. 170) further posit “that music education contains major and unique possibilities for developing fundamental life goals such as self-growth, peaceful coexistence, self-esteem, freedom, happiness, and fellowship, among other issues, and that is the reason why music education should be in the core curriculum”. Even though the curriculum is part of professional teaching, teachers carry a responsibility to create educational experiences in music for the learners. Without any doubt, teachers have the key role in implementing the written or manifested curriculum into the classroom situation (Sepp *et al*, 2011).

1.2 Theoretical framework

Post-colonial theory is one of the theories that can help explain the need for traditional African music in the classroom situation. This theory explains the effect of cultural legacy of colonialism (Browne Smye & Varcoe, 2005). According to Mapara (2009), post-colonial theory deals with the cultural identities of the colonised people, focusing on the challenges that relate to developing national identity after the fall of colonial rule. The main goal of post-colonialism was to challenge the remaining effects of colonialism on culture (Younge, 2014). Music is said to be helpful in helping learners understand their cultures. Traditional African music has the ability to provide the child with mental freedom and also to help the child learn the content areas across the curriculum as it relates to the cultural setting (Loomba 1998).

Post-colonial theory is also about the colonised and formerly colonised announcing their presence and identity as well as reclaiming their past that was lost or distorted because of colonialism (Mapara, 2009). Colonialism in South Africa created a division in the self-identity of the colonised racial groups. Under the influence of colonialism, the history, language, culture, customs and belief systems of the Western culture were considered as superior to the knowledge of the colonised. Indigenous knowledge is one of the forms of responses to the myth of Western superiority. According to Mapara (2009), this knowledge is the way in which the colonised racial groups are reclaiming their dignity and humanity that had been taken away by colonialism. In addition, he asserts that indigenous knowledge attempts to put the records straight on several issues related to history, education and language, stating that the formerly colonised have been denied freedom. In this regard, traditional music was considered to be evil and inferior. The purpose of this study is to explore teachers' experiences in the teaching of traditional music in schools.

1.3 Problem statement

Although colonial and apartheid legacies are now history in South Africa, the teaching of traditional music still does not feature effectively in the South African school curriculum. The inclusion of African traditional music has been recommended by the national government. In the Revised National Curriculum Statement (2002), the DoE emphasize that learners need to understand and experience the diversity of cultures in South Africa. This cannot happen without learners also knowing about traditional music of other

cultures rather than that of their own. Arts and Culture was introduced in the school curriculum to heal the divisions of the past and embrace all cultures and their customs to improve the quality of life for all South African citizens (DoE, 2002). The effects of the past imbalances is that there has been a strong influence by international cultures and weak development on local cultures (DoE, 2002) therefore, learners need to understand the value of their own culture and its traditional music.

Traditional music acquires particular characteristics that differentiate it from other forms of music. When the African National Congress (ANC) government was preparing to take control of running the country in 1994, its Reconstruction and Development Programme (RDP) recommended that the arts should definitely be well-established into the school curriculum (RDP, 1994). As the ANC government had recommended, the curriculum that was drawn after the 1994 elections featured Arts and Culture as a learning area that should be taught in schools. In 1997 the decision to replace the old apartheid curriculum with a new curriculum in the General and Further Education Training bands was introduced. The Outcome Based Education Approach in 1998 was aimed at providing democratic education that would cater for every South African child without any form of marginalisation. The inclusion of Arts and Culture was seen as one of the key learning areas for learners to explore the diversity of cultures that exists, and promote cultural significance in people's lives (Department of Arts and Culture, 1996).

According to Agawu (1991), most schools still feature only Western classical music that is referred to as 'art music'. Western classical music has a long tradition from the middle Ages, Renaissance, Baroque, classical, romantic and other historical periods, including the twenty first century. According to Mills (1996, p. 57), "Western music is regarded as a piece of individual property, performed to entertain and appeal to the listener's emotions". It has rich theory and written history with well-known composers who are celebrated globally. Western musical styles are often identified, explicitly or not, with progress, modernity and power (Manuel, 1990).

On the other hand, traditional music continues to be shunned and resented, especially since it is orally and aurally transmitted. It is perceived as lacking scholarship as it is considered to be performed by uneducated people. According to Thorsen (1997) members of the community who have lost out on schooling also lose out on informal music training

in their societies. Consequently, Western music is taught as a basis of any music study in the world. Since Western music has been preserved for white 'Model C' schools, most African schools in different provinces do not teach traditional African music as an examination subject but rather as a non-examination or extra curriculum subject. According to Thorsen (1997) African schools pretend to be cooperating with the government's judgment that African traditional music of all cultures has to be firmly taught in the classroom situation. Therefore, this study aims to explore teachers' experiences in the teaching of African traditional music in South African schools.

1.4 Research questions

Specifically, this study seeks to answer the following questions.

- 1.4.1 What are the experiences of teachers in the teaching of African traditional music in South African schools?
- 1.4.3. What is the value of African traditional music to the learners?

Based on the above research questions, my research study seeks to promote equal implementation of traditional and western classical music and equal respect for all South African cultures. It also seeks to bring awareness of the marginalised traditional music and its customs to learners by promoting respect for all cultures and embracing diversity in South Africa.

1.5 Aims of the study

In line with the research questions, the aims of this study are:

- 1.5.1. To explore the experiences of teachers in the teaching of African traditional music in South African schools.
- 1.5.2. To understand the value of African traditional music to the learners.

1.6 Clarification of terminology

- 1.6.1. **Traditional African music** is by nature an oral tradition. Learning traditional music is by non-formal education, listening, observing and playing (Shah, 2013). The term Traditional African music will be mostly used since it is the main focus of this study.
- 1.6.2. **Music**, according to Akuno (1997), is an impression, a thought or an idea that can occupy the mind of an individual. Vocal or instrumental sounds are combined in such a way as to produce beauty of harmony and expression or emotions.

1.6.3. **Curricula matters**, according to Posner and Rudnitsky (1997, p. 8), these have to do with the nature and organisation of those things that we as course planners, want released in our courses. Nelson (1994, p. 16) defines curriculum as “all the planned learning activities that take place at school to meet educational goals”.

1.6.4. **Experience** is defined as a direct personal participation or observation or actual knowledge or contact. It is a particular incident, feeling, etc. that a person has undergone. Experience is accumulated knowledge, especially of practical matters (Collins English dictionary, 2004, p. 263).

1.7 Rationale

Traditional African music is not a priority in many schools. When I first studied teaching as a profession, I used to notice the exclusion of black South African traditional music in schools. Currently, as a qualified educator, I continue to observe the same phenomenon taking place in the schools to which I am sometimes exposed. The curiosity that this has generated in me has led to this study. The ignorance about traditional African music in South African schools revealed to me that even though the country has overcome colonialism, traditional African music is still not given the same value as Western music in the present schooling system. A critical study of music education in South African schools that explores teachers' experiences in the teaching of traditional African music in the Senior Phase of GET, will therefore equip me and others, professionally and conceptually, with an in-depth understanding of the teachers' experiences in teaching traditional African music. Furthermore, the experiences I have had in South Africa as a citizen aroused my interest. Experiences of seeing how traditional music brings out freedom of expression and enjoyment in peoples' lives which therefore aroused my interest in conducting this study. Resulting in networking with other educators and researching widely on traditional African music I realised that traditional African music can play a big role in one's life.

This study may help to discover the unknown by getting more knowledge on crucial but less known factors that affect the everyday lives of South Africans. The fact that African traditional music is not written down and is perceived to be performed by uneducated people does not make it inferior to Western music so that it should be ignored. This study seeks to ensure that the teaching of African traditional music in schools is implemented and that this music is valued. It is hoped that more information on this particular music genre, as is the case with the Western music genres, will be made available through

studies of this nature. The fact that there is a paucity of scholars who have written material on this subject is a matter of concern. Although some scholars have published research on traditional African music there is not much knowledge on this particular genre compared to Western music. I believe there is a need to expand and promote traditional African music teaching and practices in schools. This may not only promote the teaching of traditional African music in schools but may also enhance respect for cultural values among learners at a young age.

1.8 Location of the study

This study focuses on the schools in the Pinetown district in the metropolitan area of Durban. It mainly focuses on three secondary township schools because as a researcher I also teach in one of the township schools under Pinetown district. If the study had been extended to the entire province, it would have had to include schools in the rural fringes of KwaZulu-Natal because most of the Zulus (amaZulu) living in the rural heart of Zululand are considered to be the custodians of Zulu culture and traditions. Zulu people living in urban areas are believed to resent their culture and traditions. According to Thorsen (1997) modern townships people are characterised as lacking cultural continuity and stability. Quite often, people who have an ear for traditional music, particularly Maskandi, are generally considered rural and uneducated (*Iziqhaza* in isiZulu).

1.9 RESEARCH DESIGN AND METHODOLOGY

1.9.1 Research design

This research study used a qualitative and interpretive research approach to explore teachers' experiences in the teaching of traditional music in schools. As one qualitative research method, interviews were used to produce valid and reliable data on first-hand experiences of teachers in the sampled schools. Data generated were drawn from selected schools around the metropolitan areas of Durban. These schools were selected from 3 different wards, namely: Malandela, Ntuzuma and Inanda Central in the Mafukezela-Gandhi circuit as mentioned above.

A qualitative research method was chosen because it allows the researcher to understand or describe people's experiences. It also gives the opportunity to collect rich, descriptive and extensive data (Wellington, 2004). The data that emerges from a qualitative study are reported in words or pictures rather than in numbers. A qualitative researcher gathers

detailed information through multiple, usually interactive methods (Conrad & Serlin, 2006).

An interpretive paradigm attempts to understand behaviour, attitudes, beliefs and perceptions and is often used by social scientists (Cohen, Manion & Morrison, 2007). Proponents of this research paradigm, according to Bell (1998), view the world as changeable. This approach aims to understand how people make sense of contexts in which they live and work. Again, in this study, I employed an interpretive approach to access rich in-depth descriptive information to help understand the experiences that teachers encounter in the teaching of traditional music in schools.

1.9.2 Case study

A case study has always been considered to be part of qualitative research and methodology (Starman, 2013). According to Starman (2013) a case study is a general term for studying an individual or a group or phenomenon to get a comprehensive description of the case and its analysis. This is done with the purpose to identify variables, structures, forms and orders of interaction between the participants in order to assess the progress development. This approach allowed me as a researcher to examine teachers' experiences in the teaching of African traditional music in a great deal of depth rather than looking at multiple instances casually.

1.9.3 Sampling method and research site

In the context of this study, the experiences of teachers in the teaching of African traditional music in the Pinetown district, KwaZulu-Natal was the focus. Schools in the Pinetown district were selected for reasons of convenience because I am currently teaching in one of the schools within this district. Through purposive sampling, 5 Arts and Culture- creative arts teachers drawn from 3 different wards in the Mafukuzela-Gandhi circuit namely; Malandela, Inanda central and Ntuzuma participated in this study. Miles and Huberman (1994, p. 34) claim that "purposive sampling is useful for accessibility and availability of research participant". Thus, the participants chosen were easily accessible.

1.9.4 Data generation, analysis and interpretation

Interviews are a systematic way of talking and listening to people and another way of collecting data through conversation. Kvale (1996) defines an interview as a conversation between the researcher and the respondent. Kvale (1996) describes three types of interviews; namely structured, unstructured and semi-structured interviews. A structured interview is a fixed format whereby all questions are prepared beforehand and are arranged in the same order for each interviewee. In this method of data collection, questions may require closed responses. However, this method lacks a free flow of conversation between the interviewee and interviewer, whereas the unstructured interview may require the respondent to speak freely and answer the question the way he/she would like to.

According to Kvale (1996), semi-structured interviews allow probing and clarification. In addition, the respondent is also free to express his/her responses for most questions. Kajornboon (2005) asserts that semi-structured interviews allow respondents to argue their perceptions and interpretations in regards to a given situation. For this study, I used semi-structured interviews and observations to generate data from the educators. I chose interviews because it allowed respondents to freely express themselves with regard to the experiences they encounter in the teaching of traditional music in schools. Observations were done in order to observe what is actually taking place relating to the phenomenon of the study.

In carrying out data analysis, I have chosen to use thematic analysis. I intend to use the following, Tesch's (1990) methods of thematic analysis:

1. Familiarise myself with the data
2. Discard all irrelevant data
3. Develop a classification system according to the response
4. Formulate themes based on the categories of the responses
5. Sort topics under relevant themes
6. Record data on paper
7. Check recorded data on paper

Data from the semi-structured interviews were audio recorded, transcribed and analysed. I compared themes to find consistencies and differences. Reviews of relevant documents

on traditional African music were used to help analyse the data. These documents include the National Curriculum policy statement for Arts and Culture, White Paper on Arts, Culture and Heritage, and cultural videos.

1.9.5 Ethical consideration

The purpose of the study and the usage of data were clearly explained to the participants. Field-data collected were coded to protect identity and privacy of participants. Issues of confidentiality and anonymity were discussed so that ethical standards as encouraged by the University of KwaZulu-Natal, were maintained. Informed consent forms and letters were sent to 5 selected participants and their respective principals. Application for permission to conduct research in the selected schools was also sent to the DoE. Once the findings were generated, the researcher held workshops with the participants to authenticate the findings before they were finalised. This provided an opportunity for the participants to verify or challenge the researcher's interpretation of the data. Thereafter, adjustments were made accordingly before the study findings were finalised. All the data collected will be kept confidential. Only my supervisor and I, the researcher, will have access to it.

1.10 Anticipated problems / limitations

There are not many trained Arts and Culture – creative arts teachers in this field of music. This resulted in the researcher not getting enough data to answer the research questions. Furthermore, as stated earlier, the fact that there is a lack of materials like books and journals on African traditional music continues to be a serious challenge. In order to support my findings, in addition to the literature mentioned above, I utilised electronic searches to locate relevant information that could further help me answer the research questions. I also watched a number of videos on South African traditional music and dance as they contributed some valuable information.

1.11 Chapter Overview

1.11.1 Chapter Two

This chapter will provide a literature exploration on teachers' experiences in the teaching of traditional music, what traditional music is, and what value it has in the education of a child. This review, drawn from national and international literature, will also address what learners learn from traditional music. This chapter will start by explaining the

phenomenon of this study and then focus on what the curriculum covers. The theory, the conceptual framework, and the curricula spider web that guided this study will also be explained further.

1.11.2 Chapter Three

This chapter will discuss the methodological direction of this study. The major components of this chapter will include a brief description of the research design and methodology, sampling procedures used to select educators for interviewing, and the procedure of data collection and analysis. Ethical considerations and issues around validity and reliability will also be outlined.

1.11.3 Chapter Four

This chapter will present the results of the study and give emphasis on how the teachers respond to the teaching of African traditional music in schools. The findings will be outlined, interpreted and discussed.

1.11.4 Chapter Five

This chapter will give a conclusion for this study. It will provide an overview of the findings related to the experiences of teachers in the teaching of African traditional music in schools and recommendations will be identified.

1.12 Conclusion

This chapter described the historical background of the study and gave the research questions and aims which the study seeks to answer. This chapter also provided the reader with rationale on why the study was being conducted. The literature that framed this study will be presented in the below chapter, Chapter Two.

CHAPTER TWO

LITERATURE REVIEW AND CONCEPTUAL, THEORETICAL FRAMEWORK

2.1 Introduction

This chapter aims to give a critical assessment of the relevant literature and theories that inform the importance of traditional African music in education and on the research phenomenon of this study, which is the teachers' experiences in the teaching of traditional music. This chapter begins by explaining the research phenomenon based on teachers' experiences and key concepts that are related to the curriculum. The curricular spider web (Berkvens, Van den Akker & Brugman, 2014) that has been adopted as the conceptual framework for this study will also be reviewed as it provides some of the major and dominant themes that drive this interpretive study and curriculum. The key concepts that balance the curriculum of music under the learning area *creative arts* are; goals, content, teachers' role, learning activities, resources, accessibility, location, time and assessment. Khoza (2016b), identifies these concepts as teaching/ learning signals because they drive the curriculum.

As this study aims at exploring teachers' experiences in the teaching of African traditional music in schools, Western classical music continues to dominate the schools' curricula in most South African schools (Agawu, 1991). Therefore, this literature review will also include the importance and inclusion of traditional music in schools and to the learners. I will also consider literature that provides an overview and informed discussions on what traditional music is all about and what learners can learn through traditional music. A brief explanation of the curriculum and the understanding of the South African curriculum will also be reviewed. This chapter then presents some arguments on the teaching of traditional African music and the initiative taken by the Department of Basic Education (DBE) that speaks to teaching and learning in South African schools and the need for diversity in the classroom situation. The discussion will then follow the postcolonial theory which is supported by presentational and participatory music theory that informs the study and will end with an overview of the main discussion of this section – the conclusion. However, all the concepts of this study are driven by the phenomenon of the study (teachers' experiences).

2.2 Teachers' experiences

The experiences of teachers in the classroom have a huge impact on how the intended curriculum is implemented as expected by the education department. According to Hansen (2000, p. 28), to experience is to “live through something, to act, to do, to respect, to suffer the consequences of, to feel and to internalise something”. The experience is determined by how one learns. Each individual can learn on his or her own or through family (personal), society and content or profession, where one has to internalize the actions to his/her frames of future reference. It is important that teachers in schools share a common experience to ensure a successful education development (Berkvens *et al*, 2014). Teachers need to answer questions such as; why do learners need to learn and, what is the purpose of learners to participate in education? (Berkvens *et al*, 2014). These questions mentioned by Berkvens *et al* (2014) can help teachers have a clear picture of what is expected of them to deliver in a classroom situation. Teachers can also relate to the above questions by asking themselves why they teach traditional music.

According to Berkvens *et al* (2014) there are three main categories of perspectives that lie behind the purpose of learners' participation in education. They are: pedagogical (personal talent and character development), content (knowledge and metacognition development) and societal preparation (citizenship and social skills development). This suggests that teachers have a huge role in the classroom of teaching from the known to the unknown. Teachers can teach traditional music, keeping in mind that learners also have a background in the music of their culture and sometimes talent from their personal experience and involvement in the societal functions or ceremonies. Therefore, the responsibility of a teacher will be to deliver content that will develop learners' knowledge. This may help learners to view the cultural world differently and to be eager to go back to the community to pass on the new knowledge (including skills) and facts on traditional music. From our experiences, we learn and modify our behavior (Khoza, 2016a). When teachers apply these perspectives of experiences in education, they help ensure that all aspects of education receive attention (Berkvens *et al*, 2014). For example, in most cultures of Zimbabwe, songs sung by adults offer a cultural education where an adult becomes a music educator and this may be considered as ‘formal’ training (Mitchel, 2001). This suggests that, the Zimbabwean teachers can then develop learner skills professionally, by adding to the knowledge that the learners already have in singing due to family or societal learning. According to Khoza (2016b) teaching experience is very

important in teaching because it forms the foundation for why teachers need to teach their subjects. Incorporating or applying the different perspectives in the classroom may help create balance and a shared vision on education (Berkvens *et al*, 2014). According to Berkvens *et al* (2014) experiences need to be developed in all aspects of education because each level has its own responsibility in supporting the enactment of a curriculum.

On the one hand, the vision of the Supra level (international) paints a broad general education while the macro (national) level vision provides more guidance. On the other hand, the localised (meso- school and micro- teacher) will be more detailed since they express the will of individual schools, (Berkvens *et al*, 2014). This suggests that the schools and concerned teachers are responsible for what to be taught inside the classroom. If schools and teachers feel traditional music is of importance to learners, school community and the society at large, there will be consistency in the teaching of traditional music which takes on the level of meso and micro. Therefore, the teachers and the schools will know what children need to learn in traditional music, how they need to learn traditional music, how they need to be taught traditional music, what resources should be used in teaching or facilitating traditional music, how much time is needed when teaching traditional music, in what environment should the teaching of traditional music take place and how should traditional music be assessed (Berkvens *et al*, 2014). These questions by Berkvens *et al* look like they were derived from the concepts of the curriculum spider web by Van Den Akker (2003) which is also a conceptual framework that frames this interpretive study. Khoza (2016b) also mentions that the experiences are divided into three, mainly; personal daily, societal/ social and professional / content experience.

2.2.1 Personal experiences (personal talent and character development)

According to Khoza (2016a) a personal experience is an experience that puts a teacher or learner at the centre of teaching/ learning environment. This experience for teaching therefore creates an environment that helps teachers and learners to build their own unique individual identities. Khoza (2016b) further asserts that when teachers create this supportive learning and teaching environment, they include activities that both teachers and learners have experienced in order to construct and reconstruct knowledge which takes a form of personal identity. Looking at the context of this study, a personal experience may relate to a teacher who has once participated in traditional music of his or her own culture and sometimes of other cultures. Such an experience may make him or her have some knowledge about traditional music. It may thus become easier for the

teacher to transfer traditional music knowledge knowing exactly what the aim and outcome will be. As for the learners, they can easily relate because they can bring in their own unique experiences in what they know about the traditional music of their culture or other. According to Levine (2005), people believe that the unborn child is able to hear music from its mother's womb. Furthermore, research indicates that the foetus and neonate can respond to music and that the young child reacts to music that was heard before birth (Woodward, 1992). This may then make it easy for a learner to demonstrate some musical ability since it is what he or she once experienced in his or her mother's womb.

In African tradition children are taught music and are exposed to it from a very young age so that they can participate in group activities and become valued members of their communities (Levine, 2005). This view is supported by Malcolm (1992) who argues that young children are often merely listeners at first, but as they get older they soon take an active part in the musical functions in their communities. Malcolm (1992, p. 2) further argues that, "music is learned as part of one's cultural and practical education. Children acquire the principles of music at an early age because musical training is built-in as an essential part of their mutual aesthetic and linguistic education". This indicates that, as African children grow up, they are merely listeners at first. As mothers carry their children on their backs and sing or hum to them while working, children internalize all the songs and rhythms that they hear. At a later stage you will hear the children singing the same song that they once heard. Although the words might not be the same, the tune still remains. According to Khoza (2016b, p. 3) "whatever is viewed as teachers' and learners' habitual actions helps them to understand themselves and also enables them to predict their societal responses according to their stages of development". Therefore, the teaching of traditional music by a teacher might be influenced by his or her personal or family experiences before taking on formal education (profession).

2.2.2 Professional experiences

According to Khoza (2016a) a professional experience is an experience that places profession at the centre of the teaching and learning environment. To study is to learn and gain knowledge by means of books, observation or experiment (Hansen, 2000). This indicates that, a professional experience which may sometimes be referred to as content experience, is an experience that one has gained from studying in a formal setting (Khoza, 2015a). One may gain a professional experience by studying a particular course or by

reading about it from other scholarly articles or books in order to accumulate facts required to develop one's informal personal experience. In understanding teachers' experiences in the teaching of traditional music, there may be cases of teachers who have never participated in traditional music but have studied or read about it to a level where they can make contributions that are invaluable for the learner. The teacher's intention might be to impart knowledge and skill about this subject to the learners. This can create a conducive learning environment in the classroom where a teacher can bring in the facts and skills on traditional music and the learners may apply and compare those skills and facts to their family personal or societal experiences in the learning of traditional music.

2.2.3 Societal experiences

Societal experience places the society at the center of the teaching and learning environment (Khoza, 2016a). In societal experience, learning is mostly influenced by general opinions of others in everyday situations (Khoza, 2015b). It is an experience that one has gained through society. In the context of this study, one teacher may have experienced traditional music by attending societal functions and ceremonies, where the elders of the community are the ones who pass on information about the values of that particular culture and its traditional music.

According to Potgieter (2006), it is the task of cultural leaders to teach children singing, dancing, clapping, body percussion and to play the drum. Potgieter (2006) further asserts that cultural leaders ensure that each member of a community knows a big repertoire of songs that belong to that particular culture. Moreover, Potgieter (2006) emphasizes that children are also taught how to harmonize and keep the tune while the rest of the family sings different tunes. Therefore, children could, from a very young age, keep the tune, rhythm and movement, and improvise. The teachers themselves were once children. Therefore, it is possible that they have learned traditional music at a very young age and now they teach it because they want to pass on what the elders or cultural leaders of their communities taught them while they were growing up. Consequently, they want to keep the culture alive by imparting those cultural values and traditional music learned through their involvement in societal activities (Khoza, 2015c). As a result, societal experience of traditional music is developed. It is evident that children learn music at a very young age which then develops their creativity and listening skills. Most ceremonies of most cultures are connected to the tradition or its ancestors and it is an important part of most cultures. Therefore, the importance of traditional music is to keep the culture of that community

alive (Khoza, 2015a). All these types of experiences discussed here are more or less related to each other.

In the discussion above, there is no research study that I came across which related to the phenomena of this study. Most literature reviewed was based on what traditional music can do or what effect it has on a child, and what experiences may drive a teacher to teach traditional music. This verifies the need for this study and its importance so that it may allow teachers to voice out their experiences in the teaching of African traditional music. It will also bridge this huge existing gap within the curriculum concerning teachers' experiences in teaching traditional music.

2.3 What is curriculum?

Curriculum refers to the lesson content taught in schools or in any institution or specific course or program. Curriculum is also referred to as a course of track of learning that needs to be followed by any school, course or program in any institution in the context of education where learning is the essential activity (Van den Akker, Fasoglio & Mulder, 2008). However, Van den akker, Der Boer, Folmer Kuippee, Letschert, Nieveen and Thijs (2009) define curriculum as a plan for learning that suggests five levels at which the curriculum operates, namely; the supra (international), the Macro (National), the Meso (institutional), the Micro (teacher) and the Nano (the student). The South African curriculum is produced nationally and then given to the schools to implement or enact (Khoza, 2015b). According to Kehdinga (2014) and Khoza (2016a) curriculum is a statement of what learners should know, be able to do, how it's taught, measures and how the educational system is organised. This indicates that curriculum means policies, assessment and the content given by the national education department to be implemented in schools.

According to Thijs (2009) the government is responsible for the quality of education, but there are major challenges where the government has to deal with different expectations in the society and make sure that they (government) elaborate these in a well-balanced curriculum. This suggests that as the department of education in South Africa proposed that all the music of various cultures should be taught in schools, they (government) saw the need to keep alive the music of different cultures that were once marginalized. The government saw the need to deal with the expectations of the society and this was evident when the government introduced arts and culture in the Outcome Based Education (OBE)

approach to education. According to Thijis *et al* (2009), the core question for the government is usually this; which common objective should be pursued in education? The central question is how to shape education in such a way that it passes on relevant cultural heritage and prepares learners for their participation in the society and develops their talents (Thijis *et al*, 2009). As this study intends to explore teachers' experiences in the teaching of traditional African music in schools, a brief background on South African curriculum will be reviewed, starting from the colonial to the post- colonial era. This will help define the South African curriculum.

2.3.1 Background of the South African curriculum

In response to the concerns raised by the public, Professor Kader Asmal, who was the Minister of education in the 1990s, appointed a committee to review Outcomes Based Education (OBE), which was an approach to the introduction of Curriculum 2005 (C2005) which is also popularly known as the National Curriculum Statement (NCS). According to Naidoo (2012) OBE was intended to provide a framework that would change the pedagogy and ideology of South Africa by meeting all the needs of the students regardless of their environment, ethnicity and economic status. The review committee reported that there were problems regarding the implementation of the curriculum.

Initially, according to Naidoo (2012, p. 8) "Professor Chisholm (2003) pointed out that the curriculum (C2005) carried a burden of transformation of education". As a result, C2005 was strengthened and streamlined and changes were made through the Revised National Curriculum Statement (RNCS) (Naidoo, 2012). In the Revised National Curriculum Statement (RNCS), the bands are divided in two, General Education Training and Further Education Training, (GET and FET). The GET band is divided into 3 phases; Foundation Phase (Grade R-3), Intermediate Phase (Grade 4-6) and Senior Phase (Grade 7-9). The Further Education and Training Band includes higher grades (grade 10-12). However, the RNCS was also strengthened in 2011 and the Curriculum and Assessment Policy Statement (CAPS) was introduced. In the new curriculum, Arts and culture has been renamed to Creative Arts. Thus, this study focuses on exploring teachers' experiences in the teaching of traditional African music in the Senior Phase of the GET under the learning area- Creative Arts. In arguing further, one has to clearly understand what Arts and Culture is and why it was introduced to schools.

2.3.2 What is Arts and Culture?

Curriculum 2005 states that the ‘Arts and Culture learning area affirms the integrity and importance of various art forms which include, but are not limited to, dance, drama, music, visual arts, media and communication, design, and literature. Culture in this learning area refers to a broader framework of human attempt, including behavior patterns, heritage, language, knowledge and beliefs, as well as societal organisation and power relations (Du Plessis, Morgan, Fivaz and Simpson, 2000). It should be remembered that no culture is rigidly bounded by system (Pauw, 1981). Cultures are related to particular societies and individuals who grow up in those societies are confronted by norms of their cultures (Pauw, 1981). Pauw (1981) further asserts that usually, they accept some of these cultural norms but at the same time, the individuals may reject, change, or supplement certain aspects of the culture with which he or she is confronted, and in this way the individual may contribute to the process of producing culture (Pauw, 1981).

In the new Curriculum and Assessment Policy Statement (CAPS), it is said that, “the subject Creative Arts provides exposure to and study of a range of art forms including dance, drama, music and Visual arts (including design and crafts) from Grade R to Grade 9” (DBE, 2011, p. 8). The Department of Basic Education’s main purpose of the learning area Creative Arts, is to develop learners as creative and imaginative individuals who will appreciate the arts and who have the basic knowledge and skills to participate in arts activities. The other purpose is also to prepare these learners for possible further study in the art forms of their choice, namely; drama, music, dance and visual Arts in the Further Education and Training phase (FET).

The inclusion of Arts and Culture in schools had its own aims as the DoE (RNCS, 2005) stated, yet in the new curriculum, CAPS, nothing is mentioned about culture and its people. According to Mbatha (2016) CAPS acknowledges the diverse knowledge systems through which people make sense of and attach meaning to the world they live in. Mbatha (2016) further argues that, indigenous knowledge in the South African context refers to the body of knowledge that is rooted in the African philosophical thinking and social practices that have evolved over the years. Traditional music is in oral tradition and primarily learned through family personal experience or societal experience. Traditional music is what the elders inherited from their parents or forefathers and they felt the need

to pass it on to the next generation, since traditional music is transmitted through oral tradition from one person to another (Khoza & Manik, 2015). Therefore, teachers have the responsibility to deliver knowledge that has evolved over the years such as traditional music and its heritage which is one of the social practices that has always been active in our societies. Although CAPS is a performance curriculum, it does acknowledge the rich history and heritage of this country. Thus, teachers may involve local experiences (personal and societal) to support the teaching and learning of traditional music since it will be more relevant to learners. In implementing a successful curriculum, various experiences are to be taken into consideration for an appropriate educational system.

2.3.3 The inclusion of Arts and Culture in schools' curricula

The inclusion of Arts and Culture in schools creates room for all cultural groups and their traditional music to be taught inside the classroom. According to the DoE (2002) the approach towards Arts and Culture as a learning area in schools encourages learners to:

1. Move from being passive inheritors of culture to being active participants in it.
2. Reflect relatively on art performances and cultural events.
3. Identify the connections between art work and culture.
4. Identify the links between cultural practices, power and cultural dominance and analyze the effect of time on culture (DoE, 2002).

The school is one of the crucial places where cultural education can be practiced (Khoza, 2015c). The above statement requires different music genres to be taught in schools for the learners to recognize the value of other cultures other than their own culture. This is very advantageous for the learners as they learn about diverse cultures and *Ubuntu* "humanity" at a very young age. For example, learners get to learn 'ubuntu' from different cultures. *Ubuntu*, or humanity, encourages both learners and teachers to approach other cultures with respect and understanding. According to the DoE (2002, p. 24) "culture expresses itself through the arts and the way of living, behavior patterns, knowledge and belief system. Cultures are not static, they have histories and context, and they change, especially when they are in contact with other cultures".

In the new curriculum, CAPS, music under the learning area- Creative Arts, aims to develop the ability to perform a variety of vocal and instrumental songs in group and solo contexts. Learners are exposed to the written and aural language of music through reading

and writing music (DBE, 2011). Moreover, the subject aims to develop the ability to create new music through improvising and composing. The content also enables learners to become informed listeners of music by actively listening to a variety of music ranging from Western, traditional or indigenous and popular music (Khoza, 2015b). It is evident in the new curriculum (CAPS) as well that the content of music under the leaning area Creative Arts is also aimed for learners to listen to a wide range of music genres including traditional or indigenous music. Subsequently, teachers may also teach traditional music because they want to be in line with what the government has proposed in the intended curriculum.

Arts and Culture was introduced in schools by the government for many reasons which I think are relevant to this study. One of the reasons was to provide access to Arts and Culture education for all learners as part of redressing historical imbalances and to develop an understanding of the arts as a symbolic language (DoE, 2005).

It is a known fact that blacks were not allowed by law to attend the same schools as their white counterparts during the apartheid era. “In 1984 it was ruled that in areas where there was an African or Indian school, these groups could not attend ‘European’ schools which can also be referred to as Western” (Le Roux, 1994, p. 69). As a result, Arts and Culture was subsequently introduced, as one of the many attempts by the new democratic government, to heal the divisions of the past and create a democratic society.

The second purpose behind the introduction of Arts and Culture in schools, as mentioned by the DoE is: “Developing an understanding of arts as a symbolic language”. This means that Arts and Culture acts as a symbolic language in schools where learners get to express themselves using the four art forms; dance, music, drama and visual arts. The inclusion of Arts and Culture in schools was aimed at creating awareness among learners about different cultural practices. It is true, we all learn differently. Commenting about the different learning styles, Kerry (www.education-reform.net/brain.htm, 2011), has the following to say: “in our culture these differences are not recognised and most learners are taken into an educational system that caters to the needs of left brain dominant individuals”. According to this statement, the current educational system only caters for the left side of the brain which works with numbers, the use of words and analysing. What this means is, it is only subjects like Mathematics, Physical Sciences, English, and Economics that are catered for at the expense of those learners that may belong in the

‘right brain camp’ and have creativity in subjects like Arts and Culture (Creative Arts). This is supported by Kerry (www.education-reform.net/brain.htm, 2011) when he further confirms that “left-brain dominant people are the most successful in our current educational system, which limits creativity and relies mostly upon numbers and words”. In addition, Kerry states that each brain has a unique personality, isolating certain parts of the brain does not promote unity. All parts of the brain should work together in developing learners’ creativity and exposing their talents to allow all parts of the brain to work together.

According to Eisner (2002), the arts enables us to have experiences which we cannot have from other sources. Through arts activities, learners can have experiences on how to express their emotions since arts is all about freedom of expression. This cannot be found in other learning areas in the schools’ curriculum except in the Creative Arts. The development of an individual’s expression is linked to his or her emotions and it is connected with all four art forms, which are drama, music, dance and visual arts (Eisner, 2002). Learners can express themselves in one or more of the above mentioned art forms, for example, a learner may express him/herself in the form of writing a poem which is related to Drama. Eisner (2002) further asserts that, the arts teach students that small differences can have large outcomes. This initially means that a small appreciation by one learner of another can make a huge difference. The little things that they say to each other, like greeting in their own language, smiling, or saying ‘thank you’, are a sign of humanity, *Ubuntu*, showing that you are warm-hearted and appreciating another’s or each other’s culture. We exist as others see us, not as we see ourselves. Arts and Culture is aimed at understanding and promoting cultural diversity through the arts and raising awareness of different cultural groups in South Africa at large (DoE, 2005).

I believe that Arts activities are about expression and communication that enable us to share our unique personal experience of life. They enable us to connect with our inner self and values that are formed through that experience. Arts activities are also about creativity so that we find new and original paths to the future, and they are about participation, about joining with others and sharing our humanity in a good way. Through creative processes of expression, communication, connecting, imagining and sharing we learn and grow. Arts have always been a tool to build bridges between people. Moreover, arts have always been a communication to restore the unity of human experience beyond oppression and differences.

Traditional African music performances communicate at all levels, not only what it means to be a member of a particular community, but also what it means to be an African (Phibion, 2012). Phibion (2012) further states that traditional music performances bring, unite and hold individuals together by communicating and affirming communally held morals and values. One of the values that Phibion (2012) did not clearly mention, which is part of the values proposed by the DoE, is that the values of the constitution should also be made known to the learners. This includes values like *ubuntu* (human dignity) as mentioned above. In South Africa there is a dictum that is shared in many cultures that captures the essence of ‘Africanness’: ‘*umuntu ngumuntu ngabantu*,’ meaning, the art of being a person is learned from other persons (Levine, 2005). Traditional music, by its very nature, nurtures the idea of ‘*ubuntu*’ (societal experience) and this explains what it means to be ‘human’. For example, when one of the community members, either from the Zulu or Xhosa culture has a function at home, there is no need to send invitation cards to community members or to invite them because it is part of their culture to support one another and lend a hand where it is needed. This practice affirms the idea of humanity that *umuntu ungumuntu ngabantu*.

“The revised National Curriculum statement seeks to embody these values in the knowledge and skills it develops. It encourages amongst all learners an awareness and understanding of the rich diversity of cultures, beliefs and world view within the unity of South Africa” (DoE, 2002, p. 7)

The Revised National Curriculum Statement required a high level of skills and knowledge for all learners:

“The RNCS aims at a development of high level of knowledge and skill for all. Social justice requires that those sections of the population previously disempowered by the lack of knowledge and skills should now be empowered” (DoE, 2002, p. 12).

Interestingly, South Africa has more than just 11 languages referred to as official, representing more than 11 cultures, just like Nigeria with 250 known languages and their cultures. I know this from making informal conversations with Nigerian students. During the colonial and apartheid eras, many of these cultures and their languages were not included in the curricula – only those cultures belonging to Afrikaans and English languages were promoted. Arts and Culture which is now renamed Creative Arts is equally important in the curriculum as it educates learners to understand and respect each

other's cultures. Learners get the opportunity to mingle with people from other cultures and learn from them how things are done in their cultures. According to Levine (2005), as children learn languages they also learn how to sing. All this literature and theoretical perspectives contribute to the motives behind this study.

2.4 Conceptual and theoretical framework

The most basic and obvious levels of the education systems that we study have their origins in the colonial era. According to Crossley and Tikly (2004, p. 149), "it is hard to conceive of comparative education existing as a field in anything resembling its current form". If colonial education had not been so successful in spreading a particular (Western) form of education along with the accompanying disciplinary framework that, whether we like it or not, forms the epistemological basis of much comparative thinking (Crossley & Tikly, 2004). Colonial education has also facilitated the use of English as the medium language through which discourses in comparative education are most often conducted, (Crossley & Tikly, 2004).

Furthermore, many existing educational systems still put up with the characteristics of the colonial encounter in that they remain superior, lack relevance to local realities and are often inconsistent with the indigenous knowledge systems, values and beliefs (Crossley & Tikly, 2004). The effects of colonial education that led to a questioning of the Western curriculum were evident in South Africa and other colonised countries. Crossley and Tikly (2004) further assert that a consistent theme of the postcolonial education has been to work towards a 'critical multiculturalism' that aims to represent the diversity of the postcolonial societies while simultaneously challenging the view of cultural identities that characterize the colonial mind set. This qualitative study adopts two frameworks, the curricular spider web by Van Den Akker (2003) as a conceptual framework and post-colonial theory as a theoretical framework which is also supported by Turino's (2008) theory of participatory and presentational music. Both the conceptual and theoretical frameworks will be explained further below.

2.4.1. Post-colonial theory

This study is guided by a Post-colonial theory. Post-colonial theory is a theory that deals with information or literature produced in countries that were once or now colonies of other countries. Hence it is appropriate for this study because South Africa was once a

colonized country. Post-colonial theory focuses on the experiences and realities of the colonised people that were seen as inferior and then attempt to reclaim their past.

According to Williams and Childs (1997), post-colonial theory refers to a period after the end of colonialism. The term post-colonial is used to cover all the cultures affected during the moment of colonialism to the present day (Ashcroft, Griffiths & Tiffin 2003). “Post-colonial criticism focuses on the oppression and coercive domination that operate in the contemporary world” (Young, 2001, p. 11). The philosophy underlying this theory is not one of declaring war on the past, but declaring war against the present realities which, implicitly or explicitly, are the consequences of that past. Post-colonial theory is developed from anti-colonial philosophy, which in itself is a hybrid construct (Bhabha, 1994 & Young, 2001). In other words, colonialism promoted Western professional experience which post-colonialism is trying to neutralize by promoting societal experiences.

The mixture of concepts from the past and the present has given rise to a new foundation for socio-political identities. As a result, postcolonial theory does not reproduce the old native culture, nor does it bring a totally new culture, but it produces a dislocated culture, a mixture of worlds – a “fragmented and hybrid theoretical language within a conflictual cultural interaction” (Young, 2001, p. 69; Loomba, 1998, p. 15). The challenge of a definition of postcolonial theory is its contextual framework, as it is linked to race and culture, to mention a few. Hence, this study aims to identify if teachers are promoting cultural diversity inside the classroom environment through their experiences in the teaching of traditional music.

Music is said to be very helpful to teachers in understanding their cultures, as the literature review of this study has highlighted above, as it gives one freedom to express oneself through art. According to Stravinsky (1986, p. 24), “art in the true sense is a way of fashioning works according to certain methods acquired either by apprenticeship or by inventiveness”. Music is judged by the end product and in any of these cases creativity plays a very important role. Akuno (2001) states that there are factors that define what individuals produce as music. The first one is that of the experiences the individuals get in the family (personal), which involves the sound and movements to which an individual is exposed. Akuno (2001) further argues that this can be expressed as culture which has been experienced daily through family personal experience. The knowledge that an individual collects through formal structured training (professional experience) aimed at

specific results (Akuno, 2001) and so as in informal settings (family and societal experiences). The environment and the specifically given knowledge in the society relate to shape the product of the teachers' musicality. This leads to a relationship where culture (learned through personal and societal experience) interacts with information or knowledge (professional experience) to shape the creative process and product in the teaching of traditional music by the teachers.

In order to enhance my argument based on the focus of this study I also employed a theory of Participatory and Presentational music by Turino (2008). Turino (2008) proposes the label Participatory and Presentational music as a means of clarifying the musical and social values that are rooted in the field of music making that teachers might have gained through family (personal), societal and professional experience. Participatory music is not for listening apart from doing and presentational music is prepared by performers for others to listen to (McPherson & Welch, 2012). According to Turino (2008), musical sounds are a very powerful resource to human beings. People use music for many reasons; to express their inner emotion which takes on a personal experience, celebrate events such as weddings around their communities, initiation and to make babies fall asleep, to mention a few, which take on a societal experience. Turino's theory of Participatory and Presentational music is about exploring the ways on how music is socially meaningful and introducing basic concepts that help enlighten why and how music and dance are so important to people in understanding themselves and their identities. This suggests that, what teachers have learned through personal and societal experience can be the reason why they teach traditional music so that learners can understand themselves and their true identities. As a result, I also adopt Turino's theory as it will help music teachers understand the importance of participatory and presentational music.

Dance and music are practised among people everywhere and have been there throughout history and are certainly a source of pleasure. Turino (2008) argues that pleasure alone does not explain why people take effort to pass on and elaborate on rituals and ceremonies. Music and dance, festivals and cultural practices are a primary way through which people express the collective identities that are important to forming and sustaining social group and allowing people to feel part of the community through the realisation of shared cultural knowledge (Turino, 2008).

According to McPherson and Welch (2012), in some parts of the world a very important part of formal training by music teachers in schools is devoted to presentational music, which is learning a list of songs to present to the audience. McPherson and Welch (2012) explain that in North America, preparing the next generation to perform using Presentational music remains one of the central goals of music education. Many teachers in primary classrooms view presentational music as an important expectation of the school and community. In participatory music, all participants' contributions are considered to be of equal importance. Educators should take responsibility in ensuring that more experienced music learner's support and inspire other learners to join in at whatever level of competence they possess even though it may limit their own opportunity for improvisation (McPherson & Welch, 2012).

2.4.2 Conceptual framework

According to Christian, Bertram and Land (2010) conceptual framework is the set of ideas or concepts that are used to conduct research in order for the study to have a particular area of focus. The conceptual framework that frames this study is the curriculum spider web by Van Den Akker (2003). The curricular spider web was used as a lens through which the curriculum is balanced or is supposed to be balanced. According to Silverman (2013), the theoretical models provide an overall framework for viewing reality and informing the concepts researchers need to use to define research problems. This suggests that a research study should have a theoretical or conceptual framework that will inform the way the study is being shaped. Hence, a curricular spider web (van Den Akker, 2003) was adopted which is also known as teaching/learning signals (Khoza2015c). As a conceptual framework, it portrays relevance, sustainability, practicality and consistency in balancing the various components of the curriculum in schools. Below it shows a curricular spider web that is adopted for this study.

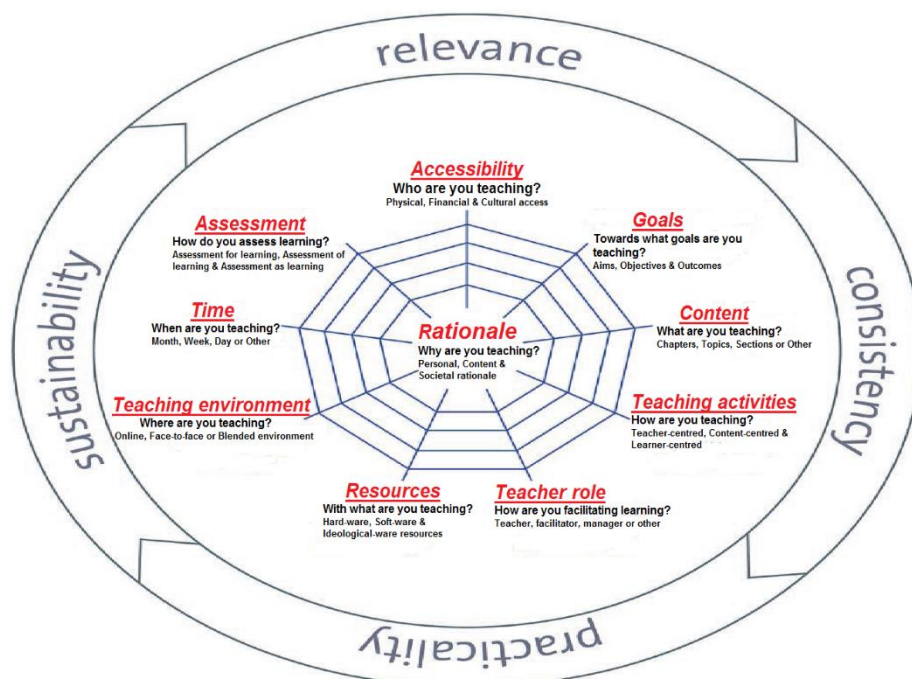


Figure 1: the curricular spider- web and educational quality framework (Berkvens *et al*, 2014, p. 8 & Khoza, 2015c)

According to Van Den Akker *et al* (2009) the core of a curriculum concerns the aims and the content of learning in the classroom situation. They further believe that, changes to the core of a curriculum result in many other changes in the aspect of learning. The only helpful way to keep the relationship constant between the various aspects of the curriculum is to adopt the curricular spider web by Van Den Akker. If one aspect is pulled more than others, the web will collapse, affecting the implementation of the curriculum (Van Den Akker *et al*, 2009). Therefore, this study's findings will show how the teachers of music in the Creative Arts –implement the curriculum with reference to the ten components of the curriculum spider web. Every chain is as strong as its weakest link, hence, creating a balance and consistency in all aspects of the curriculum spider web will connect all the curriculum components.

The table below shows each component with the questions that the Creative Arts- music teacher needs to respond to and the questions that will be answered by the literature.

Table: curricular spider-web concepts, questions and propositions (Khoza, 2016b)

Concepts	Questions	Propositions
Rationale	Why are you teaching traditional music?	Personal Societal/ social Content experiences
Goals	Towards which goals are you teaching traditional music?	Aims Objectives Outcomes
Traditional music knowledge	What are you teaching, what content are you teaching the learners?	Topics skills Traditional music knowledge
Teacher role	<ol style="list-style-type: none"> 1. What is your role as teacher in teaching traditional music? 2. Have you ever participated in any traditional music performance/s? 3. Do you have any knowledge about the teaching and learning of traditional African music in schools, in the past and presently? Explain your answer. 4. Do you think traditional music is promoted in both schools and education as a whole? 	Teacher centred (instructor) Learner centred (Facilitator) Content centred (assessor)
Learning activities	What activities are you using in facilitating or teaching traditional music?	Teacher centred Learner centred Content centred
Traditional music resources	What resources are you using to facilitate teaching and learning of traditional music?	Hard- ware resources Soft- ware resources Ideological resources
Accessibility	Who is teaching traditional music?	Physical access Financial access

		Cultural access
Location	Where do you teach traditional music?	Classroom environment Outside environment Blended environment
Time	When do you teach traditional music and how much time do you spend teaching?	Weeks Days Hours
Assessment	How do you assess traditional music?	Formal assessment Informal assessment Peer assessment

The above table shows the components of the curricular spider web and the questions that each component asks the teacher.

2.5 Curricular spider -web concepts

In the curriculum spider web, the rationale serves as a central link which connects all the curriculum components (Van Den Akker *et al*, 2009). These components of the curriculum spider web are connected to each other and they provide uniformity in curriculum implementation. Curriculum design can start with any component but usually the learning content receives most of the attention.

Textbooks have since been an important component of the curriculum to help the flowing of teaching and learning for most subjects, but traditional music is not written down but usually it is caught by ear. This will be evident in the discussion of literature below where different scholars point out the importance of listening in traditional music and the impact that traditional music (as a whole) has on the learner. The curriculum spider web recommends a balance and consistency in the curriculum and points that all components are connected to each other. In the discussion of literature below, some components may also be linked, in a form of discussion with others.

2.5.1 Rationale for traditional music in the curriculum

Traditional music making is generally organized as a social event. Public performances take place on social occasions when communities or group members come together for recreational activities, the performances of a rite, ceremony, festival, or for the enjoyment of freedom, or any kind of collective activity (Nketia, 1974). Most traditional musical cultures have a repertoire of traditional songs or instrumental musical pieces that represent who the group or community members are. In most cultures, these songs and their performances' relevance are relatively fixed and are performed similarly from one generation to another. According to Mogami (2014) and Van den Akker et al (2009), a rationale is a response, but Mogami (2014) relates the statement by Van den Akker *et al* to answer the question, 'why is music taught in schools?' Mogami (2014) further questions why teachers are teaching music and why music has been made part of the school curriculum.

In a study conducted by Mogami, (2014) in Botswana, the findings revealed that the implemented junior secondary music curriculum by teachers was not in line with the intended curriculum as proposed by the Botswana Department of Education. This was due to the fact that the music subject aimed at emphasising practical skills, yet the actual content delivered by the teachers according to Mogami's findings was theoretical and teacher centered due to the shortage of musical resources. This is proof that resources continue to be a major problem in the teaching of music. This raises the following question: how do teachers facilitate a learner centered approach in developing learner skills on their chosen musical instruments.

In a study conducted by Nompula (2000), comparing European and Xhosa singing among South African children, the following question, among many, was posed to the children: Do you think it is important to know about African music? The responses indicated that 80% of the learners responded on pre-test question but 100% responded on post-test. These responses further showed that these learners were deprived of knowledge of their cultural music and values. This has formed part of the rationale behind this study as its research focus is on the importance of the teaching of African traditional music in South African schools.

In a qualitative study conducted by Saurman and Stallsmith (2010) in Asia on traditional music and arts in the classroom, they adopted a whole-brain learning approach to language and culture acquisition. They explain that traditional societies throughout Asia use whole-brain learning approaches to transfer cultural knowledge. Hence folklore, music, drama and dance are forms of communication that naturally provide a variety of activities for different learning styles (Saurman & Stallsmith, 2010). They further assert that, “the relevant cultural art forms such as songs, poems, dances, drama and visual art can be integrated into classroom based programmes” (2010, p. 1). Through this whole-brain learning, traditional songs and dance strategies are means to transmit values, beliefs and history to the society. Saurman and Stallsmith believe that teachers can help learners acquire and retain new knowledge by using traditional songs and dances that connect both hemispheres of the brain.

The following is a study that Saurman and Stallsmith (2010) conducted in Kam in China. Many Kam gatherings involve a variety of art forms. The Kam society in China have their yearly cultural calendar that contains many arts-related activities. It is said that, out of all their art forms, singing connects stronger to their cultural identity (Saurman & Stallsmith, 2010). Moreover, the only challenge is that Kam people have low cultural-esteem. The youth and young adults are attracted by modern Chinese culture of progress, as a result, Kam culture is stereotyped, and is still put backwards and undeveloped (Saurman & Stallsmith, 2010). Just like the amaZulu or amaXhosa youth, “as the Kam youth leave and reject traditional Kam culture, they lose connections to cultural knowledge” (2010, p. 2). In the development of the Kam curriculum, the teachers selected traditional local songs to connect to their teaching themes of the week. Each song teaches something about Kam cultural practices and values. It is necessary to preserve tradition for the benefit of the future generation. Potgieter (2006) claims that the best way to preserve traditional knowledge would be to integrate it into the school curriculum.

In another case study that Saurman and Stallsmith (2010) conducted with the Mon in Thailand, it revealed that the Mon communities struggle to retain their cultural traditions. Mon communities face the hardships of being a cultural minority group trying to integrate into a national education system. “As this education system influences children, the traditional methods of passing on cultural values, music and dance are also being

threatened. The youth and young adults often lack sufficient skills in either Thailand or Mon languages, they become caught in the struggle for a sense of identity” (2010, p. 3).

In order to address the needs of the Mon, in 2008 Thailand began a Mon mother tongue-based programme. The curriculum was designed by integrating the Mon cultural calendar with the Thai teaching calendar. Both Thai and Mon teachers worked together to develop a new curriculum. While the Mon teaching assistants advocated the use of Mon language in the classroom, some teachers were not interested in the Mon traditional cultural materials; they felt that the teaching of traditional Mon was denying learners proper education. One teacher said, “what would we do with this? We need to progress and move ahead. We need our children to become Thai. We need them to succeed in Thai culture” (Saurman & Stallsmith, 2010, p. 3).

Moreover, according to Sepp, Ruokonen and Ruismaki (2011) in their qualitative study that was conducted in Estonia, music education should change in accordance with challenges of the modern society faced by public school educators and music education curriculum. They further posit that music teachers have to live with outside expectations and shifting educational requirements. Teachers then feel powerless in contributing to music education (Sepp *et al*, 2011). They also feel the responsibility for maintaining and developing cultural heritage – building bridges between different cultures and communities. These challenges might be similar to those faced by music teachers in South African schools. I am considering studies conducted in other countries so that I can understand the context of the South African music curriculum with comparison to the rest of the world, even though the teachers’ experiences do differ.

Chadwick (2008) conducted a study in Botswana in understanding music teaching using two music teachers and doing observation. This study was to understand how music teachers interpret the music curriculum, how Botswana traditional music is approached and how their experiences influence what they teach in the classroom environment. The study findings concluded that traditional musical experience was not considered during teaching. It is also evident that Western activities and examples dominated at the expense of local music (traditional music). Chadwick (2008) felt that the Botswana music curriculum mentions the inclusion of cultural music in the classroom but it is not evident in practice and cultural music is overshadowed by classical music which is also referred

to as Western classical music. Chadwick (2008) further notes that all materials that are employed are mostly of the Western culture and not local African culture.

The studies reveal the need and the importance of the inclusion of traditional music in schools since it is evident that Western music still dominates the curricula in some schools. While some studies like that conducted in Mon- Thailand by Saurman and Stallsmith (2010) reveal teachers' responses that they do not see the need to include traditional music in the classroom environment since they feel that traditional music is denying learners proper education, it is evident that some learners found singing their traditional songs more enjoyable than singing European Songs. This suggests that the learners come in direct contact with their family and societal experiences or everyday life situations. It is clear that the teaching of traditional music by the teachers is dominated by the societal (social) and Professional experiences.

Since some teachers do not feel it is important to include traditional music in the classroom, it is possible that they are influenced by their professional experience and have valid reasons for saying so. However, the fact that traditional music is not written down does not make it inferior. Some teachers include traditional songs to connect with the teaching of the lesson and each song teaches about the culture of that specific community. This indicates that, these teachers have been influenced by their societal experiences and therefore, some teachers aim at preserving culture of their community. It is in classrooms where learners have to indicate how creative and innovative they can be in their own music of culture; thus it is important to have subjects like Creative Arts that permit creativity and innovation. Therefore, the experiences of teachers in the teaching of traditional music in schools can be successful when teachers know and understand their role in the curriculum.

2.5.2 Creative Arts- Music teachers' role and the curriculum

Teachers play a huge role in programs for learners. Teachers are responsible for designing, implementing and evaluating educational programs. Victorian Government schools' agreement, (2004) describe two types of teachers: a Leading teacher and a classroom teacher. A leading teacher is said to be a highly skilled classroom practitioner and their role is to improve the skill, knowledge and to improve the curriculum program of the school. Leading teachers are expected to lead and manage the school with high independence to ensure the effective development of the school's education program

related to the curriculum planning and delivery. Whereas a classroom teacher is liable for the planning, preparation and teaching of curricula to achieve specific learner outcomes. Therefore, a classroom teacher should have the content knowledge to meet the diverse needs of all learners.

The classroom teachers' responsibilities do not only end inside the classroom. This may include, managing the supervision of student teachers and managing functions such as sports, student welfare, career and excursions, to mention a few. This is supported by Harrison and Killion (2007) when they confirm that an educator's role does not only end inside the classroom but also outside the classroom. An educator has to control and manage school activities such as extracurricular activities like sports, debates, music and other entertainment events for the learners.

Teachers in general are known as professional high – quality teachers. According to Berkvens *et al* (2014) teachers are the central point for the transition of what is intended and what is implemented in the classroom. According to Hoadley and Jansen (2009) what is set out in the intended curriculum is not always what is put into practice as implemented curriculum by the teachers. Teachers are the ones who translate the aims and objectives into education by using materials and inspiring environment and approving engaging learning activities (Berkvens *et al*, 2014). According to Khoza (2015a), the teacher's role in the curriculum is driven by a teacher- centred approach (instructor), learner centred (facilitator), and content- centred (accessor). This therefore guarantee a successful achieved curriculum because of the good combination of the intended and implemented curricula.

Teachers decide on the content that they intend to teach in the classroom, plan how to teach this content and then assess the content, (Kennedy, Hyland & Ryan, 2006). This suggests that a teacher is driven by aims and objectives when preparing or delivering any lesson. According to Khoza (2016b) and Mpungose (2016) when teachers are using aims and objectives to drive their lesson, this indicates that they (teachers) are employing a teacher- centred approach; if teachers employ content to drive their lesson it means they are using content- centered approach and if teachers employ learning outcomes to drive their lesson, it means they are using a learner centered approach. Therefore, if teachers implement these approaches successfully, this may result in a good implementation of the curriculum. Education is no longer a one-way process where a teacher holds all the

knowledge and conveys to the learners (Naidoo, 2012). Naidoo (2012) asserts that, curriculum is interpreted against a myriad of possibilities which are; teacher knowledge, experience and talent.

In a research study conducted by Kloppe (2008) in Gauteng, one participant claims that they do not know much about music and they do not have resources to teach it. Numerous workshops for Arts and Culture educators have been conducted by the DoE, yet teachers admit that they do not have music content and traditional music knowledge. Similarly, in a paper presented by Mitchel in Grahamstown- South Africa (2001), it is reported that, the music teaching education in Ghana was similar to that in Kloppe's study. When Ghanaian teachers were asked why the primary school music was more about class singing, they reported that they had not seen the music Syllabus, they also did not have money for equipment and material, and that the principal did not encourage music, among other things. However, Ghanaian schools have since progressed and have highly respected primary school music teachers. In Ghana, the music teacher is there to help learners develop critical thinking skills in relation to their musical experiences and to build new knowledge on learners' own music and that of other cultures.

A study conducted by Mitchel in Malawi and presented in Grahamstown- South Africa (2001), revealed that in Primary schools, the music lessons for the majority of Malawian children both in rural and urban areas are taught by poorly motivated music teachers with insufficient training in music education. Hence, the music class is just a filler period for song singing and a time for the classroom teacher to catch up with his or her usual work. In 1985, the Malawian Minister of education took a first step to improve the teaching of music in primary schools. College chancellors were asked to introduce a two- year study course for twelve primary school teachers that would qualify them to teach music. Since then, Malawian teachers are doing very good training work in writing creative teachers' guide in music. They are also conducting numerous music Education training sessions and most of their work is under the supervision of the Malawi Institute of Education where a music specialist was hired to organize workshops for head masters and music teachers.

Western classical music has a tradition of art music that it shares with the rest of the world. Similarly, the African approach makes traditional music the foundation for music education. According to Nketia (1967), music education based on traditional music is the final analysis, a matter of introducing a form of music education formerly given in

communities through various musical experiences, to which a child was exposed during childhood. Teachers should provide a link with the music outside of school so that children learn from the society, and include it in the classroom environment. In this way, educators become important agents of cultural diversity while learners grasp, understand, and respect the essence of cultural diversity. Inclusivity should become a central part of the organization, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

According to Piaget's (1976) learning theory, knowledge is about understanding how the facts fit together, allowing one to accurately assimilate additional information and from it make useful predictions and conclusions. It is hoped that this study will make teachers understand the importance of traditional music to the learners so that learners will be keen on adding more knowledge they have about different cultures to their new learnt knowledge. This will help learners think differently about each culture. According to Vygotsky's (1980) theory of learning, knowledge originates in a social context and is shared with others rather than represented solely in the mind of an individual. This suggests that, if learners are given an opportunity to learn about their different traditional African music genres, they will go out there and search information on each cultural group's identity and share that information with their peers as it will be easier for them to learn from each other. The idea of development as growing out of the interactions of human beings with one another, especially the interaction of adults and children, offers a collectivist vision of human psychological growth that is very different from the Western ideas of individualism and predetermined stages of psychological growth (Vygotsky, 1980). Furthermore, Vygotsky (1980) believes that the child has got to be exposed to the collective of intellectual and cognitive tools that developed over the centuries by human beings; tools such as language, Mathematics but mostly music and art (Beliavsky, 2006).

Traditional music has been part of Arts and Culture which has since been renamed Creative Arts which comprises four art forms, namely; music, drama, dance and visual arts. Therefore, all Arts and Culture- Creative Arts teachers in the senior phase of General Education and Training (GET) are expected to teach all four art forms and include traditional music.

Most literature reviewed expresses the difficulties that arts and culture- creative arts teachers and music teachers face because some do not know the content of the music

subject and do not have much resources. Some teachers pointed out that they have insufficient training and are not motivated to teach music education. The role of a traditional music teacher depends on the experience he or she will highlight in making sure that old traditions are preserved. According to Nketia (1967), learners must learn the music of their culture in the artificially created situation of the classroom and not in community life as in the past. Therefore, the responsibility of the educator is to preserve the best in the old tradition and to ensure that the classroom does not musically exclude the child from his or her society. Thus, traditional music is still part of a child's life and it cannot be ignored in any music education of a child. There is not much literature that was found under this concept because not many studies have been conducted on the subject concerned.

2.5.3 Goals of traditional music in the curriculum (aims, objectives and learning outcomes)

Goals are very important in curriculum planning because they control what the learners will achieve. According to Kennedy, Hyland and Ryan (2006), goals are divided into aims, objectives and learning outcomes. *Aims* are a broad general statement of teaching intention on what the teachers intend to cover in a block of learning, whereas *objective* is usually a specific statement of teaching intention that a teacher intends to cover in a block of learning, (Kennedy *et al*, 2006). This is supported by Khoza (2013) when he argues that objectives are created according to facilitators' intentions rather than learners' intentions. These above mentioned statements may relate to a teacher whose aim in teaching traditional music may be that he or she wants the learners to start by having a general understanding of the chosen culture's history (e.g. Amazulu, Xhosa etc.). Hence, the objective will be that the teacher wants the learners to understand the lifestyle and the impact the history of that culture has on its people. This proves that learning outcomes are statements that specify what learners will know or be able to do as a result of a learning activity, (Kennedy *et al*, 2006). Learning outcomes are usually stated as knowledge, skills or attitudes. According to Khoza (2013) learning takes place when lessons are driven by learning outcomes because learning outcomes are observable and measurable in terms of what learners are expected to know, demonstrate, understand or be able to do at the end of a lesson. Therefore, learning outcomes focus on what the learner has achieved from the learnt lesson rather than what the teacher intended.

Furthermore, Berkvens *et al* (2014) specified that high- quality curricula are based on broader goals that the government considers important. This suggests that music educators should consider instilling skills of performances in traditional music and imparting more content on the importance of traditional music to the learners. The aims and objectives of what learners need to learn can be approached from different perspectives, which are the Societal/ social, personal and professional, (Berkvens *et al*, 2014). This suggests that when a teacher is teaching traditional music he/ she should make sure that he/she creates opportunities for learners to be eager to keep on learning about traditional music and build learners self-esteem in performing music of their culture. It is also important that learners become contributing members of the society in the teaching of traditional music and be aware of what the society values or needs are (Berkvens *et al*, 2014). Professionally, this implies how the subject should be taught and what in the subject should be taught as intended by the curriculum. This reflects what the society, personal and the academic (professional) communities find important.

According to Juvonen, Ruismäki, and Lehtonen (2012), music education aims to offer musical experiences and widen the musical experiences which a child receives at home and in society. Music expresses something that is essential from life, it makes people sense, think and recognize music when relating a song to their own life experiences. It is necessary for all education programs to have clear aims that will help focus the quality of teaching and learning (Carl, 2012). This suggests that the learning of music is always an experience that is controlled by the society, where children are socialized to the surrounding music through growing up in their families. “These enculturation and learning processes are partly implicit, spontaneous and subconscious and take place through growth and socialization processes in the same way as it does with language learning” (Juvonen *et al*, 2012, p. 201). Juvonen *et al* (2012), emphasize that any music is good music, as people make and create music all over the world at the end it always sounds good. From this point of view, teaching music as a school subject cannot be compared to the teaching of Mathematics or other subjects without focusing on its special core and importance.

Teachers have to meet the curriculum standards and not only focus on Mathematics and physical science, to mention a few, because that will mean placing music at the back seat of the implemented curriculum. Fortunately, with creative thinking and planning, music

can also serve as a method to teach other subjects on the curriculum. For example, a teacher can use music as a device to teach new information, like in English, a teacher can create a song in the teaching of new vocabulary so that learners can master the new words quickly. By doing so, learners will be focused and will show enthusiasm in learning. In fact, educational research also supports that people learn and retain information better when it is interesting and meaningful (Lazar, 2004).

According to McCarthy, Carlow, Gabriele, Hall, Moore, and Tucker (2003) students are able to think critically in music when they have a wide foundation of musical knowledge and experience. They are able to analyze musical works and teachers can then encourage students to build a knowledge base and the skill of critical thinking can also be transferred to other subjects. It is necessary for every education program to have aims to help deliver quality content. Carl (2012) believes that it is necessary for all education programs to have clear aims to help focus on the quality of instruction. As a teacher, I know that every subject's aims, objectives and learning outcomes help to determine what needs to be learnt inside the classroom, and what teaching approach/ method to be used and the activities required. Facilitators should always align aims, objectives and outcomes to do justice to the learners (Khoza, 2013).

Music education in schools should not only enable the child to simply experience and enjoy music, but it should also help the child to develop musical abilities, skills and knowledge (Denac, 2008). The musical actions that are referred to as skills involve singing, listening to music, playing instruments, creativity, movement and notation (Mans, 2006). Music activities present an independent form of expressing oneself in music. They encourage a liking for sound, playing, and movements; they develop general perception abilities and increase the span of attention, verbal communication and social behavior. In addition, Denac (2008) claims that musical interest's mean the individual's prioritizing of specific activities and content in the field of music. The level of expressing interests in music activities and the level of developing music abilities are closely linked with the child's first experiences of music. For this reason, it is important that children are offered a variety of musical experiences at a younger age and in schools so that they can form a positive relationship toward music lessons – to learn and understand some important aspects of their culture.

According to Joseph (2003), African traditional music is inseparable from culture. For Africans music plays an essential role in every stage of their lives. Traditional African

music education in South African schools is based on the principle that music is of the greatest importance in ensuring the holistic development of learners (Joseph, 2003). The value of music education with regards to learners' involvement in music, as mentioned by Campbell and Scott-Kassner (2014), is as follows:

Music is a communicative tool; it conveys feelings and emotions that are understood by people within a particular culture. Children can be led to musical expression of ideas and feelings that are meaningful to them within their family or societal cultures. Music assists learners in releasing their emotions and expressing their feelings which include releasing sadness in their singing or joy in dancing. Music provides aesthetic enjoyment. Learners use music for deep emotional and intellectual enjoyment and for experiencing artistic and non-verbal expressions of life's beauty.

The music that children listen to or perform touches them in profound ways that are not easily expressed through the words that they know. Campbell and Scott-Kassner (2014) continue by saying music provides entertainment, recreation and amusement. Music serves as a symbolic representation of a particular culture. Children find the sounds of certain musical modes more meaningful than others within their musical cultures. Music validates social institutions, religious rituals and stimulates physical responses. Children are affected in physical ways by the music they hear or perform and may be drawn to dance, hop or skip. The use of music provides instructions or warnings. Children are often taught the rules of social manner by adults through chanted rhymes and songs.

Music contributes to the continuity and stability of culture as it is indeed an expression of cultural values (Campbell & Scott- Kassner, 2014). Cultural elements are a complete vehicle for the transmission of history, literature and socially, offering children an understanding of the long life and stability of their culture. Music contributes to the integration of society and is used to bring people together. Children are socialized through music that is shared among its members. Hence, music functions as a vehicle for teaching children ways of living their lives according to the important values of their respective cultures. A multicultural approach can also serve as a very good learning experience for the learners.

According to Campbell and Anderson (2011), a multicultural approach to learning requires organizing educational experiences for the learners to develop sensitivity, understanding and respect for people from other cultures. If learners are to learn from a

multicultural perspective, teachers then need to develop an educational attitude that recognizes the cultural contributions made by different people. Music education promotes interpersonal and social ways of living together in the classroom (Campbell & Anderson, 2011). However, the major work focuses on the role of music teachers by laying a special emphasis on their abilities to enhance the creation of significant musical experiences in the music classroom. Such experiences will promote not only the learning of music, but also the development of interpersonal competences in order to foster the positive integration of students and the recognition of their particular identities (Mas & Gómez, 2012).

Multicultural music education reflects the cultural diversity in promoting a music curriculum that includes songs and listening experiences that represent a wide collection of ethnic cultures (Campbell & Anderson, 2011). Campbell and Anderson (2011) further state that this approach also encourages interdisciplinary studies of different cultural groups through music, dance, drama, literature, poetry and social studies. This is supported by McCarthy, Giardina, Harewood and Park (2003) as they argue that teachers who emphasize cultural background information that offers complete integrated and interdisciplinary experience, help learners understand that the meaning of music and other art is culturally related. South Africa, unlike countries like Lesotho, has a variety of cultures because of different people of culture in this country. As a result, there is a multicultural context and subjects like Creative-arts provide platform to learn about different cultures.

2.5.3.1 Multicultural education

Many schools in South Africa have a learner population that reflects diversity in terms of race, gender, class, language and religion. However, there has been limited direction from the DoE on how schools can cater for such diversity. Most schools are trying to provide education for all, not the apartheid government education which only catered for the needs of the colonizers and not the colonized. Multicultural education relates to education and instruction designed for the cultures of several different races in an educational system. This approach to teaching and learning is based upon harmony of building respect and fostering cultural diversity within different racial societies. Multicultural education acknowledges and incorporates positive harmony into the classroom atmospheres. Multicultural education is active because it seeks to achieve the purpose of learners, teachers and parents of the school system and a learning environment that supports

positive interracial contact. Multicultural education is seen as a means of offering all learners equal access to the same education.

The aim of the DoE in South Africa was that of equalizing educational opportunities for those learners who were previously marginalised and excluded under the apartheid government. The 1994 government's main aim of multicultural education was for the learners to receive equal opportunities, which lead to equal access to education for all.

Multicultural education relates to education and instruction designed for the cultures of several different races in an educational system. This approach to teaching and learning is based upon consensus building, respect, and fostering cultural pluralism within racial societies. Multicultural education acknowledges and incorporates positive racial idiosyncrasies into classroom atmospheres (Wilson, 1996, p. 1).

Multiculturalism is when more cultures than one, are mixed or grouped together in one place. In South Africa many white schools are now multiracial, which means that many cultures are involved. In the so-called multiracial schools some learners are simply expected to fit in the best they can with no effort by the school to change or adapt in any way to accommodate their needs. According to Damant (1998, p. 11), "European values and perceptions which have been born out of specifically western situations and historical developments, are imposed upon learners who might experience a different cultural reality". Damant (1998) continues by saying that embracing school policies which communicate the view that home cultures of other groups are inferior to the targeted dominant culture, creates and maintains a victim mentality among those learners belonging to other groups. Such policies are very harmful and they reinforce the idea in learners' minds that the only dominant culture is the Western culture and that everyone should think, behave and speak as they, the 'Westerners,' do.

Multiculturalism in Arts and Culture is preparing the learners for a democratic society. According to Debbie (1993), a good education cannot be based on one culture only. Debbie (1993) further asserts that, as researchers, they do not believe that education should seek to iron out the differences between cultures or attempt to draw everyone into the dominant culture. It should draw upon the experiences of many cultures that make up our society and it will broaden the cultural knowledge of every child.

According to Verma, Zec and Skinner (1994), historically white former Model C schools, 'Indian' and 'colored' schools have become racially or culturally diverse over the past

ten years since democracy. As a result of the apartheid policy pupils from racially diverse backgrounds, as well as their 'white' teachers, have not interacted frequently with other racial groups. Verma, Zec and Skinner (1994) further state that the objective in South African classrooms should not be to submerge cultural difference. Instead it should be to teach pupils respect for each other's cultures in the hope of creating harmony. The Manifesto on Values, Education and Democracy, produced by the DoE (2004), calls for the respect for a child's cultural identity, language and values, as well as the national values of the country in which the child resides or the country from which the child originates.

South Africa is a multicultural country; there are different types of cultures living in one area and we learn new things every day from each culture we come across. By knowing each culture it helps to know and understand why they behave the way they do. For example, some Indian people celebrate Diwali. They have their own beliefs and traditions related to this special day and no one can change that. Multicultural education is seen by its supporters as a fair system that allows people to truly express who they are within society. South Africa has often been called a melting pot for all nations, cultures and traditions. The idea behind this is that our multicultural and multilingual people are thrown together to produce a new South African nation with a cultural identity of its own. Being South African is being aware and appreciative of the diversity of our many cultures as well as the things that unite us. Multicultural education looks for the appreciation of other cultures, it also emphasizes the social and cultural aspects of life.

According to Fyfe (1993), multicultural education should help pupils to understand the world in which they live and the interdependence of individuals, groups and nations. Holmes (1993) asserts that one can begin to see how dangerous it is to force a single culture on a class of children. It is when the experiences of children are ignored or suppressed and a single culture is imposed that children are excluded and marginalized and disadvantaged by not belonging to that 'dominant' practiced culture. Holmes (1993) further states that it should not be a surprise when children become disaffected and conflict results. In imposing a single culture, teachers ignore the wealth of expertise in the children's experience of their own culture and fail to see this as a valuable resource in the classroom. Utilizing children's experiences is the most essential element of learner-centered education which can develop new and broader experiences, perspectives and skills.

Furthermore, Fyfe (1993) claims that, given a secure and supportive learning environment, children can develop confidence in sharing what is unique, important and personal to them. Multicultural education will help children understand themselves and where they are within the community. Every child in our multicultural society needs the confidence and support of having intercultural skills to operate effectively in order to develop understanding and respect for themselves and others.

The main purpose of this study is on music education in South African schools - exploring teachers' experiences in the teaching of traditional African music. Since a lot has been highlighted on multicultural education, I would like to find out how teachers or schools consider multicultural music in schools, by answering the main research question for this study which is: what are the teachers' experiences in the teaching of traditional African music in South African schools?

2.5.3.2 Benefits of a multicultural approach to music education

Multiculturalism in arts and culture is preparing the learners for a democratic society. The National Association of Multicultural Education (NAME) describes Multicultural Education as a concept that is built on the ideas of freedom, justice, equality, equity, and human dignity (National Association of Multicultural Education, 2011). Multicultural education is a process that infuses all aspects of school practices, policies and organization as a means to ensure the highest levels of academic achievement for all students (National Association for Multicultural Education, 2003). This confirms that multiculturalism promotes the incorporation of all cultures in schools; that schools should ensure that all learners have equal opportunities in their achievements. It is on days like Heritage Day in South Africa (September 24) that multiculturalism is mostly revealed. In some schools, on this day learners are encouraged to dress culturally, with each learner representing his/her own culture. On this day schools acknowledge various cultures in their schools and usually there are some cultural activities that take place. This is when learners really get to understand the cultures of their fellow classmates/school mates. Activities like traditional dance, traditional poetry and mostly traditional music by the learners are used as a form of entertainment. Madlala (2003) observes that when it comes to multiculturalism learners are far more aware than we are and they are managing diversity very well.

There is a dominant consciousness of the value of providing children with connections to their cultural heritage and instilling in them appreciation for one another's cultures and respect for diversity (Woodward, 2007). Multicultural education is an approach to teaching values of diversity in the classroom: diversity in content and cultures. According to Woodward (2007), being a multicultural educator means embracing learners' cultural diversity as a means of developing learners' educational and personal growth. The most effective classroom methods not only highlight cultural backgrounds that are represented in the classrooms, but also recognize and appreciate cultures that may be new or unfamiliar to those of learners in the classrooms. Many cultures are brought to learners from outside the classrooms through planned choices of books, materials, art and lessons. The process of exploring and engaging different cultures is a valued learning experience that can offer diverse learning elements to enhance learners' knowledge.

There are many benefits from a multicultural approach, as stated by Campbell and Anderson (2011). They state that a multicultural education in music can provide a number of benefits. When learners are introduced to a great variety of musical sounds from different cultures, their musical experiences can be expanded as they come to realize the variety of musical styles. According to James (1995), in a research conducted in Canada the existence of the Multicultural Act is seen to represent official commitment to ensuring that all ethnic and racial groups are able to maintain their cultures while fully participating in the society. Within this context, institutions operate on the premise that the education they provide is "free of cultural bias" - that there is no one ethnic group culture that is dominant or that informs educational practices and content. It is particularly important to note that an early exposure to a large collection of musical sounds is essential in helping learners become receptive to all types of musical expressions to avoid cultural biasness and promote equal respect of cultural diversity. Western classical music in South African schools has been part of teaching, so cultural bias already exists.

The inclusion of the teaching of traditional African music can contribute to limiting or preventing bias in music and education, particularly in South Africa. According to Volk (2005), in alignment with the arguments by other researchers of promoting cultural diversity to limit or avoid bias in music and education, learners who learn about the music of other cultures would extend their own musical expressions and appreciation of diversity, understanding of, and respect for others. Furthermore, Oehrle (1991) confirms that exposing learners to diverse cultures and specifically through their music, educators

enhance learners' understanding of diversity more fully, richly and critically than by focusing only on Western classical music. However, if learners are exposed to their own cultural music that boosts their confidence, they will support their culture with pride.

2.5.3.3 Confidence

Singing is one of the most basic performing skills that any child should be able to practice. According to McCarthy *et al* (2003) teachers who encourage the singing skill help students to participate in their rich musical heritage and also develop the understanding of their cultural history. According to Nompula's study (2011), young children find singing traditional music to be an enjoyable and a fulfilling experience. Nketia (1967) also argues that traditional African children perform traditional music more accurately than they do European songs. Through traditional music, learners are given an opportunity to be exposed to their own culture. Children will develop self-confidence and be able to compose or create their own songs and develop their creativity and composition skills. Before children can learn how to sing in harmony, they need to be able to sing in tune and be able to differentiate pitches and keep the beat of a song.

When children participate in communal singing and dancing in their African traditional music, they compete with one another, taking pride in their unique traditions. This then develops children's confidence and enables them to perform in front of other people because it is what they grew up practising and knowing. Also, through improvisation children are able to express their originality. Before children start to improvise they internalize rhythms and melodies and this develops their confidence. According to Addison (1967), the element of repetition is important in the early stages, for it is the words that are repeated and the children respond well to repetitions when building their own tunes. When most Africans are performing, creativity and confidence are elements that are tackled in order to excel in life. Denac (2007) confirms that when preschool children are asked to choose their favorite music activities, most choose playing an instrument since it enables them to take active part in the educational process.

According to Nompula (2011), children are encouraged to participate in such performances, not only to develop their confidence and self-esteem but also to improve their creative skills. This emphasizes the individual's thoughts and feelings. Children learn to improvise by adding their own words in a song which then develops their

creativity and composition skills. Addison (1967) asserts that children are very keen on producing their own words in a tune that they have already memorized. Through the improvisation process, imaginary, aural acuity, memory and cognitive skills are improved (Campbell, 1991). Traditional musical talent can only be determined once the learners have had the opportunity to take part in music activities. The learners' self-confidence, self-image and confidence to perform are built up. The freedom that is carried out in the process of improvisation builds listening and oral skills, and self-confidence. All these components develop the learner's content of the traditional music.

2.5.4 Traditional music content

According to Mogami (2014) cited from Kelly (2009), curriculum planning must begin with considering what knowledge needs to be learnt. Mogami (2014) further clarifies that, this puts curriculum content as an important aspect of the curriculum development and implementation. The aims and objectives of the curriculum can give a clear guide decision as to what content is needed considering the subject knowledge that is important and also taking into account the developments of the subject (Berkvens *et al*, 2014). Therefore, teachers are liable in choosing the right content for their subjects. According to Berkvens *et al* (2014), it is advisable to base content around being self-aware, communicative, creative and critical in thinking, socially and culturally reflective and being able to solve problems.

Hoadley and Jansen (2009) describe knowledge that needs to be learnt according to two (2) curriculum approaches, that is; competence and performance curricula. It is stated that competence curriculum is interested in learners' competencies which are believed to be innate (Hooley & Jansen, 2009), and it encourages teaching that draws from learners' own experiences and their everyday knowledge which in turn assists learners in using their new knowledge learnt inside the classroom in their everyday experiences. The competence curriculum tends to boost learners' confidence since it focuses on what learners experience every day or have experienced. Therefore, the competence approach takes on a learner-centred approach because learners take control of their own learning and a teacher acts as a facilitator (Hooley & Jansen, 2009).

In performance curriculum, as stated by Hooley and Jansen (2009), it is characterized by developing high levels of understanding. The performance curriculum is very specific as to what content must be learnt and in what order and usually focuses on 'school

knowledge' rather than on everyday knowledge experiences. Therefore, performance curriculum takes on a teacher- centered approach because a teacher has more control over learning than a teacher's teaching within a competence curriculum.

Content in the education context is a very important component since it determines what knowledge needs to be learnt. Traditional music is mostly submitted through the process of oral tradition; it is the product of development and is dependent on the circumstances of continuity, variation and selection. Also, traditional music acquires particular characteristics which differentiate it from other forms of music (Karpeles & Wilson, 1953). The continuity of traditional music links with the past which preserves the tradition. The development of traditional music represents the decisions of the community that ultimately determines the form in which traditional music survives. Therefore, traditional music is essentially simple and direct and is the product of a community. "It is a true and natural expression of the ideals of that community" (Karpeles & Wilson, 1953, p. 2). According to Morrison (2003), traditional music includes those characteristics that bring people together.

Jan Van Den Akker *et al* (2009) mention three main sources for selecting and prioritising aims and content for curriculum development, which are; knowledge, social preparation and personal development. They further explain what is meant by each of the three main sources of curriculum development:

- Knowledge: academic and cultural heritage for learning and future development
- Social preparation: issues relevant for inclusion from the perspective of societal trends and needs
- Personal development: elements of importance to learning and development from the personal and educational needs and interest of the learners themselves. (Van Den akker *et al*, 2009)

Music is a unique language that allows the expression of ideas and feelings, therefore teachers should provide a learner centered and discovery approach to the learning of music. I suppose this then requires a competence curriculum approach that will allow learners to draw on their experiences. Mitchel (2001) believes that musical growth should come through an approach that includes many experiences with sound that explores the use of music language. These includes experiences in;

- Making music- which enables the learner to gain pleasure in expressing himself or herself freely.
- Listening to music- listening to music made by others can make a learner share in their feelings.
- Creating music- learners may create music driven by their own thoughts and feelings which give them freedom to express themselves by selecting and ordering musical sounds.

Karpeles and Wilson (1953, p. 2) believed that “traditional music possesses certain fundamental qualities which make it indispensable both from the point of view of general education and of specialised musical education”. Traditional music is not the product of any period but it is a cumulative expression of many ages. Traditional music provides the child’s mind with valuable opportunity to grasp without the abstract and theoretical (Karpeles & Wilson, 1953).

Having said that traditional music is in oral tradition, children learn call and response, confidence, improvisation, language and communication through traditional music. This then develops children’s listening skills and their creativity is also developed.

2.5.4.1 Oral tradition

Throughout history many traditional societies have relied on the oral transmission of stories, histories and other cultural knowledge to maintain a historical record, cultures and identities. According to Karpeles and Wilson (1953), traditional music is transmitted through the process of oral tradition. Oral tradition means that the information is rather told than written. This transmission of oral tradition has special methods and techniques. Its messages are verbally transmitted through songs, praises and dance. African societies transmit oral history, oral law and other knowledge across generations without a written structure. People tell stories through language and words and some stories are told through sounds and rhythms, and these sounds have been handed down as teaching from generation to generation.

The whole history of African societies can be expressed through songs, rhythms, dance and performances. Some stories are also told only during certain seasons or at a particular time of the day or in specific places. In the same way, some stories are meant to be heard by certain people. These stories teach important lessons about a society’s culture and the ways in which members of that culture are expected to interact with each other. The

enriching history of African societies can be expressed through stories, songs, rhythms, dance and performances. Their purpose is to preserve the indigenous customs and transmit them from generation to generation (Vansina, 2006). Oral tradition consists of alternative ways of being alive that are not written or recorded.

People hold the oral tradition in their memories to keep their cultures alive. Within the indigenous population groups, making music is like breathing in that it exists naturally, without question, as part of other activities (Woodward, 2007). Since traditional music is in oral tradition, it develops good ears of musical memory and the ability to imitate which may be found valuable and a useful tool for teaching and learning. It encourages creativity, especially in performances by developing improvisation skills (Nketia, 1967). Most home language music is in oral tradition, music is spoken and through oral learning oral skills are improved as are children's listening skills (Nketia, 1974). The inclusion of home language songs in education adds to children's growing potential for composing their own songs and improvising.

2.5.4.2 Improvisation

Most traditional music is characterized by improvisation. According to Hargreaves, Miel and McDonald (2012), a child's first experience to music is improvisation. When children grow up they create their own songs or rhythms using any theme that comes to their minds in that spur of a moment. They then grow up with that skill until they reach adulthood. Hargreaves *et al* (2012) define improvisation as an exploration creative process to facilitate the expansion of personal horizons. Improvisation can be in a vocal or instrumental form. Within music education such improvisatory exploration processes can be used as the basis of a very simple strategy that will enable children to explore their creativity through music. Hargreaves *et al* (2012) further mention that improvisation can be seen as spontaneous in that it is created and played. In African traditional music the songs are pre-composed and improvisation happens spontaneously during the performance.

Nompula (2011) confirms that improvisation is based on certain boundaries, style, social system of music and the technique of playing a certain instrument. Also, according to Hargreaves *et al* (2012), group improvisation in music is an important psychological phenomenon. It is a form of creativity that is spontaneous and based on process rather

than product, and social rather than individual. During a performance the leader improvises while the choir or a group maintains the chorus. The leader has the ability to improvise and spontaneously create a tune to fit the words during performances. Therefore, improvisation in music includes some resources and certain activities.

Literature reviewed in traditional music points out skills that learners may acquire through traditional music. The literature also suggests that content of traditional music should take on a competence approach so that learners may explore the use of music language that they experience in their everyday life (family and Societal experience).

2.5.5 Traditional music learning activities, Resources and curriculum

Learning should take place through interesting learning activities that are carried out in inspiring environments (Berkvens *et al*, 2014). The content that is also defined as knowledge, skills, attitudes and values should conclude by learning activities that learners experience in and outside school (Berkvens *et al*, 2014), and also should work towards meeting the aims and objectives. There are many ways to integrate music approach into the curriculum. According to Thijs and Van Den Akker (2009), Teachers make their own selection when it comes to educational resources. Teaching resources can be in the form of printed or digital methods published by educational publishers that are proven to be convenient, efficient and often a necessary tool to support day-to-day teaching (Thijis & Van Den Akker, 2009). Teachers can also use learners as part of their resources in the teaching of traditional music, since learners may like to demonstrate a certain traditional dance and singing of traditional song to other learners. Resources are one of the components of the curricular spider- web which carries the curriculum and are one of the most ideal components that are used in teaching and learning

Having said that music can also help in the learning of other subjects, teachers can therefore use music in the teaching of Reading and Spelling, writing, history or social sciences and Mathematics, among other things. Lazar (2004) mentions some practical ways to integrate music into the curriculum such as when children are to read and spell, a teacher can make learners clap or tap out syllables on a drum when they are practising new vocabulary. Lazar (2004) further proposes that, the lyrics to a song can also be given as a reading assignment and when learners are able to read it correctly they can sing the

song out loud. These statements by Lazar can also mean that, in order for learners to learn history of their country or any other country for that matter, an educator can play different songs that are relevant and that represent a historical event and then have learners discuss or analyses the lyrics of the song. Teachers should design interesting learning activities and these activities should be relevant to the type of teaching intended where aims and objectives can be achieved (Berkvens *et al*, 2014)

Using a music curriculum approach has been successful in the United States as mentioned by Lazar, (2004). Lazar (2004) points out that, a teacher incorporated singing often to introduce new units in Math (Mathematics) and motivated the class from transition. Songs and chants were recited by groups to learn the spelling rules and Math fact, and the results were that most learners viewed music as a ‘fun’ time of the day when they could be along with their peers. Clapping hands is one of the strategies used when doing these activities to give rhythm. However, there are some instruments that can be used as well.

2.5.5.1 The role of African traditional instruments

Instrumental music education is most effective when teachers direct a variety of in-class music learning exercises and also instruct students to practice outside of class (McCarthy *et al*, 2003). The music teacher must provide learners with the opportunity to respond to musical instruction, like playing their own choice of instruments. Shah (2013) states that learning traditional music is by non-formal education, it is by listening, observing and playing. Traditional music transfers skills and knowledge which is carried out aurally within the community. Besides traditional songs and dances, traditional musical instruments certainly play a crucial role in many events. For example, African societies have a variety of musical instruments, including idiophones (instruments that are struck or shaken), membranophones (instruments that are covered with animal skin), chordophones (string instruments) and aero phones (wind instruments). These musical instruments can be classified as instruments with melodic or rhythmic functions.

These musical instruments are mostly used for solo music-making (Levine, 2005). Musical instruments have meaning. The drums in African societies are the life and birth of African music. When drums are played they create a greater energy and the sound is awakened, giving a symbol to life. Horns are used for general communication to warn or call people to war or gatherings and rattles were often used in spiritual healing but nowadays they can be used in any ceremony for the enhancement of the rhythms when

one is dancing. Music learning activities in schools should include the playing of musical instruments, which contributes to conceptual learning, skill development and attitude development (McCarthy *et al*, 2003). Their research further argues that playing a musical instrument has a positive influence on the attitude of the learner and reports revealed that among different music learning activities that are included in class, learners often report that instrumental playing is one of their favorite.

2.5.5.2 Traditional African music instruments as a form of expression

Although musical instruments ensemble does exist, most musical instruments are played solo and they are used as a form of self-expression. According to Malcom (1999, p. 10) “traditional African cultures do not ignore the components of daily life from one another”. Hence, traditional music accompanies all aspects of an individual’s life, and the community participates freely in almost all traditional musical celebrations. Such traditional events generally involve a lot of energy and visual arts as equal multimedia partners in performances. In addition, Malcom explains that traditionally, there was no separate notion of art from spiritual celebration or social entertainment. Music has always been a mixture of sacred and secular ingredients. While one person may be enjoying music, dance, and colorful masks from an artistic perspective, another may become filled with the “holy spirit,” while yet a third might experience the event purely as a festive occasion (1999, p. 10).

Potgieter (2006) points out that traditional musical skills which are learned in the family are no longer taught in the classroom environment. This results in disruptions of close family ties and cultural bonds. She further explains that singing and dancing together develop a group spirit and social community consciousness. This leads to the development of communal loyalty, socialising and a feeling of belonging to a specific cultural or language group” (2006, p. 130). According to Nketia (1986) young people or children find singing traditional music to be an enjoyable and fulfilling experience. They perform traditional music more accurately and confidently than they do European songs. Educators do not allow children to use the right side of their brain where their creativity and talent lies, (www.education-reform.net/brain.htm, 2011). Through traditional music songs, learners are given an opportunity to be exposed to their own culture. Also, including home language songs in music teaching will develop their confidence, and develop their creativity and skills. Instruction shaped by children’s home and community

culture is vital to supporting children's healthy self-esteem, strong identity development and a sense of belonging.

2.5.5.3 Call and Response

According to Potgieter (2006), it is important to teach learners to listen attentively in order to improve their ability to concentrate and expand their attention span. Call and response is another important characteristic of traditional music. Call and response is believed to promote the cooperative spirit between leadership and society, encouraging "*ubuntu*" (humanity). Children learn how to work with others as a team and bring the spirit of togetherness. Nketia (1967) believes it is the call and response mode of performance which promotes a cooperative spirit in working with the leaders and maintains order in society. Nompula (2011) believes that traditional songs teach children manners and correct their behavior. Through traditional music, children learn respect and how to focus by listening to the leader and waiting for their turn in responding to the song in the form of a chorus.

Using call and response mode, the leader conveys the melody and by listening to such melody, children's listening skills are developed and improved through participation. Ntsihlele (2005) emphasises that, in Africa, music is generally communal in performance. In traditional music the audience participates; there is a type of communal sharing and this has a greater importance than in most Western music (Nketia, 1967). Call and response performances ensure that children pay attention as they must respond at the correct time. These communal performances lay emphasis on training for the child to stay focused. Children are encouraged to participate in communal performances since they learn to listen, respect and cooperate with the leader (Nompula, 2011). According to Soosful *et al* (2010), dance and music are like many other physical activities where children mingle with other children with different personalities and levels of abilities and emotions. This requires team effort and provides the opportunity for children to experience working with others and their cooperation skills are developed. This confirms that through traditional music children also develop cooperation skills. Traditional music has been one means whereby expressive culture applies to generate, define and strengthen identity.

2.5.5.4 Language

In our everyday life we use language to communicate, get things done and to control behavior, but mostly to interact with others and to express our own personal feelings. Language is tied to who we are, where we come from and how we were brought up. Everyone has a right to express himself or herself freely, which is why language is considered as a basic human right. So we, as teachers, have a responsibility to provide opportunities for the learners to practise their own language and other languages correctly. Inside the classroom situation both teachers and learners have to use a language for one purpose that is to transfer and assimilate knowledge as we do in our everyday lives. South Africa is a multilingual country. In African societies, children learn languages quickly from their traditional music; they learn new words which then enhances their vocabulary (Nompula, 2011). Nompula further stresses that children learn the names of events and rituals that are important in their lives through participating in traditional songs and performances. By participating in traditional music performances children learn new words and idioms with their meaning. Children learn language and communication from traditional music.

Language is the most important tool in classroom interaction as it serves as a communication tool. Language does not only facilitate communication but also enables learners to access information in lesson content through thinking and reasoning. According to Gillard et al (2009), some children initially use their home language in educational settings because it is the only language they know. Most young children give up using their home language quickly, realizing that it is not an effective means of communication. If traditional music could be taught in schools frequently, children would be able to share their language with others.

Language is the way of human communication, whether in written or spoken form. Language consists of the use of words in a structured or predictable way. Traditional music is sung using a certain language. The texts of traditional songs are mostly verses which are repeated and easier to understand and remember (Kinga, 2005). According to Malcolm (1992), traditional music sensibilities are developed and reinforced through the widespread use of tonal languages, where a single word may have different meanings depending on the pitch applied. In many African societies children learn to distinguish differences in musical pitch through language. Malcom further asserts that, in African

societies, words spoken for reasons of communication take on a musical aesthetic. It is the birthright of all African children which provides not only musical education but also a full preparation for all of life (Nomlomo, 2010). Further, Levine (2005) postulates that as children learn language they also learn how to sing; as they learn how to walk they learn how to dance.

In African societies, children learn language quickly from their traditional music; they learn new words which then enhances their vocabulary (Nompula, 2011). Nompula further asserts that children learn the names of events and rituals that are important in their lives through participating in traditional songs and performances. By participating in traditional music performances, children learn new words and idioms with their meaning. For example, in IsiZulu there are idioms such as “*Washaya utshani*,” which, when directly translated into English, means, ‘He hit the grass’ instead of ‘He disappeared’. Most Zulu people know that the direct English interpretation is incorrect. Similarly, ‘*Uzishaya ohlakaniphile*’ translated in English means, ‘He beats himself a wise man’, instead of, ‘You regard me as a fool’, and ‘*Isikhathi sesidliwe yinja*’ means “ ‘The time has been eaten by a dog’. The translation may be literally correct, but the meaning is wrong.

According to Jennifer’s (2009) research study, the teachers she spoke with really seem to embrace the children and their particular cultural values and beliefs. For example, educators showed respect through their eagerness to learn about the children’s and families’ culture and language. Jennifer (2009) explains that some children initially use their home language in the educational system because it is the only language they know. Most young children give up using their home language quickly, realizing that it is not an effective means of communication. If a few children in a setting share the same home language, they may continue to use it among themselves.

Jennifer (2009) answers why it is important to develop and maintain the home language. She says family relationships can weaken if children and parents do not share a common language of communication and the parents have limited proficiency in their first language communication. If values, beliefs, advice, family stories and other cultural and family understandings can be compromised, as well the loss of the family home language,

it may cause a child's self-esteem to suffer because the child may feel he/she does not belong to the home culture without the language.

2.5.5.5 Values

According to Nketia (1967, p. 41) "values do not exist in a vacuum, apart from the society and musical values, in whatever way we look at them they cannot but form a part of the cultural values of a society". Traditional music performances communicate at all levels not only what it means to be a member of a particular community but also what it means to be an African (Phibion, 2012). Phibion further emphasizes that traditional music performances bring individuals together and hold them together, uniting them by communicating and affirming communally held morals and values. Also, according to Soosful et al (2010), dance and music are characteristics of human nature which often are referred to as cultural. In alignment with Nketia (1967), Phibion (2012), Woodward (2007) and Jaffurs (2006) address the importance of the value that society places on music and the ability to make it. Woodward states that, in reference to Green's study (2002), a child banging a spoon on a table in London might have it taken away, whereas a Venda child banging an object, as suggested by Blacking's (1973) research, would likely lead others to join in with polyrhythms. This is because African children grow up making music and they make use of any object they come across to make music. Two stones or empty bottles can be used to create music - a beat or rhythms, whereas in Western tradition it might result in the objects being taken away. Music serves as a communication tool. When one child starts playing his or her instrumental music it can serve as a form of communication to other children, as a sign to come along and play music together.

2.5.5.6 Communication

According to Denac (2007), music activities present an independent form of expression in music. They develop general perception abilities and increase attention span, verbal communication and social behavior. Africans do not only use music to express their values of traditions but also to communicate with their ancestors. This is supported by Levine (2005) who argues that music retains its relevance in traditional societies through rituals. Many Africans such as the Khoi-San in South Africa use music not only to express the values attached to their traditions but to communicate with their ancestors. According to (Malcolm, 1992, p. 13), "the primary function of African music in Africa is communication". It enables participants to speak with their ancestors. For instance,

isangoma in the Zulu culture enables participants to communicate with their ancestors. When African people communicate with their ancestors they use music as a means to do so.

The singing, dancing and playing of drums is what African societies use to spiritually reach their ancestors. Traditionally, Africans do not separate music from spiritual celebrations or social entertainment. When music combines with performance and various instruments, it contains the power to convey feelings or emotions. Communication in sharing experiences is incorporated in traditional performances and activities such as dance and music and provide a common platform for children to come together and interact (Soosful *et al*, 2010). In traditional African societies, with emphasis on community experience and involvement, music has remained essential to institutional life. According to Soosful *et al* (2010), music has been found to improve socialization skills and open the doors of communication for children. It further provides opportunities to form friendships, express creativity, develop self- identity and foster meaning and purpose in life.

2.5.5.7 Reinforcing communities

Music in South Africa has been a powerful force for social cohesion, binding communities and reinforcing a common identity (Levine, 2005). Levine further asserts that music is used to reinforce the role of chiefs and kings and to create loyalty. According to Teffera (2006), among African communities, music making is related to and recognized as a social activity that fosters and reinforces communal unity. Children sing as they play and adults sing as they work. For example, men working in the mines sing while working to alleviate their working load.

According to Malcolm (1992), in traditional music the interaction is closely related to ceremonies and rituals whereas in Western music a symphonic concert is a one-way process where an ensemble performs while the audience waits quietly for the prescribed moments where it is permissible to applaud. Malcolm (1992, p. 12) further argues that “this emotional freedom attracts listeners from all over the world. Hand clapping, finger popping and foot tapping during performances are not considered offensive but are viewed as signs of ardent approval that help to motivate the performing artist”. I agree with Malcolm that during a performance the audience is the one that gives performers more oomph because they participate using their voices to ululate, and by whistling and

clapping. The audiences natural participation in traditional songs, directly engage the audience they entertaining (Kinga, 1995). Teachers should select a music repertoire and teaching materials that allow learners' to recognize how the music relates to their life experiences and also repertoire from different cultural groups that are within the school community (McCarthy *et al*, 2003).

Having said that performances in African societies are usually communal, there is always a time and place for solo music making. In African tradition it is believed that when there is a performance, whether it is drumming, dancing or singing performances, participants should take an active part and improvise while other participants maintain the performance standard. There is always a flowing relationship between song and dance in the middle of African traditional music, (Levine, 2005). Although the songs have their overriding structure, their patterns always leave space for improvisation and creativity.

2.5.5.8 Rhythm

Rhythm is the most important feature in music of the African societies. In Western music, it is best caught by the ear rather than an eye or by body in terms of dance and is probably a very difficult aspect for an outsider to master (Mans, 2006). In African tradition rhythm is usually emphasised by drums and it is very rhythmic and generates dance. According to Potgieter (2006), every child should have the opportunity to move with the beat of any music. It helps the child to develop self-image and body language. According to Nompula (2011, p. 352) "children capture different rhythmic patterns and store them in their song schemata and accumulate their vocabulary of rhythmic patterns". As children capture different rhythmic patterns, they are able to grasp, memorise and store these rhythms in their brain song box in order to be able to remember.

Music and dance are at the heart of African tradition and social life (Ntsihlele, 2005). Ntsihlele further argues that children are not generally excluded from attending social events for adults; they grow up with the sound of music and the movements that go with it. According to Pretorious and De Beer (2011) naturally the playing activities such as jumping or skipping facilitate interpreting of music as well as highly structured types of movements.

Through participation in group clapping, dancing, drumming and singing, the children learn a lot of rhythmic patterns. As a child listens to such performances he or she builds a repertoire of songs, patterns and melodies. Potgieter (2006) emphasizes that it is the right of every child to get to know a wide repertoire of music of his or her own culture. In the process of traditional dance, children are exposed to different rhythms. Children are given the opportunity to learn rhythms and how to internalise them (Nompula, 2011). Nompula confirms that exposure to rhythms helps develop the children's creative skills. Rhythm then offers a child freedom to improvise. When a group of drumming performers are playing their different drums, one participant may improvise by adding his or her own rhythm that will harmonize on top of the standard rhythmic pattern, while the other participants maintain the standard rhythm.

Most literature reviewed under traditional music content, states the importance of traditional music in a learner and what learners can learn through traditional music. Research expresses how children learn music in their families and in their societies and this should not be ignored in the school setting. The knowledge that learners have about traditional music and music as a whole should then be framed to combine with the new knowledge learnt inside the classroom. The research shows that the learning of music content can also be integrated in learning of other subjects. Evidently the learning of music reveals that it should at least come from a competence curriculum approach where music can help in the learning of other subjects. It is also evident that literature indicates that traditional music content should take on an approach of a competence curriculum, where learners can learn music using their experiences. Through traditional music, call and response skills, values, language, improvisation, rhythm, and confidence are developed.

2.5.6 Assessment in Creative arts- Music

Assessment is a continuous planned process that helps to gather and interpret information about the performance of the learners in using various forms of assessment (DBE, 2011). We, as music teachers, sometimes have difficulties in assessing our learners. This is sometimes due to large number of learner enrollment in music but perhaps one of the most important reasons is that assessment is something that we do not fully understand. According to Scott (2012) learners' assessment is part of teaching and learning in music.

Music teachers are therefore responsible for providing valid and reliable information of their learners' performance in relation to a wide range of learning outcomes.

There are two main types of assessment as suggested by the Department of Basic Education namely: informal daily and formal assessment. As teachers, we do not need to confuse these two forms of assessment. Formal assessment is used by a teacher to monitor learners' learning and to collect information on their achievements, and the information gathered is used to improve their learning, (DBE, 2011). Formal assessments include tests, examination, practical tasks, and projects etc. Formal assessments help learners' identify their strengths and weaknesses and target areas that need work, and help teachers recognise where students are struggling and address problems immediately.

Teachers are responsible for providing feedback to help students extend their understanding of musical concepts and to assist all students in enhancing their musical proficiencies (Scott, 2012). Informal assessment is a daily monitoring of learners' progress and this is usually done through discussions, learner- teacher informal classroom interactions to mention a few. This type of assessment is used to provide feedback to the learners and to inform the next plan for teaching. It is very important to the teacher that learners be assessed continuously and individually so that teachers can determine where each learner is in terms of music and what needs to be taught or developed next. In Creative Arts, the approach to assessment and feedback should be constructive and encouraging to build learners' confidence (Scott, 2012). Bamford (2009) suggests that assessment of learners knowledge should be as creative as possible and the methods used to assess and evaluate assessment should take into account different forms of learning that enable learners to express themselves, create and evaluate arts education including music education. Great care should be taken to avoid negative, hurtful or personal remarks when assessing learners. The emphasis in the Creative Arts in the Senior Phase should be mostly on practical assessments rather than written examinations. Due to the short time allocated for each art form (1 hour per week), assessments must be part of learning and not seen as separate (DBE, 2011).

Researchers have looked beyond the classroom environment on how children learn music outside of school. According to McPherson and Welch (2012), firstly, the teacher has to identify what children know and what they can do musically. It is always advisable to teach learners from the known to the unknown, hence the teacher needs to be familiar with the knowledge of children's musical experiences outside the school in order to plan

properly. Teachers must understand how children learn music informally with each other (McPherson & Welch, 2012). The goal is to understand the learning processes that children use when left on their own. The school becomes one of many sources for learners to learn music. What teachers teach, what songs they choose and what musical experience they choose to offer their learners needs major thinking as this will impact on learners' future life and experiences in music.

As assessment plays an important role in the development of a learner, educators should support assessments that are standard based, practical and help the school to provide the best possible experience of music to the learners. This can be best achieved through a collaboration among music educators, and with other colleagues in their schools, district, and cluster and by including higher education.

2.5.7 Chapter Summary

Traditional music is an oral tradition that aims to transmit culture, values, beliefs and history from generation to generation. The literature reviewed was mostly on what effect does traditional music have on one learner? It was evident that through traditional music there are lots of skills that learners could learn. Through traditional music, children learn listening skills and their memory skills are developed and they can also apply those skills to other subjects or courses. Curriculum components were a principal point of this literature and it is evident that these curriculum components form a primary measure of the curriculum. It is also evident that there is more literature on the content of traditional music, teachers' role, resources and learning activities, assessment, aims and outcomes with no mention on accessibility, location, objectives and time. This indicates that, the curriculum on traditional music is not balanced according to the reviewed literature hence some curriculum components are not reviewed due to limited scholars who have conducted research on this subject. This shows a gap in the curriculum studies on the teaching of traditional music in schools and further research is required. As a result, this study aims to explore teachers' experiences in the teaching of traditional African music in schools' curricular.

This study maintains the importance of traditional music in teaching and learning in schools' curricula. Children should know that traditional music is transmitted from one person to another and that does not make it inferior. Methodology design will be

reviewed in the next chapter as it shows how this study will go about answering the research questions.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

The previous chapter on literature review showed how different scholars interpret the inclusion of traditional music and its importance in the school curricula. The literature reviewed most studies around the world on traditional music but little on the South African context. As the literature review used a curriculum spider web as its conceptual framework to answer questions on traditional music in schools following the ten components, it was clear that there are limited studies conducted on the subject as some of the components were not answered by the literature. Consequently, the purpose of this study is to explore teachers' experiences in the teaching of African traditional music in a South African context. This chapter presents an explanation of the research design and the strategies employed during data collection and data analysis in exploring teachers' experiences in the teaching of African traditional music in schools. In this study I used a methodology that allowed me to try to reach the aims of this research study. The aims are as follows: to identify and discover teachers' experiences in the teaching of African traditional music in schools and to understand the value of African traditional music to the learners.

The teaching of traditional African music in schools is a subject of concern. In my experience as an educator, the teaching of Western classical music presently dominates the schools' curricula. The irony of it is that when the ANC government was preparing to take over the running of the country, it recommended in its Reconstruction and Development Programme (RDP, 1994) that the arts should be firmly rooted into the school curriculum. Likewise, the curriculum that was drawn after 1994 elections, featured Arts and Culture as one of the learning areas that should be taught in schools. However, much as it had been recommended by the government, many schools continued to ignore this learning area, as they preferred other subjects which were more scientific than music, as mentioned in chapter one of this study. For instance, how would one argue with a principal or parent who says that other subjects like Mathematics and Economics should feature more prominently in the schooling situation so as to produce more doctors and business people with a sound business insight for the improvement of the country's GDP? Consequently, music continued to be downplayed in the classroom situation in preference

to other subjects. This study is thus aimed at understanding teachers' experiences in the teaching of traditional African music in schools under the learning area of Arts and Culture which is now renamed Creative Arts in the new Curriculum Assessment Policy Statement (CAPS). This study addresses these two main research questions:

1. What are the experiences of teachers in the teaching of traditional music in South African schools?
2. What is the value of traditional music to the learners?

The purpose of this study is to explore teachers' experiences in the teaching of African traditional music in Mafukuzela Gandhi circuit under Pinetown district. This study takes on an interpretivist paradigm. This chapter therefore covers the research paradigm (interpretivist), research style (case study), sampling (purposive and convenient), data generation methods (semi structured interviews and observations, trustworthiness (credibility, dependability, transferability, conformability), data analysis (thematic analysis), ethical issues and limitations of the study.

Even though researchers commonly agree on the need for a research design and a methodology in any research undertaking, the possibility of what this represents seem to be an issue of argument. Researchers often confuse research design and research methodology (Mouton, 2001). Mouton proposes that there are two different aspects of a research project. Some of these different ideas advanced with regards to the above concepts will be reviewed in this chapter to distinguish and clarify them in terms of their use for the purpose of this study. Christiansen, Bertram, Land, Dampster and James (2010), Durrheim (2002) and Sarantakos (2005) all suggest that a research design is a strategic framework for action on how the researcher will systematically collect and analyse the data as well as serve as a bridge between the research questions and the execution or implementation of the research.

The above mentioned researchers' view suggests that research design should provide a plan of how the researcher will systematically collect and analyse the data that is needed to answer the research question, as stated by Christiansen *et al* (2010). This is supported by Carriage (2008) who believes that a research design is the strategy, the plan and the structure of conducting a research project. The function of a research design is to provide for the collection of relevant information to ensure that the evidence obtained enables the researcher to answer the initial questions of the study. The selection of different review

methods and demonstration will contribute new ideas and answers to the research question.

3.2 Research Paradigm

According to Bertram and Christiansen (2014, p. 22) the term “paradigm has been used in different meanings and context by different authors”. In addition, within the field of research there exist research paradigms or approaches. According to Neuman (2006, p. 81), “a research paradigm is generally an organising framework for theory and research that includes basic assumptions, key issues, models of quality research and methods for seeking answers”. A paradigm, also known as worldview, includes positivism, interpretivism, and critical paradigm as mentioned by Cohen, Manion and Morrison (2007). Positivist paradigm aims to directly observe, quantitatively measure and objectively predict relationships between variables (Vine, 2009). This is supported by Bertram and Christiansen (2014) who assert that the goal of positivist researchers is to describe, control and predict how the natural and social world works. It assumes that social phenomena, like objects in natural science, can be treated in the same way. Positivist researchers, as stated by Bertram and Christiansen (2014), believe that there is an external reality and that there are patterns and a sense of order in the world that people can discover. Bertram and Christiansen (2014) further argue that positivists believe that the world exists out there and as a result the relationships between things can be measured.

One major criticism of positivism is the issue of separating the researcher from what is being researched. The expectation that a researcher can observe without allowing values or interests interfering is arguably impossible (Somekh & Lewin, 2005). Therefore, positivism acknowledges that, even though absolute truth cannot be established, there are knowledge claims that are still valid in that they can be logically incidental. Positivist research methods include experiments and tests, that is, particularly those methods that can be controlled, measured and used to support a hypothesis (Vine, 2009).

According to Bertram and Christiansen (2014), a critical paradigm sees the world reality as shaped by social, political, economic and other dynamics. As a result, what critical researchers claim to know about the world is always subjective. Critical researchers focus on eliminating injustice in the society and also aim to transform the society to address inequality, particularly in relation to ethnicity, gender, sexual orientation, disability, and

other parts of society that are marginalised (Mackenzie & Knipe, 2006). This means that critical researchers focus on bringing social change that will benefit the groups who are understood to have little or no power, fewer opportunities or choices open to them. Similar to interpretivist researchers, critical researchers recognise that research is not value free, but they go further in that the goal of the research is to actively challenge interpretations and values in order to bring about change (Vine, 2009). However, others argue that this is a necessary consequence because politics and inquiry are knotted or inseparable and, by having an agenda of restructuring, all participants' lives can be transformed for the better (Creswell, 2008). This is why the critical approach is sometimes known as the transformative paradigm.

According to Cohen, Manion and Morrison (2007), the interpretivist paradigm attempts to understand behaviour, attitudes, beliefs and perceptions and is often used by social scientists. This is supported by Bertram and Christiansen (2014) as they explain that the purpose of interpretive paradigm is to understand the meaning which informs human behaviour. According to Bell (1998), this paradigm views the world as changeable. In contemporary research practice, this means that there is an acknowledgement that facts and values cannot be separated and that understanding is certainly biased because it is situated in terms of the individual and the event (Cousin, 2005, Elliott & Lukes, 2008).

This study is framed within the interpretive paradigm because it is grounded in the world of lived experiences by the teachers in the teaching of traditional music. The above mentioned authors further state that interpretive researchers make interpretations with the purpose of understanding human agency, behaviour, attitudes, beliefs and perceptions. Interpretivist data generation methods include focus groups, interviews, to mention a few, that is, particularly methods that allow for as many variables to be recorded as possible. Hence, this study employs semi-structured interviews and observation as methods of data collection. Researchers recognise that all participants involved, including the researcher, bring their own unique interpretations of the world, or construction of the situation, to the research and the researcher needs to be open to the attitudes and values of the participants (Mackenzie & Knipe, 2006). This is confirmed by Bertram and Christiansen (2014) as well as Guba and Lincoln (1994), when they argue that the results of the interpretive research are not out there waiting to be found or discovered by the researcher, but they are created through the interpretations of data.

One of the criticisms of interpretivism is that it does not allow for generalisations because it encourages the study of a small number of cases that do not apply to the whole population (Hammersley, 2012). This approach aims to understand how people make sense of contexts in which they live and work. This amalgamates with the interpretive paradigm, especially considering the view that the sensitivity of the interpretive paradigm is not about the search for broadly applicable laws and rules, but rather it seeks to produce descriptive analysis that emphasises deep, interpretive understanding of social phenomena (Henning, 2004). Consequently, the perceptions of the participants form the main focus of this study. Therefore, this study produced rich in-depth descriptive data to help understand the experiences of teachers in the teaching of traditional African music in South African schools.

3.3 Research approach style

This study adopted a case study and qualitative research approach to elicit data pertaining to how the teachers experience teaching of African traditional music in schools. According to Creswell (1994), it is important to use a qualitative research approach because it is more descriptive, holistic and contextual. Merriam (1998) asserts that a qualitative study assumes numerous contextual realities, i.e., identifying the world as a highly subjective phenomenon and a function of personal interaction and perception. De Vos, Strydom, Fouche and Delpont (2006, p. 264) declare that “a qualitative research approach is the basis of a research process which is an attempt to understand participants’ perceptions, perspectives and understanding of a particular situation, concept or phenomenon”. Hence, this approach was chosen for this study because it allows for contextualised, exploratory and personal researching of participants. This suggests that the qualitative approach style was used to gain an understanding of underlying reasons and opinions of others, in this case, the ‘participants,’ because it provides a deeper insight on teachers’ experiences in the teaching of African traditional music in schools. A qualitative research approach also gives the opportunity to collect rich, descriptive and extensive data (Wellington, 2004). This is supported by Creswell (1994) who confirms that the information produced by a qualitative case study is a rich description of the investigated phenomena. This study therefore aimed to produce a rich description of teachers’ experiences in the teaching of African traditional music. A qualitative study produces findings that are not reached by means of quantification as with quantitative research. This kind of research is centred on an in-depth understanding of a research

phenomenon. The variables are not controlled or forced in qualitative research designs. As a result, people are studied by interacting and observing the participants in their natural environment where the focus is on meaning and interpretation.

Considering the questions underpinning this study, this approach is ultimately the most relevant since it allows for an understanding of teachers' experiences in the teaching of African traditional music in schools. Considering the above statement, Henning (2004) presents that the main questions of this study are the kind of questions that qualitative researchers seek to explore. Creswell (2008) avows that in such studies, researchers tend to use a qualitative research approach. The focus of such studies is on quality rather than quantity. This point serves to explain the difference between a qualitative and quantitative research design. The emphasis of this study was on the quality and depth of the unique personal information provided by each participant through the adoption of the qualitative research approach. This approach allowed me as a researcher to gather opinions and stories and to gain a deeper insight in understanding teachers' experiences in teaching African traditional music. This would not have been possible without proper sampling.

3.3.1 A case study

The style of research that was chosen for this study is a case study. A case study is a systematic and in-depth study of one particular case in a chosen context (Bertram & Christiansen, 2014). Rule and John (2011, p. 7) assert that "a case study approach allows a researcher to examine a particular instance in a great deal of depth, rather than looking at multiple instances superficially". Bertram and Christiansen (2014) confirm this by saying that a case study aims to describe what it is like to be in a particular situation, which then produces descriptive data which are mostly used by researchers in the interpretive paradigm. A case study can use a variety of methods in collecting data and for data analysis, depending on what is appropriate to the case. This becomes very advantageous to the researchers as they are able to use a variety of methods that can help gather in-depth information within a short period (Rule & John, 2011). According to Rule and John (2011, p. 3) a case study can also generate an understanding of an insight into a particular instance by providing a thick, rich description of the case. Secondly, it is possible to explore a general problem or issue within a limited focused setting.

A case study can be in two styles, as stated by Bertram and Christiansen (2014). It can be a naturalistic or ethnographic study. Naturalistic research is conducted in natural settings and in a real world context where the researcher is as non-intrusive as possible. Thus the ethnographic research generally means that researchers immerse themselves in the social situation for an extended period and aim to understand the culture from the inside. When taking into consideration what the above authors assert, this study adopts a naturalistic style of case study because the aim of this study is to capture a descriptive reality of the teachers' experiences in the teaching of African traditional music in schools. Hence, various methods of data collection were adopted when data were generated.

3.4 Sampling

Sampling involves making decisions about which people, settings, events or behaviours to observe or include in the study (Bertram & Christiansen, 2014). According to Cochran and Patton (2002) it is important to choose your sample in a systematic way so as to make sure that the results are credible. According to Morse (2012), sampling is the selection of the appropriate participants to be included in the study according to the needs of the study that can be met by the participants. Bertram and Christiansen (2014) mention two main methods of sampling, which are random sampling and purposive sampling. They further explain that random sampling means that every member of the population to be studied has an equal chance of being included in the sample whereas purposive sampling means that the researcher makes specific choices about which people to include in the sample. This is supported by Marshal (1996) who emphasises that in purposive sampling the researcher selects the most fruitful sample to answer the research question. Thus, this study sampled only Arts and culture- Creative arts teachers to be major participants of this study as they provided rich in-depth data. All 5 educators were from the Mafukuzela-Gandhi circuit in Pinetown district.

Ball (1990) mentions that purposive sampling is mostly used to access people who have certain knowledge about certain issues because of their experiences or positions of power. This is supported by Miles and Huberman (1994, p. 34) who assert that “purposive sampling is useful for accessibility and availability of research participants”. In this regard, Maree (2007) confirms that purposive sampling means that participants have been selected because of some defining characteristic that makes them the holders of the data needed for the study. For these reasons, this technique was very advantageous because it

is faster, less expensive and conducive. Hence, I had to choose educators who are implementing the arts and culture- creative arts curriculum in order to explore their experiences in the teaching of African traditional music. The selected educators' experiences do not represent the wider population of arts and culture-creative arts educators. As such, the results cannot be generalised beyond the chosen sample size. As a researcher, I had to decide how many participants would participate in this study.

According to Marshall (1996), an appropriate sample size for a qualitative study is the one that answers the research questions. In this study, a total number of 5 educators were drawn from different schools in Mafukuzela-Gandhi circuit. Moreover, the teachers were systematically selected according to the subject that they are currently teaching which is Arts and Culture- Creative arts. Due to the fact that teachers felt like they were not Arts and Culture majors- Creative arts, or music specialists, I was unable to get many participants because they felt incompetent in the teaching of Arts and Culture- Creative arts.

Purposive sampling is often done by convenience sampling which means choosing a sample that is easier for the researcher to reach. Therefore, in this research study, I chose to use purposive sampling because it was accessible and convenient for the study. Convenient sampling is done by selecting the sample that includes participants who meet the criteria. According to Morse (2012) a convenient sampling may be used at the beginning of the sample process and it is also used when the number of available participants is small. Convenient sampling is less costly to the researcher in terms of time, effort and money (Marshall, 1996)

3. 5 Data generation methods

Using qualitative data generating methods means that the data that will be generated will be in words and not in numbers. Methods of generating data in a qualitative study include a variety of techniques such as, interviews, direct observations, and document analysis (Cochran & Patton, 2002). A case study also allows the use of the above mentioned methods some of which were adopted in this study. This study relied on two data generation methods, namely; semi-structured interviews and observations.

3.5.1 Interviews (one-on-one semi-structured interviews)

According to Kajornboom (2005, p. 2), “data collection is an essential element to conducting research”. Data can be collected using various methods, including focus groups, surveys, observations, field notes or questionnaires, and interviews. Interviews help to answer the questions ‘why and how’. Kvale (1996) defines an interview as a conversation between the researcher and the respondent where a researcher is the one who sets the agenda and asks questions. Kvale (1996) describes three types of interviews, namely structured, unstructured and semi-structured interviews. Kvale (1996) explains that, a structured interview is a fixed format whereby all questions are prepared beforehand and are arranged in the same order for each interviewee. In this method of data collection, questions may require closed responses. However, this method lacks a free flow of conversation between the interviewee and interviewer, whereas the unstructured interview may require the respondent to speak freely and answer the question the way he/she would like to. A semi-structured interview allows probing and clarification (Kvale, 1996). In addition, the respondent is also free to express his/her responses foremost. Kajornboom (2005) asserts that semi-structured interviews allow respondents to argue their perceptions and interpretations regarding a given situation.

Interviews are a systematic way of talking and listening to people and another way of collecting data through conversations. As this study employed an interpretive approach, interpretive researchers use interview methods in working towards the aim of exploring and describing people’s perceptions and understanding (Bertram & Christiansen, 2014). For this study, I used semi-structured interviews to generate data from the school sampled participants. I chose the semi-structured interviews because they allowed respondents to freely express themselves with regards to the experiences they encounter in the teaching of African traditional music in schools. All interviews were strictly conducted from schools in the Mafukuzela Gandhi circuit in the Pinetown district. Data that were collected through semi- structured interviews were textual rather than visual.

All the participants were approached individually and informed of the purpose of the research. It was explained to them that their contributions would be valuable to the existing body of knowledge regarding teachers’ experiences in the teaching of African traditional music in schools. They were also reassured that their responses would be treated confidentially. Respondents thus had the opportunity to express themselves freely

knowing that their opinions could not be directly traced back to them. For the purpose of this study, data generated were audio recorded, transcribed and analysed.

3.5.2 Observations

According to Christiansen and Bertram (2014) observation means that a researcher goes to the site of the study and observes what is actually taking place relating to the phenomenon of the study. By so doing, the researcher obtains first hand data. The researcher can then report on the things that he/she has witnessed and recorded as opposed to what people have said (Bertram & Christiansen, 2014). This is supported by Cohen, Manion and Morrison (2011) who assert that, the distinctive feature of observation as a method of research is that it offers the researcher the opportunity to generate live data from naturally occurring situations. The use of direct awareness has a potential to yield more trustworthy and authentic data than would otherwise be the case with mediated methods, like interviews to mention a few. Robson (2002) notes that what people do may differ from what they say they do.

For the purpose of this study the researcher used structured observations. The structured observations as stated by Christiansen and Bertram (2014) ensure that, the researcher has a clear idea of what he or she is looking for in the classroom and therefore will use a structured observational schedule that was prepared in advance. Hence, the researcher prepared an observational schedule in advance that was guided by Van den Akker's curriculum spider web (2003).

3.6 Data analysis

According to Miles and Huberman (1994), data analysis consists of three flows which are: data reduction, data display, and conclusion drawing and verification. Henning (2004, p. 6) defines data analysis in a qualitative research study as an "ongoing and iterative non-linear process". The author further states that data analysis incorporates personal control and responsibility through transcription of data gathered, and taking apart words, sentences and paragraphs in order to make sense of the interpretation of data. Taking into consideration what the authors assert, in carrying out data analysis I chose to use thematic analysis. I employed the following Tesch's (1990) methods of thematic analysis:

As a researcher I first familiarised myself with the data generated from the participants by reading and writing down notes. I then checked the recorded data and discarded all the irrelevant data that would not help answer the research questions that were designed by following the concepts of the curriculum spider web by Van Den Akker (2003). I took into consideration and respected the opinions and experience of each participant. The richest data generated was selected and themes were formulated based on the categories of the responses from the participants.

Once the findings were generated, the researcher held workshops with the participants to authenticate the findings before they were finalised. This provided the opportunity for the participants to verify or challenge my interpretation of the data. Thereafter, adjustments were made accordingly before the study findings were finalised.

3.7 Ethical issues

In any research study there is a need to take into consideration ethical issues related to research. An informed consent is one of the most important issues in research ethics. According to Prosser (2001, p. 30) “a consent is an important ethical issue in any study”. Once the sample was chosen each participant was contacted through written letters. The purpose was to introduce myself as the researcher, explain the nature of the research project and request their voluntary participation in the research.

According to Maree (2007), in a qualitative research the researcher should produce an ethical research design. The researcher applied for, and was granted, an ethical clearance from the University of KwaZulu-Natal (UKZN). A letter to the DoE research office seeking permission to conduct the study in schools within their authority was written prior to undertaking the research. Ethical concerns such as confidentiality and anonymity were constantly monitored and maintained. This can help to create an atmosphere of trust, and therefore lead perhaps to more truthful answers, (Gorard, 2003, p. 93). Participants had freedom to state all their experiences knowing that their responses could not be directly traced to them. This study was approved by the UKZN ethics committee.

3.7.1 Validity and reliability

Kvale (1996) describes the issues of generalisation, validity and reliability as the “holy trinity” that needs to be worshipped by all true believers in science. Kvale continues to

say that these terms come from natural science and experimental research and they work well within a positivist paradigm. Since this is a case study research, which is mostly used by researchers in the interpretive paradigm, the concepts of reliability and validity are not vital as they are applied more in surveys and experiments (Lincoln & Guba, 1985).

According to Ranjit (2005, p. 2), “validity means that correct procedures have been applied to find answers to a question”. Furthermore, this is supported by Sarantakos (1994, p. 39) when he asserts that “validity refers to the extent to which one’s research instruments collect data which is relevant to the research questions or topic”. Holloway and Wheelers (1996, p. 162) emphasise that “validity is the extent to which a researcher sees whether their tool measures what it is supposed to measure”. Therefore, validity in research ensures that a study is judged by what it should be measuring. In this study, the tools used assisted the researcher to explore the experiences that teachers encounter in the teaching of African traditional music in schools.

According to Merriam (1995), in a qualitative research it is assumed that reality is constructed, multi-dimensional and ever-changing. Merriam (1995) continues by saying that, there are interpretations of reality where the researcher may offer his or her interpretation of someone else’s interpretations of reality. In qualitative research there are things one can do, such as to control the irrelevant variables to ensure that the findings are valid according to that paradigm’s concept of reality (Merriam, 1995). Merriam further states that the concepts of validity and reliability should be addressed from the perspective of the paradigm out of which the research study is conducted. Thus, to ensure validity in this study, I ensured that my participants were kept anonymous. This helped to collect valid data as participants spoke freely and honestly knowing that their opinions could not be traced directly to them. In addition, to avoid distortion of data collected I ensured that all information from the respondents was audio recorded, transcribed and analysed.

Reliability is concerned with the question to which one’s findings will be found again. That is, if the inquiry is reproduced would the finding be the same? The scientific idea of reliability assumes that repeated measures of a fact with the same results establish the truth of the results. Merriam (1998) further states that reliability ensures that research methodology should be replicated and that it is consistent throughout the study. This

suggests that it is important to show that if your study was to be replicated with the same participants the findings would be different. Hence we say there are multiple trustees in qualitative research because of mood, time and place.

3.7.2 Trustworthiness

According to Lincoln and Guba (1994), trustworthiness is a term used in the qualitative - interpretive research. To accomplish trustworthiness, the research should consider data collection instruments that will be fit for the purpose of the study (Cohen, Manion & Morrison 2007). Creswell (2008) asserts that multiple sources of data give continual chances of checking data from one source to another. Moreover, Lincoln and Guba (1985) maintained the importance of peer review in the data analysis process. Peers can briefly create an opportunity to conform if the findings are reasonable and justifiable (Lincoln & Guba 1985). They further indicate that this can enhance the credibility, transferability, dependability and conformability of the study. Hence trustworthiness of this study was observed by following the above mentioned measures.

3.7.3 Credibility

In an interpretive research, credibility must reflect the reality of the participants as stated by Bertram and Christiansen (2014). Credibility can be ensured in various ways, during data collection and data analysis. In the phase of data collection, the researcher uses mechanical means to record data rather than writing down notes during the interview. By so doing, it will make transcription more accurate. To ensure credibility in this phase of data collection, field notes were taken and the use of audio recording was implemented to enable credibility. There is an opening for critical feedback that could be used to make the research process and findings more credible. According to Lincoln and Guba (1985), trustworthiness/ credibility in the case study is also ensured by involving participants in the final data collected. This is supported by Bertram and Christiansen (2014, p. 190) in the following statement; “It is a common practice to check the raw data adequately with the participants”. Taking into consideration the above statement, after the transcription of the voice recordings, the participants were given interview transcripts to check and comment if the transcripts were an accurate reflection of what they said.

3.7.4 Dependability

According to Bapir (2012), scholars use different expressions in reference to reliability and dependability. Reliability and dependability still have a similar content. Neuman (2003) believes that for qualitative researchers ‘reliability means dependability of consistency’. According to Silverman (2006), reliability can be addressed by using standardised methods, to write field notes and proper transcripts in the case of interviews and textual studies. To ensure dependability in this study, I ensured that the study includes clear research questions, a clear explanation of the research design and how data would be analysed. Anonymity and confidentiality were maintained throughout the study. Pseudonyms were used when referring to participants who were the sample of this study. Since this study explores teachers’ experiences in the teaching of African traditional music in schools, an in-depth discussion was required from the participants. In doing so, all participants were asked questions formed using the components of the curriculum spider-web. According to Holloway and Wheelers (1996), trustworthiness is the extent to which any researchers’ tool measures what it is supposed to measure. Document analysis and semi-structured interviews facilitated the process of trustworthiness (dependability) in this research study. According to Berkman and Shumway (2004), academic researchers who intend using these techniques triangulate data by reading or asking their participants about what they read from documents. Therefore, in this study triangulation helped to give clarity about how teachers experience the teaching of African traditional music in schools.

3.7.5 Transferability

Transferability is concerned with the extent to which the findings of one study can be applied to other situations (Shenton, 2004). Hence, I ensured that if other teachers from other schools, other than the participants of this study, believe that their situation is similar to that revealed in this study, they can then relate the findings to their own context.

3.7.6 Conformability

Conformability is concerned with the steps that must be taken to help ensure that the research findings are the result of the experiences and ideas of the participants, rather than the preferences of the researcher (Shenton, 2004). As a results, all participants received similar questions through data generation methods. Findings from semi-structured interviews as data collection method were used to present the true experiences of the teachers in the teaching of African traditional music.

3.8 Limitations of the study

3.8.1 Sample size

This study is limited to the educators who are teaching Arts and Culture which is now renamed Creative Arts. Most educators who are teaching Arts and Culture in schools are not specialists. Educators have no background in Arts subjects and some only have one art form as a specialist. It was said because they had specialised in at least one of the art forms under Arts and Culture they were able to teach arts and culture. This created a situation whereby some educators were not willing to participate in this study. Being let down by educators during data collection has been a major limitation yet the availability and willingness of some educators to provide comprehensive discussions made this study a success. Hence I ended up with only five educators.

3.8.2 Traditional music context

All participants appreciated African traditional music and felt that the study was being done at the right time when most people, especially from the urban areas, seemed to have forgotten about their traditions and culture. At any rate, the majority of participants do not have much knowledge about the teaching of African traditional music in the past. However, the purpose of the question: Do you have any knowledge about the teaching of traditional music in the past and presently? was a way to open up a comprehensive discussion.

3.9 Chapter summary

This chapter provided a detailed explanation of the research design and methodology employed in this study. This qualitative interpretive study outlined how this study will answer its key research question. This was done by describing the research paradigm, research methods, sampling and data generation methods. Issues of trustworthiness, data analysis, and ethical issues of the study were also mentioned and explained in detail. Moreover, the factors that were considered to have had an unpleasant impact on the research process have been presented in the limitations of the study.

Chapter Four will focus on presenting the findings of the study on how teachers experience the teaching of African traditional music in schools. In short, it provides an interpretation and analysis of the data for this study.

CHAPTER FOUR

RESEARCH FINDINGS AND DISCUSSIONS

4.1 Introduction

The previous chapter outlined the research design and methodology of the research study. This chapter presents the results of the study based on the transcripts from the participant's interviews, observations and document analysis. The experiences of the teachers in teaching African traditional music are described in themes presented using Tesch's (1990) methods of thematic analysis from the analysis of the transcribed data. The findings are presented with direct quotations from the participants and are integrated with the literature review discussed in Chapter Two and some of the literature that is relevant. This section will present the findings from the data generated from the participants and it is presented thematically based on the research questions generated in Chapter One.

4.2 Biography of the participants

The data analysed from this study was gathered from five participants that were able to voluntarily participate in this study.

The biography table below indicates the years of teaching Arts and Culture-creative arts, gender and the subject in which each participant specialised at tertiary level.

Table 1: Participants' biography

Gender	Specialisation	Years teaching arts and culture- Creative arts
Female	Drama	Two years
Male	Music	One year
Female	Music	Three years
Female	English	Two years
Female	History	One year

4.3 Findings

It is evident in this study that the female teachers dominate the implementation of the Arts and Culture- creative arts music curriculum in the sampled schools.

In response to the first research question: **What are the teachers' experiences in the teaching of African traditional music in schools?** the analysis of data from individual participants revealed one specific theme which is the unavailability of appropriate related material. Surprisingly, the participants also revealed that traditional **African music is not included in their schools' curricula**.

In response to the second research question: **What is the value of traditional African music to the learner?** most participants see a need for African traditional music to be taught to the learners because they participants believe it is their identity.

4.4 Discussion of the findings

In this part of the chapter I will attempt to discuss the themes which emerged from the data analysis of the participant's individual interviews and observations.

4.4.1 Data analysis

According to Wellington (2004), data analysis starts from the argument that there is not one single correct way of doing it. Although there are many ways of analysing generated data, the process needs to follow specific principles and guidelines. In this regard, Poggenpoel (2000, p. 336) sees data analysis as a "reasoning strategy with the objective of taking a complex whole and resolving it into parts". For a researcher to interpret and analyse collected data, data first need to be broken down into convenient units. This is done by isolating specific variables and separating them by means of coding (Wellington, 2004, p. 134). Wellington (2004) further identifies three stages in the data analysis process. These are data reduction, data display and conclusion drawing. Rensburg and Smit 2004, p. 128) refer to the same process as categorising, arguing that it implies "resolving it into its constituent components to reveal its characteristic elements and structure".

In this particular study, describing teachers' experiences in the teaching of African traditional music was analysed and coded independently by the researcher. Emerging categories and overarching relationships among the categories were identified separately

by the two coders. The two sets of interpretations were then compared and discussed, and agreement was reached on the final themes.

4.5 Findings and Discussions

From the analysis of the teachers' experiences in the teaching of African traditional music in schools it became clear that six main themes could be identified with regard to the teachers' experiences in the teaching of African traditional music. These themes will be discussed and supported by verbatim quotations from the transcribed interviews, as well as with relevant literature. The concepts of the curriculum spider- web which was meant to be a guide line in creating themes in the analysis of data did not work as I (researcher) anticipated, as most participants revealed that they do not teach African traditional music in a formal classroom situation but rather as an extra curricula activity with not much content or skills developed from the learners. Thus, some questions formulated using the concepts of the curriculum spider-web were not answered accordingly as all participants revealed that traditional music was not included in their schools' classroom implemented curricula. Hence, I formulated themes that emerged when data were being analysed that seemed to be relevant.

Theme 1: Teachers do not implement African traditional music because it is not included in their schools' curricula (Rationale)

When teachers were asked the question, whether do they teach African traditional music, the majority of the teachers responded:

"Unfortunately,not." This suggested that teachers do not teach traditional music.

One participants stated that:

"It's unfortunate because learning starts from what you know, before you can even assimilate something else". This shows that learners are being deprived of their own cultural musical knowledge which is part of their family (personal) experience, but are instead being taught Eurocentric music which is foreign to them (learners).

According to Piaget's learning theory of cognitive development, children make sense of the world around them. They (children) build an understanding of how things work and are able to interact with the environment. Piaget asserts that learning takes place via assimilation whereby children organise information and absorb it into their existing schema and accommodation.

Traditional music is an expression which have been learnt through personal or societal experience. It is specific to the conditions of the people's lives, expressing that which they have uniquely experienced as they have lived in their unique environment (Hopton-Jones, 1995).

Theme 2: Value of traditional music to the learners

The majority of the teachers felt the need for traditional African music to be taught to the learners in schools.

"I think traditional African music is very important and essential, because culture is part of everyone and then to convey culture you can't convey it without teaching music. So music is part of culture, so it is very important for the learners to know their own music before they can even tackle Western music. So I think it is very important for our learners to be taught our traditional African music because they don't know it. Most of traditional music tells stories, it tells us about our history, it tells us about our struggle, and it tells us about everything."

Teachers involved should maintain the relevance of the curriculum and to promote cultural diversity in South African schools. The teaching process of learning about different cultures can be challenging for both teacher and the learner but teachers see a need for African traditional music. Children are highly creative and respond better to environments that foster their creativity rather than hinder it. A child sings or plays what she/he is hearing. Traditional music shows us what children are really capable of. It is always important to encourage the strengths of learners. It is important to support our learners and allow them to see that they are all capable of remarkable things like the creativity they can display when they are involved in traditional music of their culture.

It is clear that the experiences of learners are distant from the syllabus of a dominant learning culture, resulting in them (learners) experiencing isolation from the culture involved in the curriculum and the nature of the classroom. I have experienced that learners find it difficult to learn what the teacher is trying to teach them when the communication style or background experience of the teacher is different from that of theirs (learners).

"There are so many things we need to teach our kids. Traditional music must not disappear just like that, they have to know it. If they do learn about African traditional

music, it is going to be easier for them to teach their generation that is going to come along so that our culture won't just fail like that."

The teachers see a need for African traditional music to be taught to the learners. This will create an understanding and knowledge that covers cross-cultural awareness and understanding.

"So we have to pass the information to another generation so that they will also pass it to another generation. The generation is changing, so we got to have something which is our own ...you know... they have to know their background."

Another participant stated that,

"They (learners) have to know their past, especially when it comes to music, since everything is changing now. So they have to know their background, it's very important to know where you come from so that you know where you are going. So it is very important for them to learn and know about their music type ... cultural music so that they can pass it to their generation."

Post-colonial theory is about the colonised and formerly colonised announcing their presence and identity as well as reclaiming their past that was lost or distorted because of colonialism. Colonialism in South Africa created a division in the self-identity of the colonised racial groups. Under the influence of colonialism, the history, language, culture, customs and belief systems of the Western culture were considered as superior to the knowledge of the colonised that was treated as inferior. If learners do not learn about their cultural music they will never know the value of their culture. There is a lot that teachers who are responsible for implementing the arts and culture- creative arts curriculum need to teach learners about. This includes language, history and customs as mentioned above.

All the respondents in the interviews stated the need for African traditional music in school curricula because learners enjoy it so much since they are not exposed to it.

"The learners enjoy it most of the time, because it is something that they are not used too, it is interesting for them, it is Western music that we have now....so if we go back to their cultural music and teach them, asking them to do research and all that, they become excited."

If schools are assimilating learners and their diversity into the curriculum as it was conceptualised under the apartheid government, simply removing barriers to access does not then guarantee the equalisation of educational opportunities for all learners (Damant, 1998). The dominant culture will continue to benefit some learners while others are being

marginalised. Traditional African music provides a platform for different cultures to communicate rather than learning about different kinds of music in South Africa at large. Learners will not only learn about the music of one culture but will also learn about the lives of those people who belong in that culture.

Music and dance have a social meaning; these social meanings form part of our musical setting which makes each and every one of us understand music and dance and what the text means. Therefore, music has the power to convey and create feelings, attitudes and ideas. It is a pity that teachers who are responsible for teaching learners music often ignore this exciting feeling because this is where learners will come to like or dislike the subject and teachers can capture their interest in traditional African music if it is there. Teachers need to transmit the culture of African music to the learners. Although the respondents did not have any formal training in African music, all of them stated the need for educating learners about their cultural music.

“I really believe we need to teach our learners traditional music. It’s important, it’s identity, it is who we are, so you cannot just be taught Western music which we don’t even understand. So you need to understand yourself before you can understand somebody else so it’s very important for them to be taught traditional African music.”

As mentioned in previous paragraphs, traditional African music gives learners a greater understanding of cultural diversity, music, style and its history. Such experience cannot be learnt through Western music only. Teaching traditional African music creates an atmosphere of team-building in the classroom because everybody will be involved in creating and sharing their musical experiences of their culture, an experience which is not often the case in Western music where one will play for the other.

“You can’t just shy away from it, because we still go on with our initiation ceremonies and so on. They need this music; you cannot just play Western music in our initiation ceremonies.”

Music has always been a means of educating and bringing people together. Songs that are sung in ritual ceremonies are a meaningful vehicle to communicate why things are done which teach our children morals. The teaching of traditional African music in the classroom helps children understand the deeper meaning of other cultures and it also gives learners an opportunity to explore music making but also to hear the story behind the music since traditional music tells a story. Western music was listed by the participants as dominating the school curricula; even so, some did not feel competent in teaching it.

“I am not doing the whole music. I am teaching music theoretically and we don’t have those instruments which we are supposed to have to conduct the full lesson on music.”

In order for equal implementation of Western and traditional African music to occur, teachers must abandon the inequality of music teaching that was very powerful during the apartheid era, and works towards delivering and empowering the cultures that were marginalised. One cultural curriculum teaching creates barriers for other learners. Equal opportunity in music education can give all learners access to learn about different cultures and their music and that will enable them to attain full development and understanding of cultural music and the way of living. There is always a need for every cultural group to maintain its language and culture. Although the DBE has made attempts to integrate music of all cultures to be taught in the classroom situation other than music of the dominant culture, which is Western music, I would appreciate seeing traditional music of different cultures acknowledged equally as the Western music. Although schools’ policies reflect no discrimination of cultures, a dominant cultural music still prevails, which is Western music.

Multicultural education should help pupils to understand the world in which they live and the interdependence of individuals, groups and nations. It is dangerous to force a single culture in a classroom environment. The experiences of the learners are ignored or suppressed and a single culture is imposed so that children are excluded, marginalised and disadvantaged by not belonging to it. It should not surprise us when children become ignorant. In imposing a single cultural music, teachers ignore the richness of expertise in children’s experience of their own cultural music and fail to see this as a valuable resource in the classroom environment. Utilising children’s experiences is the most essential element of child-centred education which can develop new and broader experiences, perspectives and skills.

Given a secure and supportive learning environment children can develop confidence in sharing what is unique, important and personal to them. Multicultural education will help children understand themselves and where they are within the community. Every child in our multicultural society needs the confidence and support of having intercultural skills to operate effectively in order to develop understanding and respect for themselves and others. It shows that educational authorities distance themselves from what is happening

inside the classroom or schools when it comes to the teaching of African traditional music or cultural values. This shows that they are culturally ignorant or indisposed.

According to Damant's (1998) findings, learners seem to embrace Western cultural values and practices in the belief that they will be better equipping themselves for academic and social success. The findings further reveal that some African learners are devaluing their own cultural norms and values. African culture is really fading away, and if we as teachers and education authorities are not standing up to carry our cultural values we will have a future generation with no knowledge of African culture. It is a fact that African music and its culture is passed on from one generation to another. Our forefathers left a legacy that we should ensure lives on and it should not just disappear.

The Western beliefs and practices dominated the world during the time of colonisation, it has imposed its culture and practices, and marginalised cultures of the Africans. Therefore, post-colonial theory is reclaiming identities that have been destroyed. So the school has a responsibility to respond to the learners' cultural diversity of traditional culture and its music instead of confirming only the dominant culture which is Western, and its music. The schools need to find ways of introducing equally the music of Western and African cultures so that learners will understand and cope better when asked questions about the two cultures.

In the findings of this study there were no participants who mentioned the role or the importance of language through traditional music. Language makes us who we are. The fact that South Africa is a multicultural country means we have diverse languages. The way we talk when speaking foreign languages is not the same when speaking your own home language. We always want to put ourselves in the same situation as the person we are speaking to. We want people to think we are like them. I, for example, feel uncomfortable when speaking English with people whose mother tongue is English. This is because I am not very good in English. But when I speak isiZulu I feel like I know what I'm talking about and I feel confident. Education in schools must contribute to cultural confidence and identity of the learners.

Arts and culture is the foundation of human growth; beliefs, values, the way of living, identity and expression. It is everyone's living experience and their quality of life. Arts

activities like African traditional music that are happening in the society are about expression and communication that enable people to share their unique personal experience of life. They enable children to connect with the identity and values that are formed through that experience. Arts activities are also about creativity that we find new and original paths to the future and they are about participation, about joining with others and sharing humanity. Through creative processes of expression, communication, connecting, imagining and sharing, the society learns to grow.

A media theorist, Castells (2001), says art has always been a tool to build bridges between people, the arts have always been a form of communication to restore the unity of human experience beyond oppression, difference and conflict. African traditional music and other art works can humanise us through words, images and sounds. We exist as others see us, not as we see ourselves. As a result, our fate is not in our hands, and until we whole-heartedly embrace the art of music- African traditional music, it will never be.

Through arts and culture learners develop the spirit of togetherness. That is why children should be encouraged to participate in groups because it develops their cooperative skills to learn to work with others. It is now illegal to deny learners access to education on the basis of difference. Schools which are rooted in one culture dominating and with a limited curriculum create barriers to learning and development for learners.

Theme 3: Teachers feel that African traditional music is not promoted

The majority of teachers believe that African traditional music is not promoted in their schools. In answering one of the interview questions: Do you think traditional African music is promoted in schools and education? one educator answered:

“In both I don’t think it’s promoted; because in my training as an educator, arts and culture was one of my learning areas, but then traditional music was not promoted. We were just given the basis of everything out of all the 4 components of arts and culture, it was just basics of everything.”

The respondent continued to say that:

“The music that they were teaching us was the Western music, it was once or twice where we had presentations about our different cultures, but it was not promoted as part of the learning area. Basic thing which was taught to us is this mimic and so on... which we even didn’t understand we had to cram that so as to pass it.”

The response from one of the participants shows that even at higher training institutions of education, traditional African music is not promoted. It is clear that even at higher institutions of education students are just given the basics of traditional music out of all the four art forms that are under Arts and Culture. This makes student teachers incompetent when they get to the field of work and have to teach Arts and Culture-Creative arts. This then raised questions such as: what are student teachers going to deliver in their professional experience in traditional music if not much content is given to them at higher institutions? As a result teachers end up ignoring some important aspects or information to deliver to the learners because they (teachers) do not know what to teach or how to teach. It is evident that when teachers are training at higher institutions they are taught Western music which they do not even understand because it is foreign to them. There should be a balance between African traditional music and Western music. Tertiary institutions therefore need to prepare graduates to have an understanding of diverse cultures and their differences so that they can incorporate it into a curriculum that considers multicultural music.

Another teacher responded to the same interview question as follows:

“Er, that one is very dicey because it’s not 100% promoted, but the department is trying hard to work with the department of arts and culture which is also not doing enough.”

These teachers felt that the music that mostly dominates in their schools is Western music.

“In my school they focus on the Western music, but maybe there’s also reasons for that because there is no material for traditional music, but for the Western music they are way far above us... there’s a lot of information, lots of material, lots and lots of writings that are there. That’s the problem that is encountered by those educators who are willing to do traditional African music; they’ve got no resources at all.”

It is evident that we (the people of different cultures) are the resources of our own cultural music and heritage. Learning and sharing cultural knowledge with each other will enhance our knowledge and understanding of different cultures. Another teacher responded that:

“Traditional African music is not the same as the Western music. It is just there in the textbooks. It just has a few chapters whereby you just go and do the background to the

kids. It's not like they continue learning about it and all that. It's just there as a background and that's it.

This clearly shows that African traditional music is not given equal value as Western music in schools.

Theme 4: Teachers do not implement the music curriculum because they lack skills (content- professional experience)

From the transcribed data generated, it was evident that 2 out of 5 teachers were trained in music education or to teach Arts and Culture and the other three (3) teachers were not trained in teaching music as a specialisation nor arts and culture- creative arts. One of the teachers mentioned:

"I did not train for music teaching or teaching arts and culture for that matter."

This teacher also looked at music education as a difficult subject to teach.

"I have difficulties when teaching music but Drama, Dance and Visual Arts are better. But music, no".

One teacher honestly stated that she is unable to teach music.

"I have to teach music but I don't know how".

Another teacher said that she lacked confidence and feared that perhaps learners could see this.

"I have no basic skills for music and I told my HOD (head of department) when I was appointed but it was insisted that I try, whilst they look for a teacher who is a specialist. But up until now there's no arts and culture specialist teacher that came. It's been two years now and I'm teaching something that I do not know".

A teacher complained that she could not play a single musical instrument and that workshops were conducted but still she did not know music because it was a very broad and loaded subject that needed skills.

"Only specialised teachers should teach music so that authentic knowledge and skills will be transferred to the learner."

These teachers' views authenticate Taylor's emphasis on the importance of appropriate skills, knowledge and attitude required for curriculum implementation (1988). If the previously mentioned aspects are absent on the part of the implementers, there is reason to assume that the implementation process will be lacking. Moreover, the fact that this subject is presented by teachers who see themselves as lacking skills to teach music,

implies that African traditional music does not have enough status in South African schools. The frustrations that these teachers have will consequently lead to ignorance and a negative attitude towards the subject, which will then result in poor teaching. This might well be unwillingly transferred to the learners by teachers not respecting the subject and thinking it is just a waste of time compared to other subjects which are referred to as 'dominant'.

Theme 5: Teachers do not implement the music curriculum properly because they do not get support

The majority of teachers indicated that the school's management team (SMT), and in particular the Heads of Department of Arts in their schools, do not support them in their teaching of music under Arts and Culture- creative arts.

"The learners do not have books, which most of the time the periods finish while I still write notes on the board".

Another teacher expressed sadness over the lack of resources and a proper syllabus.

"Books and musical instruments are not there in the school. The whole school has only two drums which are used by the GET and FET. Most times we only have to improvise the instruments such as the drum if the higher grades (FET phase) are using them, but shakers and African flutes we do not have in my school."

Traditional African musical instruments have meaning. Drums are the life and birth of African music. If learners are not introduced to these kinds of instruments their chances of knowing about the importance and value of African traditional instruments, especially of their own culture, are limited or not promoted at all. The meanings in traditional music and instruments are learnt through enculturation in all traditional societies. Drums are very important in African music. They are a form of connecting the societies with their gods, which is valued in most African societies. One must remember that in the past, music was used not only as a means of entertainment but also as a means of education and communication. This shows that in schools African music education is not taken seriously. Western music dominates the schools' curricula but again teachers do not have resources required to teach western music and traditional African music is not promoted. Exposing learners to the Traditional African music can give them an opportunity to experience other cultures, which is the main purpose of the DBE that "all music cultures must be taught inside the classroom situation in order for learners to become active participants of culture and identity."

The challenge that teachers face is to maintain the relevance of the curriculum in South African schools and promote cultural diversity. The teaching and learning of different cultures in the classroom can pose a challenge for both teacher and learner because it gives itself to a variety of music experiences through which each culture can be expressed. But it can be a good transition from monoculture to a multicultural education.

This lack of support from the SMTs in terms of providing support and resources for arts teachers extends teachers' lack of interest in teaching music under Arts and Culture-creative arts as a learning area. One teacher expressed frustration when it comes to teaching music.

"I really become frustrated when I have to set a paper for exams because sometimes I become clueless on what to set or how to structure the questions. I sometimes want learners to reflect on their performances, but I cannot ask them to because they did not do their practical's or get exposed to playing any musical instruments."

These teachers' frustrations support Taylor's (1988, p. 225) statement that a "favourable environment implies the provision of adequate resource support, since a strong resource base will sustain the implementation process." The respondents' responses furthermore clearly reflect vulnerability on the part of the teachers, which is a major threat to the effective curriculum implementation, as identified by Huberman and Miles (1984). This lack of protection refers to a lack of all forms of support such as expertise and resources. It is clear that, non-specialist teachers normally feel uncomfortable and not fit to teach Arts and Culture- creative arts because it is an active learning area and teaching music in particular is very stressful. These (non- specialist) teachers require support from their colleagues and SMTs. If the school heads do not seem to be interested in what they (non-specialist teachers) do and are not willing to give them support in their struggle to teach music properly, they will simply stop trying because they were not trained to teach the subject.

There are so many reasons to be concerned about the future of music education (generally) in South African schools. Most teachers, especially those who are not trained to teach music, need at least supporting materials to help deliver a lesson with confidence. Textbooks and other supporting materials that can be used to enhance teaching and learning of music are the major required resources for the learners and the teachers to

have, especially in public schools where sometimes the infrastructure is poor and where classrooms are overcrowded. One teacher stated that:

“In my school I teach grade eight (8), which starts from A-D. And in each class I have a maximum of 80 learners. I cannot give each and every child the special attention he/she deserves because of time, since I also teach Grade 10-12. Without textbooks and instruments, teaching becomes stressing and inconvenient.”

The overcrowding in the classroom may cause the teacher to fail to provide quality teaching because all the needs of each learner are not being met. Without classroom instruments, music activities will be limited and learners will lack skills in playing or learning about that particular instrument. Based on the phenomenon of this study, it is wise to have music of different cultures in the form of a CD so that a teacher can play it to the learners and they (learners) can (be able to) recognise the texture of music and language used. But without resources such as CD players or tape recorders, learners' exposure to music will be limited.

One teacher complained about classes with no electricity in her school.

“In my school you will find that one class has electricity and the other does not. You try to look for an extension cord and you find that some teachers are using it, because the school has only one extension cord which is effectively used. At the end of the day you end up not doing what you have planned to do in the classroom. There was also a time when the electricity supply was cut off for about 2-3 months due to reasons that I do not know. So it is very hard to work under these circumstances”

Most of the teachers in these schools are not well trained to teach arts and culture, especially music under this learning area and as a result teachers fail to teach learners properly. Hence, Arts and Culture- creative arts is presented without understanding. South Africa has often been called a ‘melting pot’, a country that is made up of different people who come from different countries with different cultures and traditions which makes it the rainbow nation. If teachers do not include a multicultural music education in the classroom, how will learners know the beauty of diverse cultures with their traditional music of their country?

Multiculturalism in arts and culture- creative arts is preparing learners for a democratic society. “Multicultural education is a process that permeates all aspects of school practices, policies and organisation as a means to ensure the highest levels of academic achievement for all students” (National Association for Multicultural Education, 2003). This means that multiculturalism promotes the incorporation of all cultures in schools, that schools should ensure that all learners have equal opportunities.

Traditional African music instils rhythm in one’s life. By involving learners in African traditional music, they can come to understand how music and dance are inseparable in African societies. African traditional music education needs teachers who will cognitively identify the creativity that African traditional music builds in a child. Schools and teachers should not be ignorant about music of culture. Schools should develop teachers who have cultural pride and human identity towards African learners. One cannot educate others about what one lacks in knowledge and experience. It is clear that teachers are instilling a foreign culture to the learners because the text books have little about African culture. This is very disturbing and needs urgent attention and creativeness. This prevents learners’ growth in their traditional musical heritage and culture. African traditional music must be given equal value to that of Western music. Since the DBE recommended that traditional music of all cultures must be taught inside the classroom situation, content and resources for the teachers should be made available.

Theme 6: Teachers do not implement music curriculum properly because they have no floor space and have little hours of teaching (location and time)

In the responses, the majority of teachers revealed a negative attitude towards music education because of other teachers complaining that the learners were making noise. In one of the interview questions that was posed to the participants; when and where do you teach African traditional music? How many times in a week? One of the teachers answered:

“Eei in our previously disadvantaged schools, we don’t have spaces, floor space -1, secondly, the other teachers complain of the noise, so maybe once in a term.”

Since music is taught under Arts and Culture, which is now renamed Creative Arts, it is stated that Arts and Culture must be given two (2) hours in a week. The teachers complain about the teaching hours in Arts and Culture as a learning area.

“We only have 2 hours a week and there’s so much work to do, especially for us townships teachers.

Teachers generally felt that teaching the subject Arts and Culture- creative arts, especially African traditional music as an aspect of music, is not working for them because of a negative attitude from other teachers. The fact that some teachers are not music specialists or did not receive specialised training in music, particularly African traditional music, clearly contributes to the ignorance of the teaching music in general and traditional music in particular. One may assume that they do not know the value of music to a child, particularly African traditional music. The teachers indicated that not having floor space and teaching 4 classes with a maximum of 80 learners in each class left them with no choice but to teach what they could at that time.

“In my class I have 80 learners and sometimes it’s not working the way I want it to. I teach 4 classes and they are all overcrowded with no floor space for the learners to do their activities, especially practical activities, which leads me to only teaching theory”.

This aspect should be taken into consideration. If there’s no floor space and teachers feel that the time allocated for Arts and Culture is not enough to teach all four art forms, with each having its load of work to cover, then the DBE should revisit the allocation time for Arts and Culture which is now renamed Creative Arts. If teachers continue not to give much attention to every art form, learners will have limited knowledge and no skills in each art form. As a result, they will have a negative attitude towards the learning area and think Arts and Culture/Creative Arts is just a waste of time.

4.6 Conclusion

There has been a huge change in South African education from the apartheid era to present day. These findings show that even though South Africa has been applauded for overcoming apartheid, the DBE still has a lot of work in its hands in order to see to it that teachers are implementing what the DBE recommended. The findings of this study prove that even though South Africa is a rainbow nation, the practices of multicultural music education are still ignored. Hence, the questions formulated using the curricular spider-web were not answered. It is also evident that even though this country has not accomplished this goal (rainbow nation) entirely, there is hope that in the future the education of this country, since it is referred to as multicultural education, will be integrating music of all different cultures of all the learners. The fact that Arts and Culture was introduced in schools was a positive move towards promoting inclusive education

within the South African schools and communities. However, this change is at a slow pace because there are still some South African schools that turn away from their cultures. If Arts and Culture- creative arts is well implemented in schools from teachers to the learners, especially the art form of music, traditional African music can be a valuable resource for instilling the culture and its traditional music to all South Africans learners .

CHAPTER 5

Summary, Conclusion and recommendations

5.1 Introduction

This study focused on the experiences of the selected teachers in the Pinetown district in three different wards under the Mafukuzela-Gandhi circuit, which are Inanda central, Malandela and Ntuzuma. Curriculum implementation in these schools involves several processes. The unavailability of materials to implement music and African traditional music is a subject of concern.

The findings of this research study put forward that music under Arts and Culture-creative arts is not properly taught or included in South African schools, especially the aspect of African traditional music which is the main topic for this study. It appears that teachers do see a need for African traditional music to be taught to the learners, but the majority of teachers do not regard themselves as knowledgeable to teach music as a whole because they are not specialists. Some teachers simply did not teach music properly because they do not seem to get the support from the SMTs who are seen to be only concerned about subjects like Mathematics and Science.

5.2 Summary

It is important to note that the present education curriculum should include music education that incorporates African traditional music which should be taught as part of Arts and Culture- Creative arts as it was suggested by the DoE as mentioned in chapter one of this study. The inclusion of traditional music would contribute significantly as a choice for students who would be preparing themselves for other music-related crafts, including the teaching of music in schools and Arts Centres. Teachers should therefore be encouraged to include traditional music of the children's background.

The schools' management team should be asked to give serious considerations to the inclusion of traditional music in South African schools and understand the value that traditional music has on learners. This study could thus be considered as a road map of how earnestly traditional music should be taken in South African schools, which may require a deeper investigation of this topic. If equal implementation of African traditional and Western music was to improve, justice will be done to South African learners. Teachers need to know about the importance and the value that music in general has on a learner and traditional music in particular. This message can also be conveyed to the

schools' management team, but I think it can have more emphasis when it is fully transferred during Arts and Culture- Creative arts workshops.

Teachers' attitude towards teaching music as an art form under Arts and Culture- creative arts will change once they receive the required support from the SMTs, especially when it comes to the provision of resources. Higher education authorities should revisit the allocated time or hours of teaching Arts and Culture- Creative arts because teachers complained about little hours allocated since Creative arts have a lot of work. The implementation of a music curriculum without extensive support from the SMTs and colleagues really can lead to negative attitudes of the teachers towards music education. However, the situation with regards to the teaching of African traditional music in these schools will only improve once the teachers fully understand the value and the importance of traditional music. Teachers should promote diversity in the classroom through music education. A multicultural approach to music education is needed for the learners to recognise and appreciate different cultures and their music. The DoE stated that the arts is aimed at understanding cultural diversity and promoting cultural diversity by raising awareness of different cultures in South Africa. But this is not supported since teachers are not promoting cultural awareness through the teaching of traditional music. Historical imbalances are still not equalised since teachers do not teach traditional music.

5.3 Recommendations

The incompetency of these teachers is the most difficult subject to tackle. The solution to this I believe is to develop and improve the current teachers' knowledge and skills in music education, especially traditional African music. This can be done by means of regular workshops that will be presented by experts in the field of music education, both in the aspect of traditional African music and Western music. Curriculum implementation of traditional music should be done effectively to ensure that all Arts and culture- Creative arts teachers understand the aims of traditional music and how they link to the goals of national education. The DBE and the Department of Arts and Culture should also work hand in hand in identifying the experts and making sure that regular music education workshops are held in order to equip and support the teachers on an everyday basis. The DBE should also monitor, guide, support and do follow-ups every day to see to it that the workshops are being properly done in South African schools.

The schools should be requested to provide enough textbooks and music instruments for a successful music implementation. All the equipment and resources required for good music education have to be made available to ensure quality implementation. Teachers who are responsible for implementing music education, especially African traditional music should form their own association where they can meet and share ideas regarding the implementation of the African traditional music curriculum in schools. This can only happen when teachers concerned fully understand the aims and the value of traditional music. Traditional African music cannot be fully recognised by the learners unless it becomes a responsibility for the teachers to include it formally in the classroom.

However, the non-specialist teachers will always be restricted, due to their lack of proper training in music education. As a result, learners will not make any progress in music education. All schools should have a music specialist. As much as the curriculum was designed with an aim of multicultural music education for all; it is clear that the schools' curricula is still rooted in a Western music formation. Whereas Western music encourages music literacy skills, group singing and individual instrumental performances, African people will generally have a collective music approach where music making is holistic, where everyone is allowed to join in and sing, clap and ululate, to mention a few. Although there are many reasons to be concerned about the current situation with regards to music education in South African schools, it is my argument that the situation can be inverted should the recommendations discussed be implemented. Thus I am interested in conducting research, in future, in the rural heart of Zululand to observe if teachers are implementing the curriculum policy as recommended by the DBE and what do they think about traditional music as a whole.

5.4 Conclusion

Educators' experiences in the teaching of traditional African music have indicated that teachers do not teach traditional music because it is not included in their schools curricula. This suggests that the curriculum is not competence base since the experiences of the learners are not catered for when it comes to African traditional music. Traditional music is practical by nature. Learners would have learnt it through family or social experiences, but these experiences are ignored in the classroom. The fact that there is a lack or non-existence of materials like books and journals on traditional music is problematic. The paucity of African music scholars or intellectuals who have published materials on this

subject is a cause for concern. However, there are researchers quoted in this study such as Malcom, Nketia, Nompula, Eisner and many more, including myself, who believe that there should be more theories on African traditional music as it is the case in European music. The fact that African music was not written down or has an absence of theories and structure does not make it irrelevant. It is only that it has developed differently from that of the Western world. It is precisely for these reasons that deeper research on traditional music should be done.

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Appendix A



education

Department:
Education
PROVINCE OF KWAZULU-NATAL

Enquiries: Sibusiso Alwar

Tel: 033 341 8610

Ref.:2/4/8/1/103

Ms MP Buthelezi
P O Box 60256
Richards Bay
3900

Dear Ms Buthelezi

PERMISSION TO CONDUCT RESEARCH IN THE KZN DoE INSTITUTIONS

Your application to conduct research entitled: "THE SIGNIFICANCE OF TRADITIONAL MUSIC IN AFRICAN MUSIC IN SOUTH AFRICAN SCHOOLS: A STUDY BASED ON METROPOLITAN AREAS OF DURBAN", in the KwaZulu-Natal Department of Education Institutions has been approved. The conditions of the approval are as follows:

1. The researcher will make all the arrangements concerning the research and interviews.
2. The researcher must ensure that Educator and learning programmes are not interrupted.
3. Interviews are not conducted during the time of writing examinations in schools.
4. Learners, Educators, Schools and Institutions are not identifiable in any way from the results of the research.
5. A copy of this letter is submitted to District Managers, Principals and Heads of Institutions where the Intended research and interviews are to be conducted.
6. The period of investigation is limited to the period from 01 April 2014 to 30 March 2015.
7. Your research and interviews will be limited to the schools you have proposed and approved by the Head of Department. Please note that Principals, Educators, Departmental Officials and Learners are under no obligation to participate or assist you in your investigation.
8. Should you wish to extend the period of your survey at the school(s), please contact Mr. Alwar at the contact numbers below.
9. Upon completion of the research, a brief summary of the findings, recommendations or a full report / dissertation / thesis must be submitted to the research office of the Department. Please address it to The Director-Resources Planning, Private Bag X9137, Pietermaritzburg, 3200.
10. Please note that your research and interviews will be limited to schools and institutions in KwaZulu-Natal Department of Education.

Nkosinathi S.P. Sishi, PhD
Head of Department: Education
Date: 25 April 2014

KWAZULU-NATAL DEPARTMENT OF EDUCATION

POSTAL: Private Bag X 9137, Pietermaritzburg, 3200, KwaZulu-Natal, Republic of South Africa
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 WEBSITE: www.kzndoe.gov.za

Appendix B



15 June 2014

Ms Mbalenhle P Buthelezi (211556503)
School of Education
Edgewood Campus

Protocol reference number: HSS/1468/013M

Project title: Music Education in South African Schools: Exploring teachers' experiences in the teaching of Traditional Music

Dear Ms Buthelezi,

Full Approval – Expedited Application

With regards to your response to our letter dated 15 January 2013, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol have been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this as opportunity of wishing you... everything of the best with your study.

Yours faithfully

Dr Shenuka Singh (Chair)

/ms

Cc Supervisor: Dr Y Nompula

cc Academic Leader- Research: Professor P Morojele

cc School Administrator: Mr Thoba Mthemba

Humanities & Social Sciences Research Ethics Committee

Dr Shenuka Singh (Chair)

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