

**INTERCULTURAL MUSIC EDUCATION IN SOUTH AFRICA:
INTRODUCING GUMBOOT DANCE TO THE CLASSROOM**

by

Briony Ruth Prior

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INTRODUCTION

The aims of this thesis

This thesis deals with two broad issues: (i) theoretical issues relating to intercultural music education in South Africa and (ii) pedagogical issues relating to the introduction of gumboot dance in the classroom.

With regard to the first issue, I shall suggest that the most effective means of music education in South Africa is intercultural music education. I shall argue that intercultural music education places emphasis on the act of music making, and that it is this creative process of musicking that is required for learning skills and educating the whole person. I shall pinpoint areas where our present western oriented system of music education is failing to nurture creativity, and illustrate ways in which people of Africa incorporate creative music making as an essential facet of their everyday lives.

With regard to the second issue, I aim to enable the music educator who knows little or nothing about the genre of gumboot dance to learn and teach gumboot dance. Steps have been broken down in the thesis, in a notated and descriptive form, and on video. Tips for teaching are included, and an historical background to the genre is provided.

The motivation for this thesis

My motivation for this thesis is twofold.

Firstly, while ethnomusicologists have documented extensive research on traditional musics, there is a lack of resource material for teachers. Resources available to teachers "...are often without accompanying sound or pronunciation guides" and "...matters of contextualization are left mainly to the classroom teacher" (Klinger, 1994: 103).

Many feel that teachers themselves are best qualified to carry out the research needed to adapt ethnomusicological literature for intercultural music education. To avoid superficiality, specific genres need to be approached one at a time, experimented with in the classroom, and

documented. “To provide these insights teachers need education in research approaches...Case studies and action research offer appropriate approaches to the questions raised above...” (Hookey, 1994: 89).

My second motivation for this study is based on the principal that learners are more receptive when they enjoy what they are doing. Pupils who perceive that what they are about to do will be ‘fun’ immediately listen and concentrate on the task at hand. They do their best to understand, and find it easier to accept, any foreign concepts presented to them. My experiences teaching gumboot dance determined that all learners derive a lot of pleasure from the learning process. Learning gumboot dance is a social experience as well as an educational experience. Learners interact, communicate, and team spirit develops within the group. This makes gumboot dance an ideal genre for use in intercultural music education.

My sources

Literature pertaining to intercultural music education is abundant. My chief sources in this area are: Christopher Small, Wayne Bowman, David Elliott and Keith Swanwick.

Literature on gumboot dance is limited. To the best of my knowledge, the only two comprehensive sources constitute the B. Mus. thesis by Muller and Topp: “A Preliminary Study of Gumboot Dance” (1985), and an article in the South African Theatre Journal by Jane Osborne entitled “The Gumboot Dance: an Historical, Socioeconomic and Cultural Perspective” (1990). Other material on gumboot dance exists in Margaret Larlham’s thesis “Contemporary Urban Black Dance in Durban”, Hugh Tracey’s book African Dances of the South African Gold Mines, David Coplan’s In Township Tonight, page 78, and Carol Muller’s recent paper “Gumboots, Migrants, and Fred Astaire: Worker Dance and Musical Style in South Africa” (1996).

For a South African perspective on intercultural music education I have drawn on the ideas of E. Oehrle, while J. M. Chernoff provides the chief insight into the role of music in African life. I approached V. Goddard for her experiences teaching gumboot dance in the formal education system of South Africa. She is the only person I know of, besides myself, who has learnt and taught gumboot dance as a genre essentially ‘foreign’ to her own culture. Her

experiences of teaching gumboot dance include a month at St Mary's school in Kloof, and two sessions at Our Lady of Fatima school in Durban North. At both schools she taught high school girls.

All the steps described and performed as part of this thesis were learnt from Bheki Xhakaza. Although he gave me a little information about gumboot dance and its origins, he was unable to tell me how his teacher had learnt gumboot dance. He told me: "We didn't have a chance to ask questions like we are doing now. We were taught and that is all" (Xhakaza: interview, 8/8/96).

Bheki Xhakaza is a young man my own age who lives in Umlazi. He attended Langeni Primary School in Umlazi. His teacher there, Miss Gwagwa, took him and twenty nine other pupils up to Newcastle where they stayed in mining hostels while the miners were on leave. Here they were taught to gumboot dance by one of the miners who stayed in the hostels. Bheki described this learning procedure in an interview: "It was not as easy as we are doing here (he laughs). It was always a belt on his hand and when we make mistakes, the belt is behind us – all the time (he laughs again). I was the first one (to get everything right) because I am afraid of this thing" (ibid.).

Bheki started teaching gumboot dance to youth groups in Umlazi in 1988.¹ Shortly after this he participated in a play called "Calls For Freedom" with a theatre group at the Johannesburg College of Education. This incorporated some gumboot dance. Bheki did not gumboot dance formally over the next couple of years, as he became involved in educating people about the elections through theatre. He toured the country with a theatre group based in Empangeni. On his return to Umlazi in 1993, he formed his gumboot dance team "Bafanas for Peace". This came about as a result of a project, motivated by Bheki, at a residents committee meeting of section M in Umlazi. As there were a lot of kids wandering the streets with nothing to do, Bheki suggested that a project be introduced whereby young people get involved in singing, dancing and stage production. A youth committee was formed, where each member was in charge of a different facet i.e. singing, dancing, drumming and so on.

1. Bheki is a very patient and encouraging teacher. He does not employ the same teaching methods as his teacher did.

Bheki was in charge of gumboot dance. They called on the youth in the area to participate in these different groups. Apparently the only surviving group today is Bheki's gumboot dancers: "Bafanas For Peace" (ibid.).

At present Bheki and his group perform at various cultural events in and around Umlazi. They have performed fairly extensively in Chatsworth, primarily at schools. Bheki mentioned performing at the Workshop shopping centre with "a navy group from Italy" and also at Game City at a function for the aged. "Bafanas For Peace" have also successfully participated in several competitions. One such competition was "Dance Shongololo", organised by the dance company at the Natal Playhouse, where "Bafanas For Peace" was selected to perform in "Dance Umbrella" in Johannesburg. The team also participated in the "Contemporary Dancers F.N.B. Award" at the Natal Playhouse recently (ibid.). The Durban Music and Ballet School contacted the Natal Playhouse for a gumboot dance team to perform at an open day in 1995, and it was through the school that I was able to contact Bheki.

CHAPTER ONE: INTERCULTURAL MUSIC EDUCATION IN SOUTH AFRICA

1.1 Formal music education in South Africa

There are two main areas of shortsightedness in the formal music education system of South Africa which are relevant to this thesis. Firstly, musics of Africa are considered unworthy of incorporation into a music syllabus that deals almost exclusively with western art music. Secondly, the status given to music and music education in schools is pitiful. Music education in general, and the musics of Africa in particular, have not been recognised for their potential to tap the creativity inherent in each one of us.

With regard to the first issue, the perception of African culture being inferior to western culture is not something that was ‘invented’ by the South African National Party. Anthropologists Vail and White describe how conception of western superiority was propagated throughout the nineteenth century by British, French and American anthropologists. At one stage anthropologists believed that western style education was wasted on Africans because “The energy of the native seems to be absorbed in merely bodily function – nutritive and sensual – as soon as he reaches the age of puberty, when the development of his brain, as a rule, comes to a standstill...The fact of stunted mental development remains” (Vail and White quoting Kidd, 1991: 7). Kidd, referring to the population of South East Africa, wrote in 1904 that “...the natives must be more or less the drudges of the white man owing to their inherent inferiority and incapacity” (Vail and White quoting Kidd, 1991: 8).

The policy of Christian National Education, drawn up by the National Party government of South Africa in 1948, reflects this philosophy of western superiority. It states: “We believe that the calling and task of white S.A. with regard to the native is to Christianise him and help him on culturally...We believe besides that any system of teaching and education of the native must be grounded in the life and worldview of the whites...” (CNE policy in Rose and Tunmer, 1975). Although South Africa has experienced considerable protests, riots and

killings as a result of the CNE policy, and underwent a change of government in 1994, the principals of the CNE policy remain entrenched in most of our schools today.

In the light of such perceptions of African culture it is little wonder that African music, and African approaches to music making, were not recognised until fairly recently for their invaluable contribution to music education. Ironically, music educators in the United States, Canada and the U.K. were first to recognise the value of intercultural music education. In acknowledging the value of intercultural music education, music educators began questioning the validity of Reimer's philosophy of Music Education as Aesthetic Education (MEAE). This philosophy has formed the basis of formal music education in most western schools for the past thirty years, and continues to do so in most South African schools today.

Reimer presented his theory in a book entitled A Philosophy of Music Education in 1970. Bannister explains this theory: "Reimer's argument, broadly stated, is that the purpose of music education is to bring students into contact with the expressive qualities of music... A key principal of music-education-as-aesthetic education is that music education is the education of human feeling" (Bannister, 1994: 11). What this philosophy fails to take into consideration is that music is not a universal language. There are many musics which utilise the elements of pitch and rhythm in very different ways. The way in which such elements are utilised by one culture may induce very different feelings in people of another culture. Some musics are not intended to induce specific feelings, their purpose may be entirely utilitarian. The music of one culture may in fact induce little more than feelings of confusion in people of another culture if listeners are unaware of how to interpret usage of various elements.² Thus one of the primary characteristics of the MEAE rationale, which leading music educators cannot accept, is that music is perceived as an independent entity, valuable in itself, and not dependent on its social context or function for meaning.

Another fundamental objection to the MEAE philosophy is that it is based on western principals, which means that all musics aspiring to inclusion in the MEAE rationale are judged by western criterion. As a result, many genres are dismissed as substandard, and our perception of music is restricted. For example, Bowman questions whether music which has

2. Music's potential to alienate people, and ways of overcoming this will be discussed in more fully in chapter 1.5.

evolved as an aural rather than a written tradition, with emphasis on activity rather than analysis or contemplation, can be incorporated in MEAE (Bowman, 1993: 25 – 27).

Small argues strongly against the misconception that western culture and music are superior to others. He believes that “We should not allow the brilliance of the western musical tradition to blind us to its limitations and even areas of downright impoverishment” (Small, 1977: 1).

With regard to the second issue, cutbacks in the funding for education are resulting in the disappearance of the creative arts in schools. At the end of 1991, one and a half of the three existing music schools in Natal were shut down and the staff were retrenched. All government funding of these schools will cease at the end of 1997. In the interim, music educators at schools around the country are being retrenched. This is happening because music is considered a non-essential, luxury item in our schooling system. Its potential to contribute to a better society has been overlooked.³

Christopher Small argues that the limited importance given to the creative arts in western society is a result of western society’s emphasis on science, scientific procedures and values. It is easy to see how a scientific worldview has been allowed to permeate western society. It has worked for people, enabling us to control our environment, empowering us. The emphasis on science has enabled us to extend our daylight hours through the use of electricity, build houses on land previously inhabited by the ocean and control the actions of other countries through the building of nuclear weapons. It gives us power over nature, other people and countries. “That it should have taken over is in part understandable in view of science’s undoubted ability to deliver the material goods” (Small, 1977: 77).

Unfortunately, science based thinking has come to dictate how we experience music and determine musical excellence. In the scientific worldview, knowledge and facts are seen as independent and unchanging entities, devoid of context, which can be learnt from books and tested in examinations. Knowledge is viewed as a product, which can be acquired. Similarly, our perceptions of western music are product based (Small, 1977: chapter 3). Excellence is

3. Refer to chapter 1.4 for discussion of the potential of intercultural music education to contribute to a better society.

determined by masterpieces of composition, structured according to harmonic progression, and preserved by notation. The genius of the composer lies largely in the complexities of such a structure, rather in any external benefits or purposes the music might have in society at large. The performer of the work, the context in which the work is performed, and any utilitarian benefits of the music are of little consequence to the perceived value of 'the work'.

Music education under the MEAE philosophy is, similarly, product based.⁴ Pupils are taught about western masterpieces and their composers. Works are analysed in terms of the western perceptions of pitch, rhythm, harmony and structure. Also unique to western culture is the way in which music is performed in the concert hall and taught in the classroom. In both cases, audiences and pupils constitute silent, non-participatory receptors of the musical product. The process of learning, and acquiring the 'product' of knowledge, is frequently tedious. Small writes that the pupil "...is made aware that what he is being taught is in his own best interest, for the sake of some vaguely defined future advantage which for the most remains perpetually out of reach" (Small, 1977: 184). Improvisation plays no part in the learning process. Performances of western masterpieces should precisely replicate what is represented in print. Many music educators today are of the view that this product based approach to music education is ignoring the potential of music education to develop thinking and creative skills.

A product oriented approach to education appears to breed inhibition, and a reluctance to experiment and create. Small observes the inability of westerners to create, unless they are professional musicians or artists (ibid.: 214). He depicts westerners as reluctant to create unless they know 'about' what they are doing and are an expert in the particular field in which they are expected to create. Yet Shehan Campbell tells us, after examining the theories of creativity put forward by Piaget, Merriam, Bruner, Guilford and others, that there is strong evidence to support the concept that creative musical behaviour is inherent in all children (Shehan Campbell, 1991: 97).

I would suggest that the most effective means of music education, and a way to develop the creative powers inherent in children, is to involve them in music making in the music lesson.

4. The product oriented approach of both MEAE and the scientific world view indicates that MEAE is a product of the scientific worldview.

According to Swanwick, while it might be helpful to know things which might provide a context to the act of music making, "...these are no substitute for the direct experience of symbolic forms; in our case music making" (Swanwick, 1994: 219).

Elliott, too, is of the view that music is first and foremost a human activity, whether that activity take the form of music making, listening or composing. He views the musical product as only a small portion of what music has to offer (Elliott, 1989: 11 – 13).

Small maintains that by harnessing creativity in music education we can begin to reverse the state of inhibition entrenched in us by our scientific worldview (Small, 1977: 217). He suggests that:

As the creative act is at the center of all artistic activity, so we place creative activity firmly at the center of music education, from which all other, more traditional activities radiate...If we acknowledge the creative power of children in art, we must also recognise their ability to create other forms of knowledge (ibid.: 213 and 216).

1.2 Perceptions of music making from Africa

In this section I shall draw attention to two fundamental perceptions of music making in Africa which contrast the formal system of education in South Africa. These are two perceptions which, I have suggested in the previous section, would go a long way to ensuring more effective music education if incorporated into our formal education system.

Discussion will focus, firstly, on the importance of music in the life of people in Africa. This contrasts the tendency of formal education in South Africa to neglect music education as peripheral. Discussion will then focus on the tendency in the music making from Africa to veer away from the product orientation of the western world, and emphasise the process of making music.

Whether used within formal social occasions like weddings or initiation ceremonies, to accomplish every day tasks like crushing yams or working in the fields, as part of children's play, or in the form of a lullaby, music is indispensable to African life. Chernoff quotes the many people in Africa to whom he put the question "What is music?" responding: "Music is essential to our life" (Chernoff, 1979: 35). He says that "...the range and diversity of specific kinds of music can astound the westerner" (ibid.: 34).

Chernoff states that "...many activities – paddling a canoe, chopping a tree, pounding grain, smashing up yams for dinner, or simply moving" provide the rhythmic basis for music and songs (ibid.: 93). In this way music often facilitates the carrying out of these everyday tasks. Chernoff describes how:

...the woman who turns the yams while her friends are rhythmically smashing them with heavy wooden poles converses most amiably, as if the safety of her fingers were no concern. Obviously she does not have to try very hard to maintain a simple rhythm and she counts on her friends to do the same (ibid.: 94).

Music is closely and constantly linked to all activities associated with many peoples in Africa. In this way it serves to educate people as to the customs and values of these African societies. Developing musical awareness in African society "...constitutes a process of education"

(ibid.: 154). Perhaps not in the sense that westerners perceive education, but rather in the sense of educating the whole person in the ways of society. Chernoff says that music could "...tell you something about how to find a friend or what to do at a dance or how to behave on the street" (ibid.: 23).

Music serves to educate people about the values of society in that these values are part of the process of their music making. For example restraint, self discipline and the ability to put what is best for a group ahead of what is best for oneself are valued attributes in African society. A person is considered good if their mind is in control of their actions, for it is considered that he/she is then capable of making decisions for the greater good of society. Usually the people endowed with these attributes are the elderly. Thus they are highly esteemed members of the community.

These same attributes are vital in the leader of a successful musical performance. Self discipline and restraint enable a musician to remain aware of the inter-relation of different parts around him/her. In this way the lead musician is able to inspire the best musical performance from the group as a whole. The alternative, which is frowned upon, is for the musician to become wrapped up in the virtuosity of his/her own individual part. While virtuosity is an integral part of most western masterpieces, for example in the cadenzas of concertos, virtuosity for its own sake is shunned as tasteless and meaningless in African music making.⁵ It is usually the older people who display the restraint and control as well as the skill necessary to lead a performance.

Not surprisingly, therefore, very often the most respected musicians are also the most respected people. In Ghana the master drummer is usually a highly regarded member of the community. In Zulu society, the King's *imbongi* (praise poet) plays an integral role in society through the rendition of praises, and is usually a skilled and respected warrior (Rycroft, 1988: 18). The leader of a gumboot dancing team is also usually respected for attributes other than his ability to gumboot dance.

5. Small suggests that western music educators need to move away from their emphasis on virtuosity in an attempt to provide a more comprehensive education, and leave more scope for the nurturing of creativity (Small, 1977: 216).

With regard to the emphasis on participation in music making in Africa, this is something that 'is' rather than something that is merely considered important. "The most successful performance will involve everyone present in various levels of participation, and their enjoyment is the chief criterion of excellence" (Chernoff, 1979: 87). Chernoff goes so far as to say: "...without participation there is no meaning" (ibid.: 23).

Dance plays an integral part in nearly all African music making. "One who 'hears' music 'understands' it with a dance" (ibid.: 143). Chernoff tells us that "When you ask an African friend whether or not he 'understands' a certain type of music, he will say yes if he knows the dance that goes with it" (ibid.: 23).

Unlike the western concert hall approach to appreciating music, where one is expected to listen to the music in reverent silence, the entire community participates in the music making, audience included. Chernoff says that, for this reason, hand clapping could be seen as the most common form of musical expression in Africa (ibid.: 33).

This emphasis on active participation, versus passive observation or verbal commentary, is apparent in everyday activities where people tend to express opinions, criticism, approval and so on, through actions rather than words:

If the music is good, people listen, dance, and enjoy themselves. If it is bad, they will try to correct it in whatever way they can, perhaps by making fun of a vain dancer or anyone present with a bad attitude, perhaps by offering suggestions or encouragement to the musicians, perhaps by buying some beer, or perhaps, if their mood is hopeless, by being sensible enough to leave the place (ibid.: 153).

In contrast to the western product oriented approach, life and music are seldom analysed in words. When Chernoff asked a group of Africans what they hoped to accomplish with the programme notes on their dances, supplied for American tourists, he was told that they hoped to make the dancing more acceptable to the Americans. "One remarked, 'These people, you see, they believe in words'; and everyone laughed" (ibid.: 217).

Words are also seldom used in the teaching context of African society. Instead, demonstration and imitation are widely used. Children copy and learn songs from their elders. If someone

wants to become a respected musician, that person must choose someone who is able to teach him/her the required skills. Even this kind of tuition consists primarily of imitation and modeling. Chernoff says of his drum lessons: "Whenever I found one of my teachers trying to explain what I had to do, I knew he was at the last resort of his teaching capabilities" (ibid.: 21).

Other features of African musical practice indicate the emphasis placed on musical activity rather than the musical product. Shehan Campbell writes: "That the Chopi compose a ngodo piece and then discard it within two years is illustrative of the greater significance Africans place on the process of creation than on the performance itself" (Shehan Campbell, 1991: 166).

There is an openness to change in the process of music making in African societies. By contrast, western masterpieces are treasured over hundreds of years, and musicians go to great pains to perform or teach them as authentically as possible. While any alteration of a western masterpiece is regarded as sacrilegious, adding styles or dances to existing styles/dances is generally regarded as a positive phenomenon in African society. In viewing change as positive, people are encouraged to create and experiment. Ibrahim called such change "*m-pahiya*".⁶ He describes it as follows:

It can be used for music or anything. For example if you send a child to buy five cigarettes and you give him the exact money to pay for them and he comes back with six cigarettes, it is *m-pahiya* because he has come back with one more above the amount your money can get. He has increased it by one. We call this increase *m-pahiya* (Chernoff, 1979: 64).

Improvisation is a highly respected skill in African society, although random or thoughtless improvisation is frowned upon. Years of training, and many hours of practicing, render a drummer proficient enough in various drum strokes and rhythms to improvise well.

6. Ibrahim was Chernoff's drumming teacher during the time he spent in Ghana.

1.3 Why ‘intercultural’ music education in South Africa?

Multiethnic versus multicultural

At the 1989 SAMES conference, Standifer was asked to distinguish between the use of the words *multiethnic* and *multicultural* in terms of music education. He explained that people may belong to different ethnic groups, but have similar cultural affinities, like the Korean, Japanese and Chinese (Standifer, 1990: 22).

Similarly, people may belong to the same ethnic group, but experience different cultural affinities. For example, many Japanese are more familiar with the practices of western culture than traditional Japanese culture. By the same token, I would suggest that for many African and Indian people in South Africa, western culture is more familiar than traditional African or Indian culture.

Swanwick maintains that for many people “Differences of age, gender, social position and career may produce more cultural divergence than race, language or nationality” (Swanwick, 1994: 215). This appears to be a valid statement. Thus I would suggest that music needs to be freed from its association with a particular ethnic group. In this case the term *multicultural* would be a more suitable term to use in relation to music education than *multiethnic*.

Multicultural versus intercultural

According to the Oxford dictionary, ‘inter’ means “forming a mutual or reciprocal action or relation” (Sykes, 1976: 563) while ‘multi’ is defined as “many” (ibid.: 716). I shall raise three issues which, I believe, indicate *intercultural* as the more suitable term.

Firstly, it is essential to recognise that no music exists indefinitely in its ‘original’ form. Musics are subject to constant change, affected by musics from different eras and cultures. Nettl states that today we “...tend far more to see musical culture as something constantly changing... stressing that intercultural music exchange is one of the main features of our time” (Nettl, 1992: 5). Shehan Campbell also discusses the phenomenon of cross cultural exchange

in music, referring to it as "...acculturation...a twentieth century phenomenon" (Shehan Campbell, 1991: 192). Swanwick argues for the use of the term *intercultural* music education, emphasising the tendency of musics to influence each other across cultures and generations (Swanwick, 1994: 215-226). Indeed, if music educators are to recognise the tendency of music towards cross cultural exchange, then the term *intercultural* music education seems to be the more accurate term to use.⁷

Secondly, in relation to the South African context, the term *multicultural* could be interpreted as an extension of apartheid ideology; according to Ballantine:

It is one of the words that is part of our repressive state ideology...As part of the government's attempt to get South Africans to accept their own ethnicity, it is trying to define different groups as being very different from one another, and therefore we must understand ourselves as a multicultural society, in which these groups cannot belong to each other. It means they have to be kind of walled off from one another, and the term that is used to legitimate it is the term "multiculturalism" (Oehrle: Proceedings of the 3rd National Music Educators' Conference, 1990: 23).⁸

The fact that the term *multicultural* has been used in the past by the National Party government to justify apartheid ideology, validates avoidance of the term with regard to music education in South Africa.

Thirdly, the term *multicultural* suggests a separation of the musics of different cultures. Small acknowledges music as a "human activity", referring to it as "musicking" (Small, 1990: 4-9). Shehan Campbell says that the development of aural training and creativity through improvisation are essential to the successful teaching and learning of all cultures (Shehan Campbell, 1991: 186). Thus music making, or musicking, is recognised as an essential part of all cultures, with common elements of music making, teaching and learning occurring in

7. Implications of the constant changes occurring in musical traditions are discussed more fully in chapter 1.5.

8. While participating in this discussion, in which Ballantine expresses the above view on multiculturalism, Standifer explains how, in the United States, the term *multicultural* seems the most appropriate with regard to music education at this time (1989). He is concerned that there are many different cultural minorities in America that must be represented in the education system to avoid discrimination (Oehrle: Proceedings of the 3rd National Music Educators' Conference, 1990: 20). He points out that the "melting pot" ideal, whereby cultural differences were ignored in favour of seeing Americans as "all the same", was unsuccessfully implemented in the United States. He considers the multicultural ideal, and its implications of individual, separate cultures, important in terms of retaining the separate cultural identities of minority groups in the United States (*ibid.*: 24).

different ways within various cultures.

Elliott describes this phenomenon as follows: “If MUSIC consists of a diversity of music cultures, then music is inherently multicultural. And if MUSIC is inherently multicultural, then music ought to be multicultural in essence” (Elliott, 1995: 207). With regard to his use of the term *multicultural*, Elliott says that it has an “evaluative sense” in addition to its literal implications of cultural plurality. He describes this ‘evaluative sense’ as “...a policy of support for exchange amongst different social groups to enrich all while respecting and preserving the integrity of each” (Elliott, 1995: 207).

This ‘evaluative sense’ of the term *multicultural* has validity. It is applicable to the term *intercultural*, in that the word ‘*inter*’ is suggestive of a policy of exchange between people. Yet while the term *multicultural*, in Elliott’s sense, may be suited for reference to music education in the U.S.A., where there are minority groups that need recognition and representation, we have a very different background in South Africa. In South Africa the music of the vast majority of our population is not represented in our education system. We need a system of music education that emphasises the forming of a ‘mutual or reciprocal action’ between cultures, as oppose to a system of education that could emphasise the separateness inherent in educating about ‘many’ cultures. For this reason, I support the use of the term *intercultural* music education in the South African context.

1.4 The goals of intercultural music education

Familiarising students with a variety of musics, and encouraging them to participate in the music making of a variety of cultures, are obvious goals of intercultural music education.

Proponents of intercultural music education consider the act of music making essential. Through musicking, pupils are encouraged to create. This develops a different thought process from that required to learn facts and regurgitate them in exams. In today's economic climate of job uncertainty and retrenchments, people often need to rely on innovative thinking and creative skills as a means of survival. Small suggests that by emphasising the creative process, and the act of participation through musicking, pupils will begin to realise "...the quite simple fact that learning is not a preparation for life but a basic experience of life itself" (Small, 1977: 211).

Giving pupils the opportunity to experience the music making of a variety of cultures provides them with the opportunity to recognise that each culture has its own musical behaviour. In coming to realise that musicking is a universal phenomenon, pupils develop a broader understanding of both the music, and people of these different cultures.

Most music making is group work. Thus learners are encouraged to interact with their peers, and develop communication skills. One of the goals of intercultural music education is "To help students develop positive intergroup communication techniques as well as a motivation to play an active role in the solution of social conflicts" (Standifer, 1990: 18).

Music making also serves to provide a release from the stresses and pressures of everyday life. The activity serves as a physical release, and group work provides a means of social interaction. Charles Keil divides happiness into two parts: social well being and ritual happiness. While the former is attained through material benefits such as a roof over one's head, sufficient food to eat, and so on, he explains that ritual happiness is a spiritual state "...that comes from intense sociability and participation" (Keil, 1993: 69). Keil explains that people can reach this state of happiness by musicking. He maintains that while "... 'social well being' cannot substitute for 'ritual happiness' and 'ritual happiness' cannot substitute for

'social well being', ritual happiness is possible even when social well being is not at its best". He comments that "To know that happiness is possible despite unresolved problems is surely heartening. It helps people face daily life with more confidence" (ibid.: 70).⁹

In learning about, and experiencing various musical behaviours, pupils come to understand and, as a result, respect them. Even if pupils do not enjoy all musics, they should at least be given the tools to learn to tolerate different musics, and understand the value placed on specific musical behaviour within its culture. Ultimately, it is intended that pupils will value music previously foreign to them for what it has to offer them as individuals. In this way, intercultural music education teaches pupils to think beyond their cultural paradigms, and value cultural diversity.

Some scholars maintain that in coming to tolerate, understand, respect and ultimately value music of a certain culture, one is simultaneously learning to tolerate, understand, respect and value both the culture itself and the people of that culture. Others believe that by treating musics of all cultures as equally deserving of respect and incorporation into the classroom, pupils will have the opportunity to develop a positive self concept irrespective of age, race or gender (Standifer, 1990: 16) and that prejudice will be discouraged. In this way, intercultural music education "...offers the possibility of developing new behaviour patterns not only in relation to world musics but also in relation to world peoples" (Elliott, 1988: 18).

Developing new behaviour patterns based on tolerance, understanding, respect and a willingness to solve social conflicts can effect positive changes in society at large. Oehrle's concept of 'intercultural education through music' implies affecting change in society at large through music education (Oehrle, 1995: 3). Christopher Small states outright that "...the new vision of art revealed and serve as a model for a new vision of education, and possibly society" (Small, 1977: 3) and produce "...better persons and better societies" (ibid.: 218).

9. Charles Keil refers to musicking at Polish American polka parties. While the classroom context is admittedly a very different environment, the principals of 'intense sociability and participation' remain constant.

1.5 Concerns of adapting music of Africa for the classroom

Intercultural music education requires that educators teach: music which is unfamiliar to them; music whose context of performance is vastly different from the classroom situation; and music which falls outside many pupils' cultural paradigms. Some of the concerns of teachers in this situation may be:

- Can I teach music with which I have had very little personal experience?
- Is it possible to present musics to pupils in their original form?
- Is it possible to cater for the fact that many musics are unfamiliar to pupils?

The answer to the first question is undoubtedly "yes". The goals of intercultural music education could not be fulfilled without a willingness, on the part of the teacher, to experiment with musics which are unfamiliar to him/her. The teacher must be prepared, however, to research and investigate musics he/she wishes to teach if they are unfamiliar to him/her (Standifer, 1990: 7).

It is important that the teacher research his/her topic in quite some depth to avoid what Bowman refers to as "superficial dabbling" (Bowman, 1993: 28). In such cases the educator falls into the trap of teaching pupils very little about too broad a spectrum of musics. The danger with this is that pupils retain only a colourful montage of various musics, which merge into a single image, from which nothing specific about any particular genre is remembered. Swanwick points out that intercultural music education should not become "...cultural tokenism, a world music coach tour" (Swanwick, 1994: 224).

The educator should be selective about what is taught. Bowman suggests that pupils be introduced to the "...best the world has to offer", and that music educators remain wary of the misconception that "...everything is beautiful in its own way" (Bowman, 1993: 29).

Ethnomusicologist Bruno Nettl makes a point of encouraging educators to teach music that is not of their own culture. "Emphatically it is better to know a little rather than nothing. The first thing our students need to get is a sense of 'what's out there' " (Nettl, 1992: 6).

With regard to the second concern, of whether it is possible to present musics to pupils in their original form, I believe it is important to bare in mind that traditions are in a constant state of flux, and that musical traditions are no exception.¹⁰ Reasons for this are varied.¹¹

Traditions may change in order to fit in with a changing society, or social context, and thus ensure their survival. Vail and White explain how this was so with the adaptation of “Paiva”, a song handed down from generation to generation over a period of at least eighty years. The song was one of lament, and continued to be, even though the original context of the song ceased to exist. Though the people at whom the song was originally directed were long since deceased after the eighty years, its message was aimed at other people and institutions over the years (Vail and White, 1991: chapter two).

Change in musical traditions is often a result of “cultural migration” (Swanwick, 1994: 220). Examples are infinite whether one refers to European art music, folk music, African music or other musics. African music composed this century provides examples of such ‘cultural migration’. It often utilises a recurring I IV V I harmonic pattern, which is essentially western in origin. Western musical instruments, for example the pennywhistle in *kwela*, and the guitar and violin in *maskanda*, have also become synonymous with African music genres.

Change is also inevitable as musical traditions are passed from one generation to the next. Each new generation of performers is apt to add their mark of individuality, or make slight ‘improvements’ to a genre. Such change is common to music of many cultures. It shares the feature, across many cultures, of not always being welcome, particularly by the generation whose traditions are being altered or ‘improved’. Chernoff warns us against valuing only the music of the past, reminding us of the words of a famous art critic who said “...a ‘dead’ style is that which is defined solely by that which is not; a style which has come to be negatively felt” (Chernoff, 1979: 22).

10. Hobsbawm raises the points that many ‘traditions’ are in fact invented. He explains that traditions are adapted to suit the needs of society. Alternatively a completely new ‘tradition’ can be ‘invented’ to suit the needs of a particular facet of society, or an old tradition could be reinstated (Hobsbawm, 1983: chapter 1).

11. The fact of musical exchange across cultures and generations was established in 1.3. Now reasons for such change are discussed, and examples given.

In light of the fact that change in musical traditions appears to be a natural phenomenon, I argue that it would be unnatural to attempt to present traditional musics to pupils in their 'original' form. Particularly if we take into account the fact that the classroom context is usually very different to the context of performance. I would also argue that, in many cases, determining the 'original' form of a musical genre is a very ambiguous matter.¹² Seen in this light, striving to teach the 'original' form of a genre would seem to be a questionable goal.

Teachers can try to ensure that the correct steps of dances and/or interpretations of songs are taught. They can also explain to pupils the original context in which music is made. If, however, modifications of the 'original tradition' serve to keep a style 'alive' for pupils in the classroom context, it is my belief that these changes should be adopted.¹³

With regard to the third concern, the possibility of catering for the fact that music taught is often foreign to pupils, I believe that this is not only possible, but essential.¹⁴

Swanwick says that "...music alienates people when they perceive: (a) its sound materials as quaint or threatening; (b) its expressive character as identified with an unacceptable culture; (c) its musical structure as incoherent or confusing" (Swanwick, 1988: 3). Because the musics of different cultures use the elements of music like pitch, rhythm and timbre in such diverse ways, and because music itself serves such diverse purposes within different communities, this sense of alienation when listening to music of a culture not one's own is common. Chernoff explains how such a sense of alienation might occur in a westerner listening to African music:

When a western friend for whom you might play some African music says in disgust, as he sits fidgeting in his chair 'That's not music,' he is ironically both right and wrong. African music is not just a different music but is something that is different from 'music'... The reason why it is a mistake 'to listen' to African music is that African music is not set apart from its social and cultural context (Chernoff, 1979: 33).

12. V. Goddard went so far as to suggest that two histories of gumboot dance will ultimately need to be written, so different are the styles which different dancers claim to be the authentic/original version (Goddard, interview: 3/4/97).

13. In the teaching of gumboot dance I make some changes of the kind of which I speak here. Refer to chapter 3.4 for more details.

14. The fact that music not listened to within its social context has the potential to alienate people was suggested in the discussion of the MEAE rationale in chapter 1.1.

In order to recognise musical meaning and value in musics not our own, we need to overcome such feelings of alienation. The music educator needs to determine a way of getting pupils to feel that they can relate to the music they are about to study or experience. Tatsumura describes this feeling as the ability of the listener to "...catch in the music a feeling that he could share, something that speaks to him, addresses him, and moves him to approach it" (Tatsumura, 1991: 524). If, when a person experiences music as other, he/she only reacts negatively towards it then "...an intercultural reception of music is out of the question" (ibid.: 523).

Primos suggests that the first step towards eliminating feelings of alienation towards musics that are foreign to us, is to acknowledge our own cultural paradigms and prejudices. She explains how she went about getting everyone in her study module at the University of the Witwatersrand to recognise that their concept of music was, in fact, 'other' to many people in the class. Students discussed their tastes and preferences, as well as various factors which might have influenced these tastes and preferences, such as family, religion etc. (Primos, 1995: 4).

Swanwick, Primos and Tatsumura suggest, in different ways, that the teacher encourage pupils to fix his/her own meaning to what is being learnt, and "...make and take music as relevant for them" (Swanwick, 1994: 219). Swanwick suggests that this can be achieved only through the act of music making. "Understanding music," he says, "is more like knowing a person than knowing a fact, it is knowledge by direct acquaintance; knowledge *of* rather than *about*" (ibid.: 225).

Tatsumura puts forward his idea of the 'living metaphor' as a means of the learner deriving meaning from musical experience. He explains that a living metaphor is created when a pupil experiences 'music as other' and derives his own meaning from the experience. "The act of understanding music as other is for an individual both interpretation and creation, an interpretation of the musical experience of other individuals and the creation of new meaning through linking his own experience to it" (Tatsumura, 1991: 525).

Primos suggests that the teacher take on the role of "...helping the learner draw out meaning from the musical experience" rather than "...teaching the music to the learner" (Primos, 1995:

5). The teacher should accept that some pupils may know more on the subject than she/he does, and let the classroom become a place of "...mutual discovery and investigation" (ibid.: 9).

These opinions of music educators all imply that a participatory approach to introducing 'new' musics to pupils would be most successful. As pupils laugh at, or admire their own efforts to make music, the music in question becomes relevant to them, and any initial feelings of alienation become considerably less.

1.6 Gumboot dance as intercultural music education

My focus in this thesis, with regard to intercultural music education, is gumboot dance. In this section the suitability of gumboot dance for the purposes of intercultural music education will be discussed.

Music educators like Small, Elliott and Swanwick advocate the importance of musicking, and point out the benefits to be derived by individuals and society through a participatory approach to music education. Chernoff's descriptions of musical behaviour in Ghana bear testimony to the fact that musical activity can serve to educate on a much broader basis than the way in which it is presently used to educate in most South African schools. For music educators who share this view, gumboot dance is an ideal subject for music lessons.

Gumboot dance is a group activity in that it involves a team of dancers. In this sense it is able to offer the social benefits of intercultural music education. It also provides opportunity for pupils to create their own sequences and steps, which means that pupils derive the benefit of creative activity.¹⁵ Gumboot dance is a thoroughly enjoyable activity, and the rhythms and steps, while not always easy, can be picked up by anyone. The use of few words makes it accessible to all South Africans as there is very little opportunity for language problems to arise (Osborne, 1990: 72).

Vicki Goddard confirmed that, in her experience of teaching gumboot dance, its success as a genre for intercultural music education lies in the enjoyment pupils derive from the activity. The rhythms hold immediate appeal, and "...pupils think: 'Hey, I can do this!'" (Goddard, interview: 3/4/89). The genre also gives pupils insight into the self expression of people of a different culture to their own (ibid.).

As has been proved by the genre's survival over a hundred years, gumboot dance is an adaptable performing art. It has survived the transition from an immigrant labourer's leisure time activity to a popular, and at times commercial South African performance genre. Hugh

15. Ideas for the creation of steps are provided in chapter 3.4.

Tracey describes gumboot dance as having become "...a national culture thing" (Osborne quoting Tracey, 1990: 72). The ease with which it has been adapted to various audiences, dancers, and performance situations indicates that we will be able to adapt it for use in the classroom, and find ways of keeping it 'alive' for our pupils.¹⁶

16. Some ideas on ways in which such adaptations may be made are discussed in chapter 3.4.

CHAPTER TWO: GUMBOOT DANCE

2.1 Origins of gumboot dance

There is considerable controversy over the origins of gumboot dance. Hugh Tracey suggests that Gumboot dance originated with Zulu pupils at mission schools in Natal as an alternative to traditional dancing, which was banned. Shoes were worn, which gave the dancing a distinctive sound compared with other bare foot dances, and *isicathulo* (meaning 'western style shoes') was born. Many years later Zulu dock labourers in Durban, who wore gumboots to protect their feet, developed the dance to its present form (Tracey, 1952: 7).

David Coplan, too, suggests that gumboot dance originated in mission schools and, thereafter, on the Durban docks. He adds, however, that "All this rhythm made it popular with mine and municipal labourers elsewhere, especially Johannesburg. There it became the 'gumboot' dance, divided into a series of routines and accompanied by a rhythm guitar" (Coplan, 1985: 78).

On the basis of several informants' opinions, Muller and Topp conclude that gumboot dance originated with the Bacha people on the mines of the Witwatersrand, as a leisure time activity (Muller and Topp, 1985: 20).¹⁷ This seems to be the more widely accepted point of view. They suggest that the dancing in the mission schools was possibly an imitation of tap dancing, and that while this style of dance probably influenced gumboot dance, it was not a direct forerunner of gumboot dance (*ibid.*: 24).¹⁸

Muller and Topp suggest that gumboot dance developed alongside the process of labour migration and industrialisation on the Witwatersrand.¹⁹ The first diamond was discovered in

17. The Bacha are part Zulu, of Swazi origin, and come from the Transkei (Osborne, 1990: 53).

18. Larlham quotes Hugh Tracey on the origins of gumboot dance (Larlham, 1986: 100), while Osborne discusses the various views on the origins of gumboot dance, giving a convincing argument in favour of Muller and Topp's theory (Osborne, 1990: 52 & 53).

19. Larlham defines migrant workers as: "Men born in the rural areas who later seek employment in the cities where they are given temporary residence and accommodated in specially created 'hostels'. These are situated for economic rather than political reasons in or near the industrial areas. Though most migrants lives are spent in the urban environment they maintain links with family and kin in the rural area. The migrants occupy an unusual cultural position in that they straddle yet belong to neither of the lifestyles - rural or urban" (Larlham, 41).

Kimberly in 1867. From this time Africans started to flock to the diamond mines of Kimberly and gold mines of Johannesburg. However they were not allowed to hold diggers' licences. The gold law of 1886 ensured that non whites may only work in the gold fields if employed by a white man. Skilled labour was reserved for whites, while the heavy and often dangerous work was given to Africans, who were paid nominal wages. (Osborne quoting Houghton and Dagut, 1990: 55). Other restrictions, like the pass laws of 1896, were inflicted on migrant workers (Osborne quoting Coplan, 1990: 55).

By 1905 the South African Native Affairs Commission found that "...the expansion of South African industries has in fact, far outstripped the labour supply" (Osborne quoting Houghton and Dagut, 1990: 55). Various measures were taken in an attempt to remedy the situation, culminating in the Native Trust and Land Act of 1913. By confining African land ownership to 'native reserves' covering only a small portion of the country, many people were evicted from their homes and/or forced to migrate to the cities to find work (ibid.: 56).

For men who were living in mining compounds, in neither a rural nor urban environment, gumboot dance was one of the migrant workers' performance genres which emerged as a means of establishing a new cultural identity. As with other such genres, like *isicathamiya*, gumboot dance incorporates traditional as well as western features, and also draws on the social situation in the mines for many of its characteristics.

2.2 Links between gumboot dance and the mining compounds

Osborne describes the compound as "...the social pivot of this system of labour repression" (Osborne, 1990: 59). Within the compound system mining companies provided amenities and health care. Close supervision by superiors also meant a considerable loss of liberty for black workers, particularly in conjunction with the state legislated pass laws. Violence and coercion were rife. "Structures of control included the use of sjamboks and detention rooms known as stocks as well as abuse by 'bossboys' or indunas, compound police and white miners" (Osborne quoting Maroney, 1990: 59). Miners lived in trepidation of the violence that abounded amongst themselves, fearing the theft and fighting that could lead to murder (Osborne quoting Sebilo, 1990: 60).

Some of the compound conditions were dehumanising in a less physical manner. Miners experienced feelings of alienation and displacement as a result of being separated from their families (ibid.). This situation was aggravated by the fact that the compounds did not provide an alternative, balanced community to which miners could adjust. Compounds housed men only, miners were known chiefly by their fingerprints and a number, rather than by name (Osborne quoting Pearson, 1990: 59), and men slept in dormitories, and were thus allowed no privacy.

The work situation was also unnatural and dehumanising in that miners returned day after day to dangerous working conditions for menial pay, and never reaped the rewards of their labour. "Evidence of reactions to exploitation of workers (occurred) in the form of desertions, absenteeism, theft and sabotage of equipment..." (ibid.: 58).

Working conditions were arduous: "Men described working twelve hours in heat, dust and cramped conditions" (Osborne quoting Sebilo, 1990: 60). Conditions underground were also dangerous: "According to an observer who worked underground, black miners 'are keen that every one of them should do a perfect job...else they all face the risk of danger from falling rocks...'" (Muller quoting Moodie, 1996: 11).

It is little wonder that miners turned to liquor and faction fighting as a means of release from such stresses. Another outlet proved to be dancing. Mine managers began to organise and sponsor dance competitions (Osborne, 1990: 58). Management realised that dance competitions served a dual purpose in that: (i) The differences between miners from different locations were emphasised as miners formed teams which were pitted against one another - this prevented any unified action against mine management; (ii) Dance competitions served as a means of maintaining control.²⁰

Osborne suggests that an important function of gumboot dance was its ability to provide a release from the stress induced by living in the compound environment and working in dangerous conditions. She attributes this to the fact that gumboot dance is so physically demanding (ibid.: 64).

Gumboot dance also served to release tension in allowing miners to comment on compound life, and even laugh at it, without their employers knowledge: "If you make clever use of the rhythms you can be even more satirical because the white person watching this dance isn't aware of the effect; the aesthetic effect of a certain rhythm can build a picture of a person and his character" (Osborne quoting Tracey, 1990: 69).

The aggressive character of gumboot dance could be interpreted as reflective of the mood conjured in the miners by these conditions. Osborne quotes Lucky Diale as saying of gumboot dance "...it's depression, it's anger, and a lot of things that those people experienced through coming here" (Osborne quoting Diale, 1990: 64). Yet Osborne raises another emotion inherent in gumboot dance: that of "...satisfaction in arduous and dangerous work well done, men's work" (Osborne, 1990: 65).

The military like regimentation, line formation, shouted commands of the leader and names of some of the sequences can be seen to have a direct relation to the autocracy and strict regimentation of life on the mines.

20. Muller and Topp state that until the organisation of such teams, gumboot dance was strictly an informal leisure time activity (Muller and Topp, 1985: 29).

Muller explains how “Early groups of miners were organised into gangs or teams of workers, each with a black “boss-boy” who was then answerable to the white miner”. She likens the relationship of the boss-boy and his workers to the leader of a gumboot dance team and his team, saying that both utilise a call and response means of communication, and both expect to be immediately obeyed (Muller, 1996: 11).

Muller also points out that the *fanakalo* spoken on the mines was a “...language of subservience” (Muller, 1996: 12). Commands include “*Qala!*” (Begin), “*Bulala!*” (Destroy) and “*Pas Op!*” (Look Out). While such commands were important to ensure the safety of workers, they are symbolic of a master/servant relationship. Similar commands, with similar overtones, are given in gumboot dance by the leader to his team.

Some of the names of sequences, like “*AmaBlackjack*”, make direct reference to the compound police (Muller and Topp, 1985: 28). Another, “*Isihamba nodali*”, refers to a means of avoiding police harassment. Muller explains: “If a man walked alone in the urban areas, the police would often harass or arrest him. If, however, he walked along with a woman, they would merely be warned, but seldom arrested” (Muller, 1996: 13).

Names like “Germiston” make reference to the miners’ home towns. Other names with similar connotations are “*Shikalekhaya!*” (abandoned at home) and “*Skhula numtwana!*” (the child is still growing) which refer to the miner’s anguish at leaving behind his family (ibid.: 14).

Mine management supported gumboot dance, to the extent that a stadium for dance competitions was constructed at one of the mines in 1943. These competitions were open to the public. The money set aside for costumes by mine management, and the need to cater to the tastes of the (white) judges, provided a strong western influence on the performance of gumboot dance (ibid.: 14).

2.3 Other forces that shaped gumboot dance

It is important to bear in mind that while gumboot dance developed as a result of African peoples exposure to a western and urban environment, it was based on traditional dance practices. Commenting on the military like regimentation of gumboot dance, Osborne points out that "...strict formation is a feature of traditional African dance,...and in any kind of nguni dance there is usually a leader" (Osborne, 1990: 66). Muller has suggested that the strict formation in gumboot dance bears a resemblance to traditional war formations (personal communication) and some of the names of sequences, like "*Gwaz' amaZulu*" ('stab the Zulus') refer to the traditional practice of Zulu men carrying assegais (Muller and Topp, 1985: 28).

The European military band, which was very popular at the time, also influenced the characteristic of military like regimentation in gumboot dance (Osborne, 1990: 68). The strongest single influence in this regard was probably the Salvation Army, a mission organisation whose brass bands performed in the compound and city streets (Coplan, 1985: 94).

Muller points out that the minstrel shows, which became popular in the late nineteenth century, also influenced the character of gumboot dance.²¹ Common elements within the two genres are:

The exaggerated makeup which was still used by black school children in gumboot dance performance in Durban in the mid-1980s; the shabby dress for the leader...and dandy dress for the chorus;...satire and humour in the content of performance..., and finally, musical accompaniment in the form of guitar, fiddle and concertina...(Muller, 1996: 7).

One of the recreational activities provided in the compounds was a regular showing of films. This enabled miners to watch the tap dancing of Fred Astaire and Gene Kelly. The speed and

21. Minstrel shows originated in the United States. They consisted of white performers who painted their faces black, and traveled, putting on shows of music, dance and comedy acts. African Americans soon took to this as a means of entertainment and making money. The fact that the songs and comic acts were generally satires of their own culture did not appear to offend them. The first American troupes visited South Africa in the middle of the twentieth century.

intricacy of the footwork, and even certain sequences and steps in tap dancing, came to influence gumboot dance.²²

22. For a detailed account of how this is so, and photographic illustrations, see Muller and Topp, 1985: 24.

2.4 Description of traditional gumboot dance

I base my description of a traditional gumboot dance team on that of Muller and Topp 1985, as well as the more traditional teams I have watched on video.

Numbers

A team consists of approximately twelve dancers and two musicians.

They enter the performance area in single file at a furious pace, performing a step that propels the team forward. The performance area is circled, the musicians and leader move aside, and dancers come to a stop in two rows, one behind the other, facing the audience. The stronger dancers usually stand at the outer ends of each line. Alternative formations are sometimes used, e.g. forming a square shape on stage, however rows are the most common.

Marking time

Once in position the dancers 'mark time' while the leader may march up and down the lines pretending to inspect his team. Marking time consists of alternately raising the left and right foot and knee, in an on-the-spot stepping action. A certain amount of individual expression is reflected in the way each dancer 'marks time'. Each dancer feels the beat slightly differently, and may express this through the way he moves his hips, arms, or other part of his body slightly differently to those around him. Given the emphasis on unity and precision in gumboot dance, this is one of the few times such individual expression is permitted.

Predetermined steps

The dancers 'mark time' for a few seconds while waiting for a shouted instruction from the leader as to what step to perform. Steps are learnt prior to the performance. Each step has a name which is shouted out by the leader as an indication of what to perform next. The order of the performance of steps may be determined at random by the leader during a performance. Towards the end of the execution of a step, the leader shouts "*vala*" (close), or some other

recognized instruction, and the team finishes the step exactly in unison. They 'freeze' awaiting the next instruction from the leader.

Solos/ improvisation

The dancing consists of periods of marking time, the performance of various steps, and also 'singles' or solos. Here individuals are called upon by the leader to freely improvise "...in much the same spirit as a soloist in a jazz performance would do" (Muller and Topp, 1985: 38). The leader may also improvise intermittently, often performing comic actions, like falling on the ground at the end of a step.

To exit, the appropriate command is given by the leader, whereupon the team will circle the performance area before exiting in single file, waving.

The dancing consists of stamping the gumboots, slapping the gumboots halfway down the boot with the hand, clapping hands together and slapping the gumboots together. Although teams in the same area may have some similar steps, each team usually boasts its own unique steps.

An essential part of a good performance is the unison performance of actions and the togetherness of resultant sounds. It is vital that performers stay in time to the music.

Audience participation

The audience plays an important role. If any dancer goes out of time or out of step, the audience shouts "*ihashi*" (horse) and the dancers must stop. The audience may get caught up in the intensity of the dancing, moving to the beat, cheering and whistling. In this way the audience plays a part in the selection of steps that are performed, as the leader caters to his audience.

Musical accompaniment

Although, originally, gumboot dance teams did not perform with musical accompaniment,

Muller and Topp state that: "Today, music in gumboot dance is provided by a guitar and concertina player" (ibid.: 31). The music is generally based on a recurring I IV V I harmonic pattern. The guitar and concertina form cross rhythms with the rhythms created by the dancing.

Dress

The dress of gumboot dance teams varies. Muller describes a traditional team wearing "...the traditional black wellington boots, baseball caps, black trousers tied at the knee with a white handkerchief, and 'cowboy' shirts" (Muller, 1996: 1). Hugh Tracey states that "...the popular dress for 'isicathulo' seems to be black trousers, coloured vest and a beret" (Tracey, 1952: 7).

2.5 New innovations in gumboot dance

While new innovations are taking place in gumboot dance, certain primary features remain the same. These include: the presence of a leader; the unison performing of a variety of steps, learnt prior to the performance; the military like precision and fast pace of the dancing; the entrance and exit process; and the team's formation on stage.

According to Muller and Topp, and my own experiences, the new innovations in gumboot dance have emerged with the formation of younger teams. Bheki Xhakaza's team, "Bafanas For Peace", is an example of one of these younger teams. Many of these teams are based at schools, e.g. the team at Ohlange High School, whom Muller and Topp met in 1985. In a later paper, Muller indicates knowledge of other school teams (Muller, 1990: 15) and Osborne mentions that two of her student interviewees lead gumboot dance teams when they were at school (Osborne, 1990: 53).

Some of the characteristics of many young teams are as follows:

Numbers

The numbers in the teams are more flexible, ranging from around seven to eighteen in number.

Marking time

There are no sections where the team merely 'marks time' - the team proceeds from one step into the next. Muller and Topp suggest a possible reason for this: "The younger teams wear softer boots, which are not padded, and they rely, therefore, more on clapping and a perpetual stepping motion..." (Muller and Topp, 1985: 33). The stepping is also less intricate.

Predetermined steps

The order of steps is usually predetermined. Bheki says that the leader usually discusses the

order of steps with his team before a performance (personal communication).

Solos/ improvisation

There are no solo or improvisatory sections. The leader dances along with the team. He usually stands in the middle, and not in front of the team or on the ends of rows as with the traditional style of gumboot dance.

Audience participation

The audience plays a less active role in the team's performance. As Bheki pointed out to me, given the multicultural audiences they perform to, many people in the audiences do not understand what is being shouted out by the leader, and thus do not understand the meaning of the steps. As a result, interaction between audience and performers tends to be more veiled. Some audiences have also been conditioned by their cultural background into the mindset that audiences should be silent and motionless during a performance of music or dance. They consider it impolite to attempt to communicate overtly with dancers in performance.

Musical accompaniment

There is generally no musical accompaniment. Jane Osborne quotes Hugh Tracey as saying that leaving out the accompaniment "...omits a key element in the rhythmic pattern" (Osborne, 1990: 65). Yet she admits that none of her student interviewees use musical accompaniment, and says that "...evidently school teams do not always do so" (ibid.). In my interview with Bheki Xhakaza, he said that he had witnessed teams who performed with musical accompaniment, and he said that it looked and sounded good. Thus it would seem that perhaps teams who do not perform with musical accompaniment do so due to the lack of availability of musicians and the fact that the added dimension of accompaniment makes it more difficult to get the whole team together to rehearse.

Dress

The dress of younger teams is even more diverse than that of the traditional teams. Muller and

Topp describe the team at Ohlange high wearing "...shiny, brightly coloured, discotheque outfits" (Muller and Topp, 1985: 31). Bheki's team wears blue jeans or blue overalls, a white T-shirt with 'Bafanas for Peace' on the front, and gumboots.

Instead of traditional ankle rattles, small shoe polish tins filled with pieces of metal may be worn on the boot near the ankles, as did the Ohlange High team (*ibid.*). Some teams, like Bheki's, use no ankle adornments.

CHAPTER THREE: GUMBOOT DANCE IN THE CLASSROOM

In 3.1 I briefly explain how I learnt gumboot dance, and then discuss the group to whom I taught gumboot dance. Our rehearsal times, rehearsal attire and some of the preconceived ideas the group had about gumboot dance will be included in the discussion. In 3.2 I explain how I went about teaching gumboot dance. A video of the steps under discussion is supplied, with the intention of enabling the reader to learn gumboot dance. In section 3.3 I explain how I modified what I had been taught in order to accommodate the group performing the steps. In 3.4 I discuss how the music educator can go about using this thesis to teach gumboot dance.

3.1 The context in which I learnt and taught gumboot dance

I spent four two hour sessions with Bheki Xhakaza, between October 1995 and June 1996, learning to gumboot dance. The steps covered were videoed, and I referred back to these videos frequently when revising the steps. Thus I was able to remind myself of the rhythms that make up various steps, and confirm that I was clapping, kicking or stamping with the correct arm, hand or leg. Bheki never tried to explain a step to me, or explain what I was doing wrong. He always demonstrated what I ought to be doing, sometimes slowing down his stepping so that I could see more clearly, and occasionally breaking down the steps into more manageable portions.

In April of 1996 I did not have a class to teach gumboot dance to. My decision was to recruit my team from Westville Girls' High School, where I had recently taught. I was given permission to talk to the girls, and the response to my request for potential gumboot dancers was very positive. Forty eight girls from grades nine to twelve, ranging from fourteen to seventeen years old, responded.

Eight practices were scheduled once a week, for an hour, in the evenings. Due to the interruption of school examinations and a three week holiday, rehearsals lasted three months. During these practices I taught the girls steps to make up a ten minute sequence. An afternoon practice of two hours was then scheduled, to which Bheki was invited. A break of approximately four weeks occurred before we began our last set of three rehearsals preceding

our concert performance. Thus our first meeting was at the beginning of June, and our final concert at the end of October.

Thirty girls attended the first session. During the months to follow thirteen dropped out due to transport problems. A further eight girls elected not to participate in the final rehearsals and concert because of their upcoming matriculation examinations. I had to ask two of the girls not to participate in the concert because they were having difficulty stepping in time. Thus seven performed in the final concert.

The girls wore tracksuit pants, tackies and T-shirts to practices. The tracksuit pants protect the legs and allow dancers flexibility to bend over. Tackies are comfortable and protect the feet while stamping. It is important to tell dancers to wear something cool/sleeveless under their tracksuit tops in cooler weather as one gets very hot while dancing.

Although we discussed what had motivated the girls to participate in this venture at our first session, I obtained a clearer idea of what had motivated them by asking them to fill in a questionnaire. The majority of girls had first seen gumboot dance on television. The others had either witnessed live performances (mostly at Gold Reef City) or experienced gumboot dance through drama classes or some other avenue at school. Their reasons for wanting to dance were primarily twofold: many wanted to gumboot dance just for fun, others were interested in the genre as being from a different culture. Many expressed a fascination with the beat they associated with gumboot dance, and one or two said they had joined to loose weight, improve their co-ordinaton and make friends!

I also questioned the girls as to their preconceived ideas about gumboot dance. Some of the girls knew to associate gumboot dance with workers enjoying a break. Two of the girls had thought that dancers always followed a set pattern and were interested to learn that the sequence of steps could be determined at random by the leader. One girl who had thought of gumboot dance as 'violent' concluded that it was 'loud but not violent'. Interestingly, while one girl commented that it was not as difficult as she had anticipated, another observed that it was much harder than she thought it would be. The majority of comments centred around two things: how much fun it was, and how tiring it was.

3.2 Teaching gumboot dance

In this section I explain how I taught gumboot dance. The objective is to enable the reader to learn to gumboot dance. I have notated the rhythms of the dancing and words said by the leader during the dancing, and transcribed the movements to a limited degree using a simple key. The reader should learn primarily through imitation, by watching the video supplied. This was how I learnt and taught gumboot dance. I have found complex transcriptions of the steps to be more confusing than useful to the reader.

It is essential that this section be read with a video machine on hand. In some instances problems that arose in the teaching of various steps are pinpointed in the text. It will be impossible to understand these discussions unless the reader is able to view the steps under discussion.

The steps under discussion are labelled both in the text and on the video with the name of the step, culminating in Final Practice which is a video of the girls, myself and Bheki performing all the steps in sequence at our ninth practice.

I have structured this section by dividing it into a discussion and explanation of the eight, one hour long sessions I spent with the girls teaching them to gumboot dance, and the two hour long session we spent with Bheki (as described in 3.1). This should give the reader some idea of what can be accomplished in the space of an hour with high school pupils who have no special knowledge of music or gumboot dance. The steps are explained in the same order that they were taught to the girls. The reader will note that this is not the same order in which they are ultimately performed.

I have broken each step down into several parts (eg. *Vala ~ 1*, *Vala ~ 2* etc.) to facilitate learning. Some steps have been broken down further (eg. *Vala ~ 4a*, *Vala ~ 4b* etc.). EACH STEP (OR PORTION OF THE STEP) ON VIDEO IS PERFORMED EIGHT TIMES SLOWLY, AND THEN EIGHT TIMES UP TO SPEED, UNLESS STATED TO THE CONTRARY. The exception is '1' of each step which is a complete rendition of the step, performed eight times (unless stated otherwise), at its correct speed. A metronome mark is

included with '1' of each step to give an indication of the correct speed. The purpose of '1' of each step is for the reader to see what the step must ultimately look and sound like, and practice saying the mnemonics to the rhythm of the dance. '2' of each step is the first breakdown of the step at a slower tempo. Numbering upwards of '2' leads towards a complete performance of the step. Remember that tempo indications are flexible, although the final product should be quick.

The number of times each step is repeated is stated here as eight times for the convenience of the reader. When dancing with my team we also predetermined how many times to repeat each step. In an authentic performance, however, the number of times a step is repeated is determined at random by the leader according to his shouted commands to the team.

Mnemonics are included with '1' of each step. When performing subsequent examples of the step the reader should make up his/her own mnemonics as necessary. 'Saying' the rhythm of a step often jogs the memory when trying to recall the actions of a step.

Posture:

The posture during gumboot dance remains constant. Feet should remain apart, in a relaxed manner, as if the dancer are standing at ease. If the feet are too far apart, dancers will find it difficult to keep their balance. If the feet are too close together, the dancers will appear too stiff. Knees should remain slightly bent during dancing. The only time knees should straighten is after the *vala* of a step while dancers wait for the next command. The *vala* of a step often finishes with straightened knees for effect. The torso should be bent forward while performing the steps. This usually occurs naturally as dancers bend forward to slap their boots. The torso should become upright at the end of steps when knees straighten. Pictures illustrating the posture of dancers during the performance of the steps, and between steps while waiting for commands from the leader, appear after page 44 (Plates 1a and 1b). Pictures of the initial movement of each step are also included (Plates 1c – 1j). The reader may wish to refer back to these as each step is approached for the first time.

Procedure:

Select the step you wish to learn i.e. either *Vala*, *Gxoba*, *Isishandaniye* or another step.

Adhere to the following procedure when learning '1' of each step i.e. *Vala~1*, *Gxoba~1* etc:

1. Go over the rhythm supplied with the step. Try to say the mnemonics slowly to the rhythm.
2. Turn on the video. Watch '1' of the step you wish to learn. Try to say the mnemonics of this step to the rhythm of the dance. Do not try to perform the step. Stop the video.
Rewind the video and repeat the exercise until this has been accomplished. Then go on to '2' or '2a' of the step you are learning.

Adhere to the following procedure when learning every portion of a step numbered from '2' upwards i.e. *Vala ~ 2a*, *Vala ~ 2b*, *Vala ~ 3* etc.:

1. Go over the rhythm of the step and/or say mnemonics to the step.
2. Watch the slow portion of the step on video.
3. Copy this step, consulting written instructions and key of actions for help.
4. Stop the video. Try the step on your own. If you experience difficulty remembering the step, repeat 1, 2 and 3.
5. Turn on the video, try to perform what you have learnt to this quicker version of the step. Stop the video. If you do not get this right the first time, repeat 5.
6. If confusion arises, rewind the video and view the slow version of the step again.

The reader should now be comfortable performing the step he/she initially selected to learn.

Key:

The symbols in this key are not intended to serve as the primary means of learning the steps. The video should serve this purpose. These symbols should rather be used in conjunction with the written explanation (which precedes the notation of each step), and the mnemonics, to aid

the learning of the steps. Ultimately these symbols should serve as a visual reminder of which hands or boots to use, on which beats, once the step has been learnt.²³

R or R F	-	right foot
L or L F	-	left foot
R H	-	right hand
L H	-	left hand
R B	-	right boot
L B	-	left boot
f / b	-	forwards / backwards
C	-	clap

23. A grid is often used to facilitate the transcription of dance steps. Because hands constantly slap the boots in different places, I felt that an explanation using a grid would be complex and difficult for the music educator to interpret. Thus I have intentionally avoided using this means of explanation.

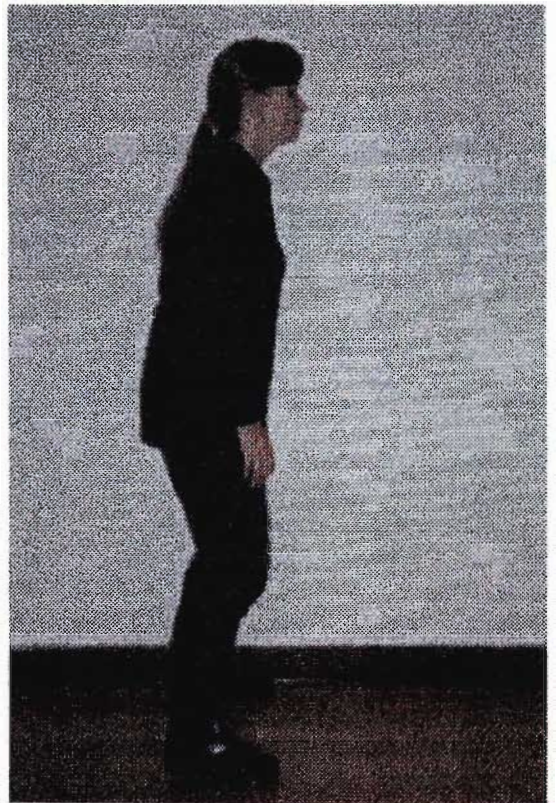
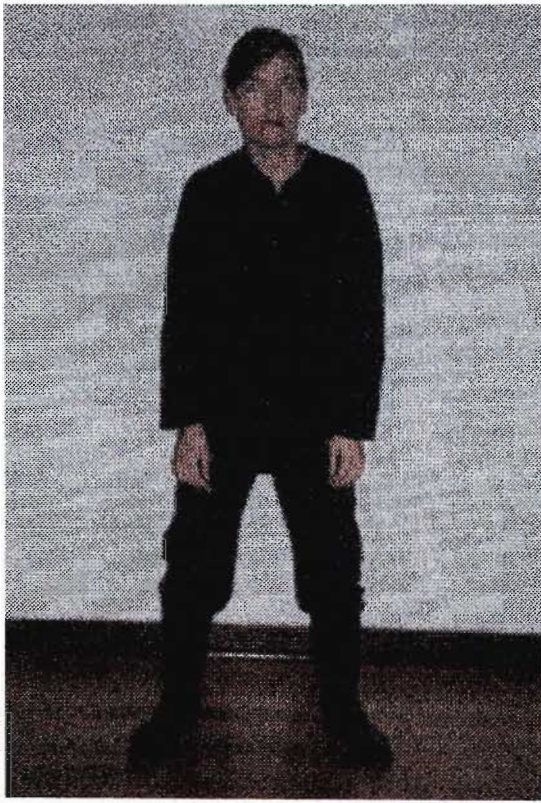


PLATE 1a:
Posture during dancing

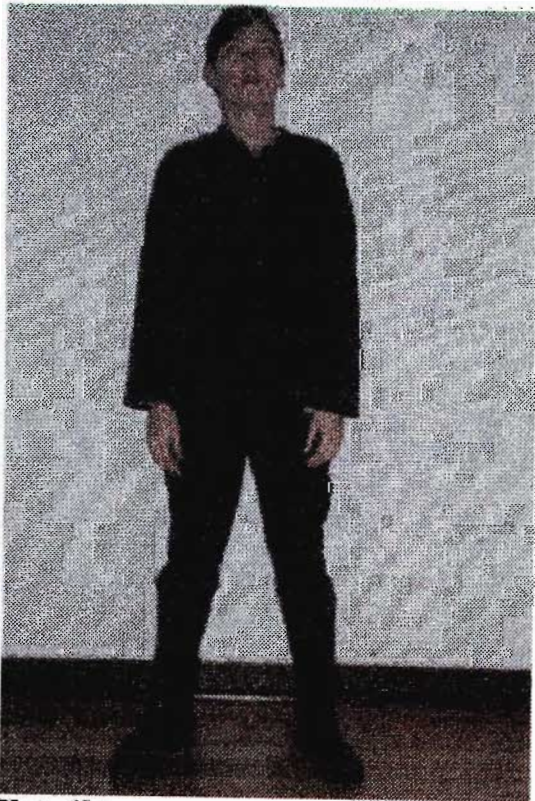


Plate 1b:
Posture between performance of steps

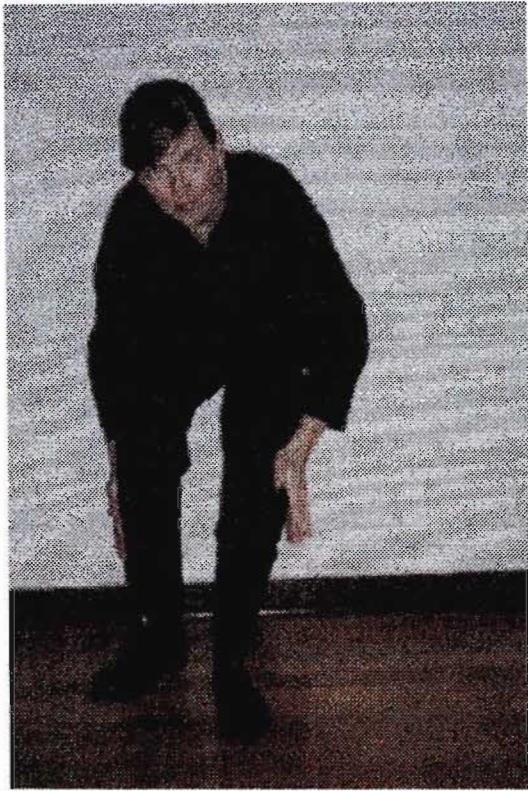


PLATE 1c:
Initial movement of *Vala/Isishandaniye*

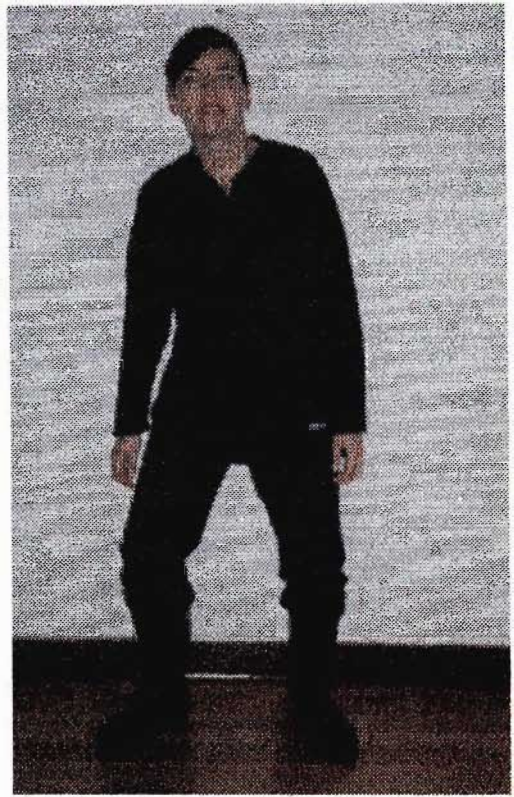


PLATE 1d:
Initial movement of *Gxoba*

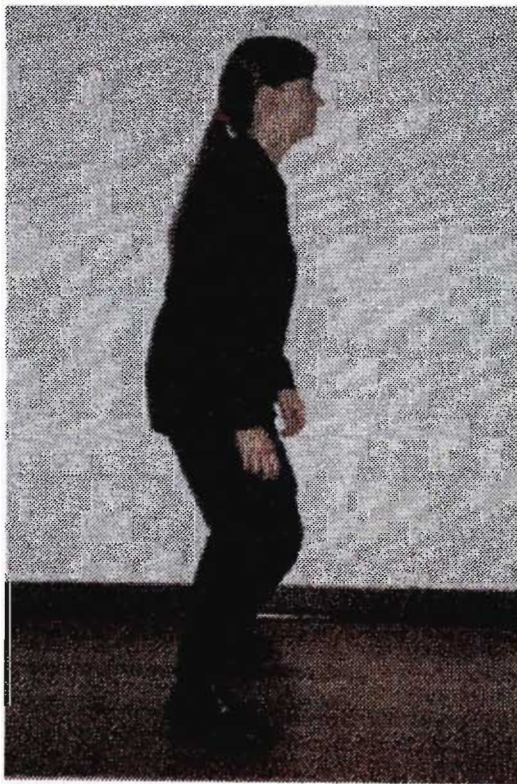


PLATE 1e:
Initial movement of *Sdul'ungakanan*

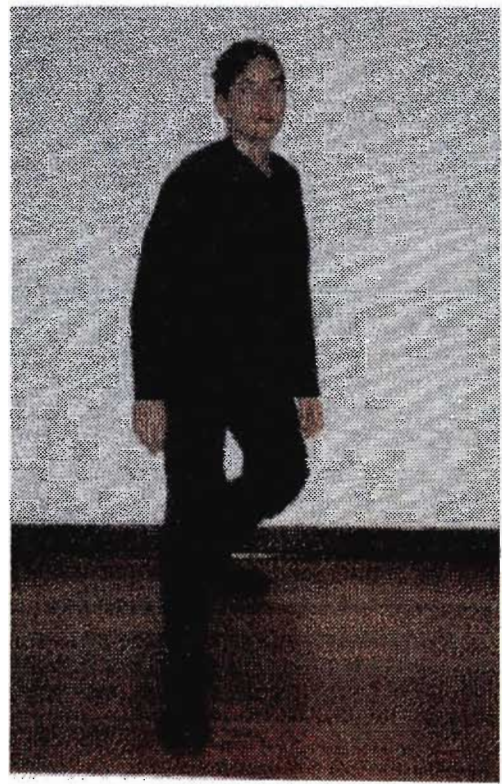


PLATE 1f:
Initial movement of *Awusika wena*



PLATE 1g:
Initial movement of *Ngibela imbongolo*

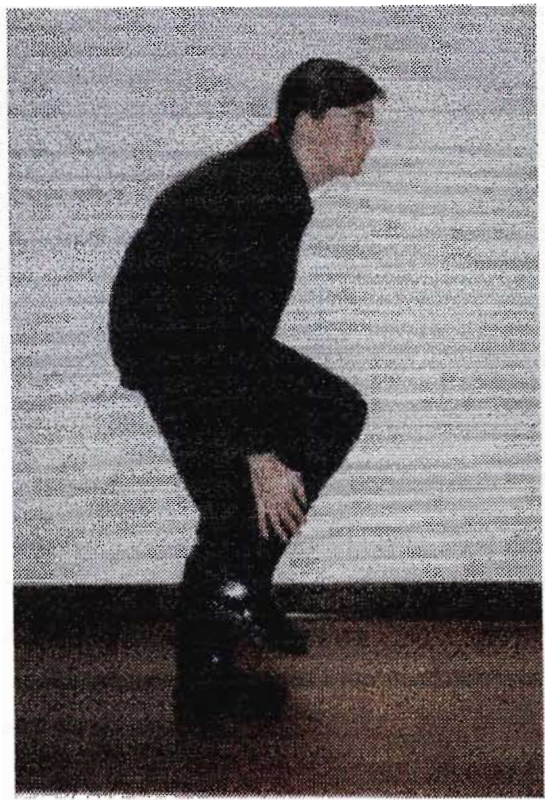


PLATE 1h:
Initial movement of *Shay' ibuzu*



PLATE 1i:
Initial movement of *Edomi bafana*

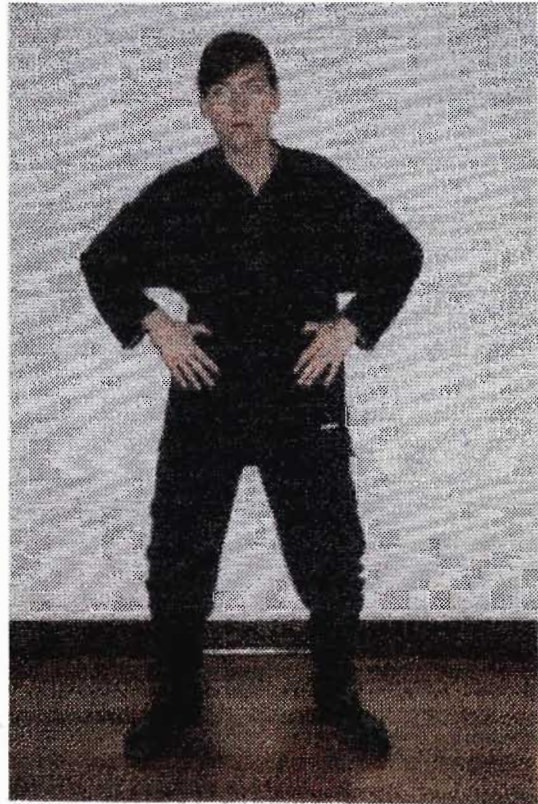


PLATE 1j:
Initial movement of *Utheni wena*

FIRST SESSION:

The first step covered was *Vala*, which means 'close'. This step forms the closing portion of the steps *Isishandaniye* and *Ingibela imbongolo*. The relationship between the command, "vala", and the commencement of the step has not been notated here, as the command is shouted while dancers are performing, and dancers are expected to proceed directly into *Vala*.²⁴

The posture dancers should adopt for *Vala* should not change from that of the step which precedes it. This is described and illustrated under Posture, on page 42.

Vala ~ 1 (r = 132)

Watch the video (*Vala ~ 1*). Say the mnemonics to the rhythm of the dance.

Rhythm of dance: $\frac{2}{4}$  || :  : ||

Mnemonics: da ka || : da da da da | da da da da | da darum dum | dum da ka : ||

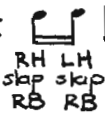

Vala ~ 2

Vala ~ 2a. Step forward with the R.F., back with the L.F., back with the R.F. and then forward with the L.F., to the following rhythm.

24. Gumboot dance consists of a variety of steps, performed in succession. The team knows which step to perform, because the leader shouts out the name of the step before they commence. Each step is performed for a period of two or three minutes, and must be 'closed' before the team begins the next step. The team knows when to close a step because the leader shouts out "vala" (close). Some steps are adapted slightly at the end to indicate completion, others are modified substantially. The concluding part of a step is called the *vala*. The *vala* dealt with in this section recurs at the end of various steps as a 'substantially modified' version of the step. Thus I have dealt with it as a separate step, and will refer back to it as *Vala* rather than the *vala* of a specific step.

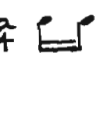
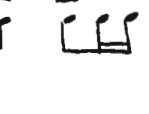
Rhythm of dance: $\frac{2}{4}$ R(f) L(b) | R(b) L(f) :||

Vala ~ 2b. Perform *Vala ~ 2a.* Slap the R.B. twice (with the R.H. on the outer calf, and the L.H. on the inner calf) just before stepping forward with the R.F. on the first beat.

Rhythm of dance: $\frac{2}{4}$  :|| R L | R L  :||

Vala ~ 3

Perform *Vala ~ 2b.* Slap the left inner ankle (with the R.H.) before stepping back with the L.F. on the second beat.

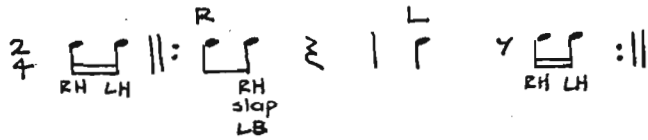
Rhythm of dance: $\frac{2}{4}$  :|| R L | R L  :||

Vala ~ 4


Vala ~ 4a. Reduce stepping to the first beats of bars only. Swing the L.F. back on the first beat (as you step onto the R.F.), forward on the second beat (as you stand on the R.F.), and stand still with both feet on the ground for a bar.

Rhythm of dance: $\frac{2}{4}$ R swing LF (b) | L swing LF (f) | both feet on ground :||

Vala ~ 4b. Perform *Vala ~ 4a.* Add a double calf slap and ankle slap as for *Vala ~ 2* and *Vala ~ 3.*

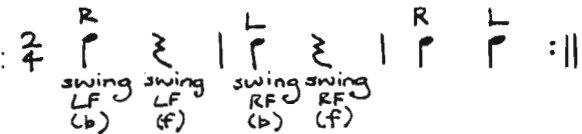
Rhythm of dance: $\frac{2}{4}$ 

Vala ~ 4c. Perform *Vala ~ 4b.* Clap hands once on the second beat and slap the left inner calf (with the L.H.) just before the third beat.

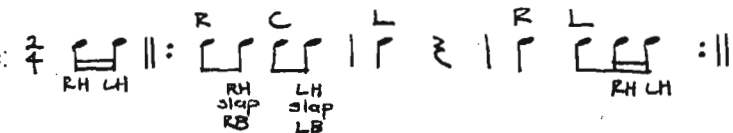
Rhythm of dance: $\frac{2}{4}$ 

Vala ~ 5

Vala ~ 5a. Step onto the R.F. on the first beat and swing the L.F. back. Swing the L.F. forward on the second beat (as for *Vala ~ 4a*). Step onto the L.F. on the third beat and swing the R.F. back. Swing the R.F. forward on the fourth beat. Step onto the R.F. on the fifth beat, and onto the L.F. on the sixth beat.

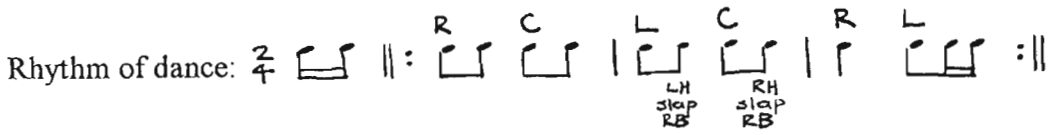
Rhythm of dance: $\frac{2}{4}$ 

Vala ~ 5b. Perform *Vala ~ 5a.* Add a double calf slap and ankle slap (as for *Vala ~ 2* and *Vala ~ 3*) as well as a clap and calf slap (as for *Vala ~ 4c*).

Rhythm of dance: $\frac{2}{4}$ 

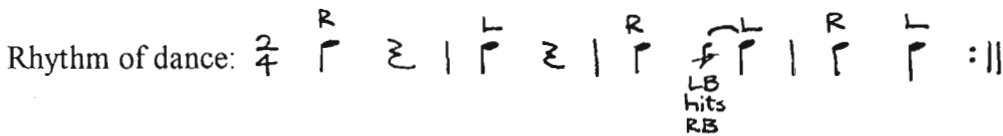
Vala ~ 5c. Perform 5b, introducing: a slap on the right inner ankle (with the L.H.) after swinging the ankle back on the third beat; a clap on the fourth beat as the R.F. is swung

forward; and a slap on the right inner calf (with R.H.) before stepping onto the R.F. on the fifth beat.

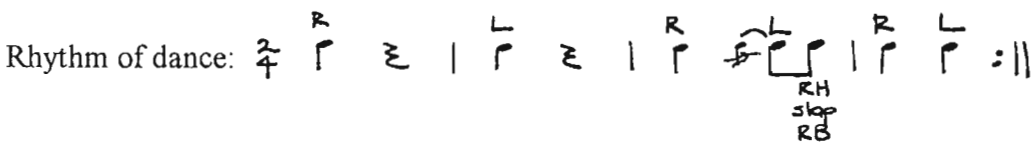


Vala ~ 6

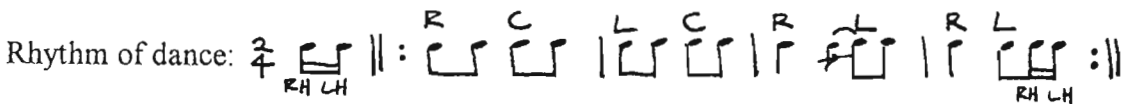
Vala ~ 6a. Perform the first five beats as for *Vala ~ 5a*. On the sixth beat, jump, hitting the L.B. against the R.B. and landing on the L.F. On the seventh and eighth beats step onto the R.F. and then the L.F.



Vala ~ 6b. Perform *Vala ~ 6a*. Introduce a slap on the right outer calf (with the R.H.) directly after the ankles have connected. On the seventh and eighth beats step onto the L.F. and then the R.F.



Vala ~ 6c. Perform *Vala ~ 6b*. Add all the steps from *Vala ~ 5b* and *Vala ~ 5c*.



SECOND SESSION:

This second session began with a revision of *Vala*. We then proceeded to learn the step *Isishandaniye*, which precedes *Vala*. *Isishandaniye* was, apparently, a vehicle used for transport underground in the mines. The connection between the vehicle and the step will become clear in *Isishandaniye plus khakulubo*, the last step transcribed in this chapter. The words chanted by dancers during this step, “*kom khaya*”, mean ‘come home’. They represent the migrant workers’ longing for home. Note how the right hand is extended out to the right at the end of each repetition of the step, as though pointing to home in the distance.²⁵

Dancers stand upright, in the position described under Posture (page 42), while the leader shouts the command “*isishandaniye*”. Then, as one, they bend to the performance posture, also described under Posture, and commence the step.

Vala and *Isishandaniye* are similar steps. One difference lies in the different accentuation of the rhythms of the two steps.

Isishandaniye ~ 1 (♩ = 132)

Watch the video (*Isishandaniye ~ 1*). Say the mnemonics to the rhythm of the dance. Be sure to say the mnemonics with the accents.

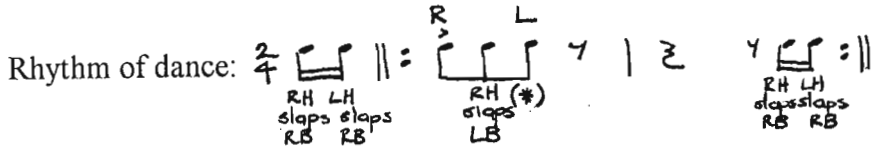
Rhythm of dance: $\frac{2}{4}$ ♩ || : ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ : ||

Mnemonics: da ka || : da da da da | da da da da | dum da ka dum | dum da ka : ||

25. The words said by the leader while the team dances are not of a specific African language, but rather a type of pigeon spoken on the mines and the docks. This is an amalgamation of different languages, including English and Afrikaans, which arose in an attempt for workers and managers to make themselves understood. The translations of the words, and contexts of the steps which appear in the text were supplied by Bheki Xhakaza, my gumboot dance teacher.

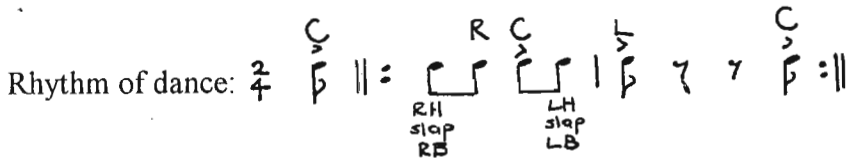
Isishandaniye ~ 2

Isishandaniye starts the same way as *Vala*. In this first section of *Isishandaniye*, the only difference lies in the last quaver, marked: (*). Here, instead of clapping and swinging the L.F. forward, stamp the L.F.



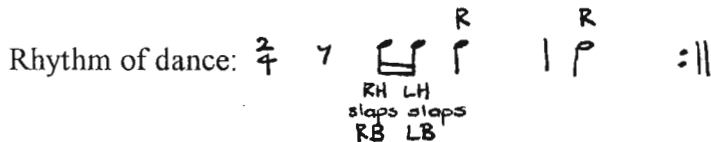
Isishandaniye ~ 3

Clap hands once on the first quaver, slap the right inner calf (with the R.H.) on the second quaver, stamp the R.F. on the third quaver. Clap hands once on the fourth quaver, slap the left inner calf (with the L.H.) on the fifth quaver, stamp the L.F. on the sixth quaver.



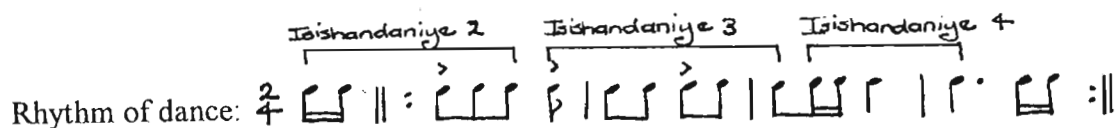
Isishandaniye ~ 4

The R.H. slaps the right outer calf, and the L.H. slaps the left outer calf in rapid succession. The R.F. stamps next to the L.F. and then to the right of the L.F. On this second step to the right, the R.H. should be held out to the right as though pointing.



Isishandaniye ~ 5

Isishandaniye ~ 5a. Perform *Isishandaniye ~ 2*, *Isishandaniye ~ 3* and *Isishandaniye ~ 4* in succession.



Isishandaniye ~ 5b. Because the movements in the *Vala* and *Isishandaniye* steps are similar, it helps to know exactly where one step differs from the other. On the second complete beat of *Vala* the left leg swings forward. On the same beat of *Isishandaniye* the left foot must stamp the ground (as pointed out in *Isishandaniye ~ 2*). This is the first time during the sequence where the two steps differ. If one has *Vala* deeply ingrained, one can repeatedly kick ones left leg forward when attempting the *Isishandaniye* without realising where one is going wrong. To say: “ ‘da-da da da STAMP’, and not ‘da-da da da KICK’ ”, helps to locate and correct the error. This difference is illustrated on video *Isishandaniye ~ 5b*.

Isishandaniye ~ 6

The aim of *Isishandaniye ~ 6* is to perform *Isishandaniye ~ 5a* and say the words below simultaneously. Start by saying the words through while tapping the pulse created by the words. Then follow the procedure outlined in chapter 3.2.

Notice that *Isishandaniye* begins with the leader calling out the name of the step. This has been transcribed to indicate the relationship between the command and the entry point for dancers. The shouted command should be rhythmically free, however, and not be restricted by the time signature.

freely dance begins

Rhythm of dance: $\frac{2}{4}$ 4 | — | — | — | 2. 4 |

Rhythm of words: $\frac{2}{4}$ 4 | 2 | 2 | 2 | 2 | — |

Words: is - i - l - shan - da - ni - | ye - |

Rhythm of dance: || : 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 : ||

Rhythm of words: || : 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 : ||

Words: || : kom kom kom | kom kom kom kom | kom kom i - kha - ya - : ||

“*Kom khaya*” is chanted by the leader as this step is being performed. The words accompany alternate repetitions of the step. Words such as these form a cross rhythm with the step being performed, and at the same time help to keep the team together. The cross rhythm created gives the dancing a more complete sound and feel for audience and dancers alike.

Isishandaniye ~ 7

Isishandaniye ~ 6 is performed three times and closed with a single rendition of *Vala*. Note that the leader shouts “*vala*” at the end of the third repetition to indicate to the team that they must close on the following repetition. In this way, the number of times a step is repeated can be determined at random by the leader.

For notation of *Isishandaniye ~ 7* refer to *Isishandaniye ~ 6* and *Vala ~ 6c*.

Gxoba ~ 1 (r = 138)

The word *Gxoba* has no particular meaning, but is supposed to sound like the action of dancers’ boots on the ground when the step is being performed. “*Woza na zu*” (meaning ‘come with them’) is also chanted during this step.

The posture of dancers before commencing the step, and during performance of the step should be as described under Posture, page 42.

Watch the video (*Gxoba ~ 1*) and say the mnemonics indicated below.

Rhythm of dance: $\frac{4}{4}$ $\text{E} \parallel$: r r r E | r r r E : \parallel

Mnemonics: da || rum dum dum dum da | rum dum dum dum da : ||

Gxoba ~ 2

Gxoba ~ 2 is merely a slower version of *Gxoba ~ 1*. This step is fairly simple and there is no need to break it down. Begin by jumping forward onto the left and then right foot in quick succession. Step back with the L.F., back with the R.F. and forward with the L.F.

Rhythm of dance: $\frac{4}{4}$ $\text{E} \parallel$: $\overset{\text{L}}{\text{r}}$ $\overset{\text{R}}{\text{r}}$ $\overset{\text{L(b)}}{\text{r}}$ $\overset{\text{R(b)}}{\text{r}}$ $\overset{\text{L(f)}}{\text{r}}$ r | $\overset{\text{L(b)}}{\text{r}}$ $\overset{\text{R(b)}}{\text{r}}$ $\overset{\text{L(f)}}{\text{r}}$ r : \parallel

Gxoba ~ 3

Gxoba ~ 3 is the same step as *Gxoba ~ 2*. In *Gxoba ~ 3* words, forming a cross rhythm have been added. “*Gxoba*”, shouted twice by the leader, is the command for the team to begin dancing. This vocal introduction sets the tempo, and should thus be shouted rhythmically, in strict time. The step notated below will be performed twice.

Start by saying the words in time, without performing the step, while tapping the pulse formed by the words. Then continue with the procedure outlined in chapter 3.2.

Rhythm of dance: $\frac{4}{4}$ $\overset{\text{dance begins}}{\text{E}} \parallel$: r r r E | r r r E : \parallel

Rhythm of words: $\frac{4}{4}$ γ E r γ E r || γ E r γ E r | γ E r γ E r |

Words: *Gxoba* *Gxoba* || *Gxoba* *Gxoba* | *Gxoba* *Gxoba* |

Gxoba ~ 5

Gxoba ~ 5 consists of *Gxoba ~ 3* performed twice through, followed by a single rendition of *Gxoba ~ 4b* to close. Although the number of repetitions is predetermined here, the leader may choose to shout “*vala*” after any number of repetitions.

For notation refer to *Gxoba ~ 3* and *Gxoba ~ 4b*.

Sdul'ungakanan' ~ 1 (♩ =132)

Sdul'ungakanan' means ‘How are you fatty today?’. This forms the first phrase of the spoken introduction which continues: “*Izolubungakanan'?* ” (how were you yesterday?) and “*Sebethikusasubhamuk Iza!*” (Tomorrow you will burst Come on!). The words are making fun of a fat lady. Whether these words originated on the mines is uncertain. Notice that the movements are quite clumsy. Dancers ought not to look graceful. Each dancer should become the ‘fatty’ in the step, his/her weight causing him/her to rock from side to side.

The posture of dancers before and during dancers is described on page 42.

This step may be used to enter or exit the performance area. We used this step to exit the performance area, and thus learnt no *vala* to finish it. Forward motion takes place on the three jumps, starting on the first beat.

Watch the video (*Sdul'ungakanan' ~ 1*) and say the mnemonics to the rhythm of the step.

Rhythm of dance: $\frac{4}{4}$ | ̇ ̇ ̇ ̇ ̇ ̇ ̇ ̇ | ̇ ̇ ̇ ̇ ̇ ̇ ̇ ̇ |

Mnemonics: dum darumdum dum dum | dum darumdum dum dum

Rhythm of dance: ̇ ̇ ̇ ̇ ̇ ̇ | ̇ ̇ ̇ ̇ ̇ ̇ | ̇ ̇ ̇ ̇ ̇ ̇ :||

Mnemonics: dum darumdum dum darumdum | dum darumdum dum dum :||

Sdudl'ungakanan' ~ 3d. This step is very similar to *Sdudl'ungakanan'* ~ 3b. The difference is that the L.B. of each dancer is clapped twice by the dancer behind him/her. The rhythm of the step is not notated as it is identical to that of 3c. It is only performed four times on video. Note that the rhythm of the double claps reads: $\uparrow \uparrow$ and not: $\uparrow \uparrow$.

Sdudl'ungakanan' ~ 4

Sdudl'ungakanan' ~ 4 begins with a fairly lengthy spoken introduction. This is said in the same time signature as the dance steps. Dancers begin with the first jump of the dance on the first beat of the fourth bar.

Rhythm of the words:	$\frac{4}{4}$	$\uparrow \uparrow \uparrow \uparrow$	\uparrow	\uparrow	$\uparrow \uparrow \uparrow \uparrow$	\uparrow	\uparrow	\uparrow
Words:		Sdud'lunga-ka-nan		I-	zolubunga-ka-nan		Se-	
					dance begins			
Rhythm of words:		$\uparrow \uparrow \uparrow \uparrow$	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow
Words:		be-thikusa-sabhamuk	I-	za				
Rhythm of dance:	$\frac{4}{4}$	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow etc

The notation of *Sdudl'ungakanan'* ~ 4, after the introduction, is the same as that of *Sdudl'ungakanan'* ~ 1. *Sdudl'ugakanan'* ~ 4 consists of *Sdudl'ungakanan'* ~ 2 danced once, followed by *Sdudl'ungakanan'* 3a or 3b or 3c or 3d danced once. The entire step is then repeated using a different version of *Sdudl'ungakanan'* ~ 3. *Sdudl'ungakanan'* ~ 4 continues to be repeated in this manner, alternating use of *Sdudl'ugakanan'* 3a, 3b, 3c and 3d. The video shows 3a, b, c and d performed in that order.

On the fourth beat of the first bar of the step the leader shouts either "backwards" or "forwards" to indicate whether the dancer must lift the left leg forwards or backwards. On the fourth beat of the second bar the leader shouts "once" or "twice" to indicate to the dancers whether to clap the leg in front of them once or twice. The order in which 3a, 3b, 3c and 3d are performed need not be predetermined.

On the last beat of every fourth bar, when dancers lean forward and clap the L.B. of the dancer in front of them between their hands, the gumboot must be held well off the ground. If it is not held in this way it is impossible to clap.

There is a tendency to leave out the step on the fourth beat of bars one and two. It is important to transfer weight from one foot to another on this beat, otherwise the step becomes stagnant, and 'fatty' loses her swing. The step on the fourth beat of bars one and two should make the sequence look as if it is 'fatty's' obesity that is causing her to rock from side to side.

THIRD SESSION:

This session began with a revision of the steps learnt thus far. The first new step learnt was Awusika wena, which means 'cut'. It is the custom, in Zulu society, to shout "sike" (cut) to encourage people to join in all types of dance. The next instruction shouted by the leader, "awushaya", means 'hit'. This is the indication to commence the step.

The posture is different for most of this step, in that the right leg is stretched in front of the dancer to enable him/her to hit his/her boot in the required manner. The principal of bending forward slightly while performing, and keeping knees bent, remains the same. See page 42 and plate one for more details.

Awusike wena ~ 1 (♩ = 126)

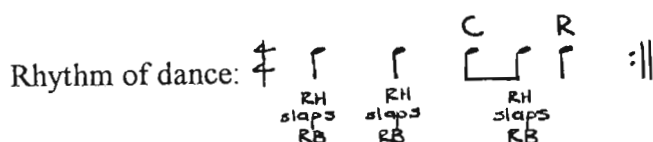
Watch the video (*Awusika wena ~ 1*) and say the mnemonics to the rhythm of this step.

Rhythm of dance: ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ :||

Mnemonics: dum dum dada dum | dakadaka dada dada dum :||

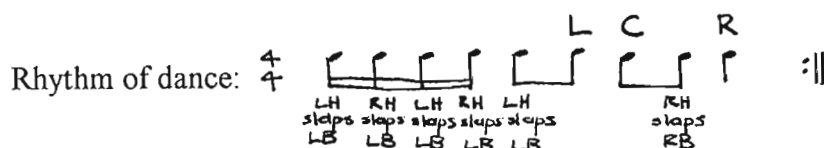
Awusike wena ~ 2

Awusika wena ~ 2 forms the rhythmic basis for half this step. Begin this step with the left leg slightly bent, and the right leg stretched out in front of the body. Slap the right outer calf, then the right inner calf (with the R.H.). Clap hands once, and lift the R.F. off the ground. Slap the right inner calf (with the R.H.). Finally, stamp the R.F. on the ground next to the L.F. Finish with the weight balanced evenly between the two feet.



Awusike wena ~ 3

Awusika wena ~ 3 forms the rhythmic basis of the second half of the step. Starting at ease, as *Awusika wena ~ 2* finished, raise the L.F. off the ground. Slap either side of the left calf with the L.H., R.H., L.H., R.H. and L.H. in quick succession. Stamp the L.F. on the ground. Clap hands once, and lift the R.F. off ground. Slap the right inner calf (with the R.H.). Stamp the R.F. on the ground in position to begin *Awusika wena ~ 2*.

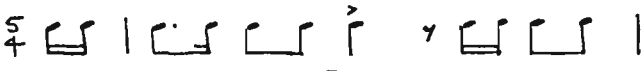
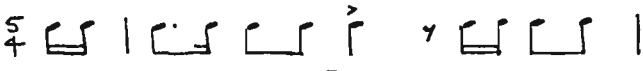


Awusike wena ~ 4

Awusika wena ~ 4 is *Awusika wena ~ 2* and *Awusike wena ~ 3* performed in succession. Performance begins with the leader shouting “*awusika wena*”, whereupon the team swings their right leg forward. The leg is swung to the left before being placed on the ground with a decisive cutting motion, stretched out in front of the dancer. The leader then shouts “*awushaya*”, whereupon the team begins the step. This spoken introduction has been notated to indicate the relationship between the command and the entry point for dancers. The shouted

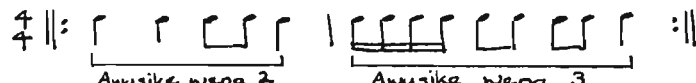
command should sound rhythmically free, however, and not be restricted to the time signature. This step will be repeated four times.

freely

Rhythm of words: $\frac{5}{4}$  | $\overset{sf}{\text{y}}$  |

Words: A-wu + si-ke we-na $\left[\begin{array}{c} \text{swing} \\ \text{RB(F)} \end{array} \right]$ A-wu-shaya |

dance begins

Rhythm of dance: $\frac{4}{4}$ ||:  :||

Awusike wena 2 Awusike wena 3

Awusike wena ~ 5

Awusike wena ~ 5 is the same as *Awusike wena ~ 4*, except for a small change on the second beat of the step. In *Awusike wena ~ 4* the step begins with a slap on each side of the right calf. In *Awusike wena ~ 5* the first slap on the outer calf remains in place, however the second slap is repositioned on the outer left calf, and made with the L.H. Do not move feet or legs to reposition this clap. Rather swing the body to the left.

The rhythm of this step has not been notated because it is the same rhythm as *Awusike wena ~ 4*. It is performed four times.

Awusike wena ~ 6

Awusike wena ~ 6 consists of *Awusike wena ~ 4*, performed four times, and *Awusike wena ~ 5* performed four times. The leader shouts “change” at the end of the final repetition of *Awusike wena ~ 4*, and the team launches immediately into *Awusike wena ~ 5*. The leader then shouts “*vala*” just before the final repetition of *Awusike wena ~ 5*.

The only modifications that must be made to the *Awusike wena* step to close it are that dancers must:

1. finish with their left leg next to their right, not placed forward for further repetition.
2. finish in an upright position, not bent over in position to slap the left leg.

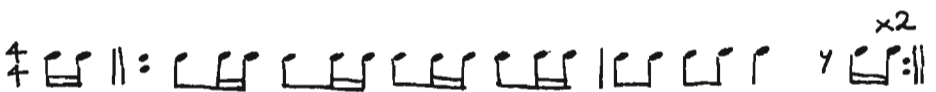
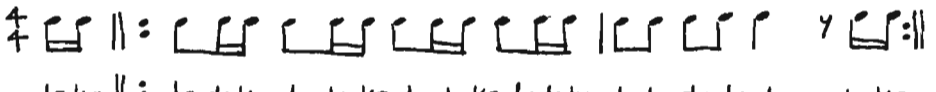

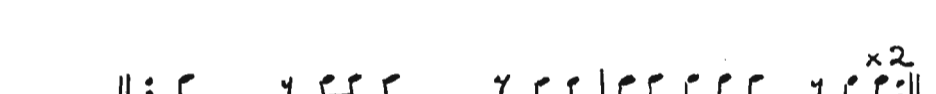
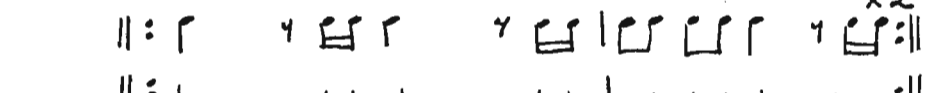



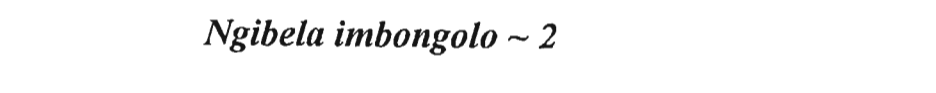
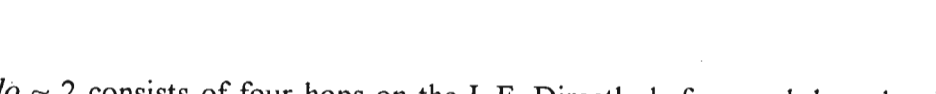
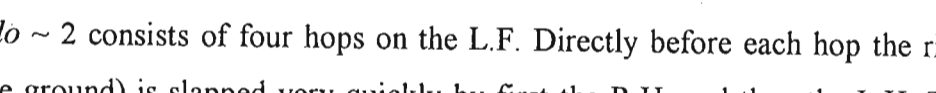
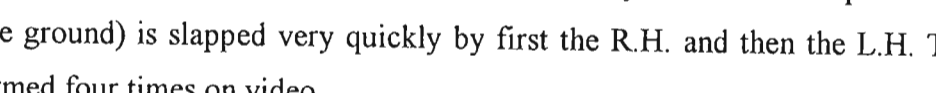


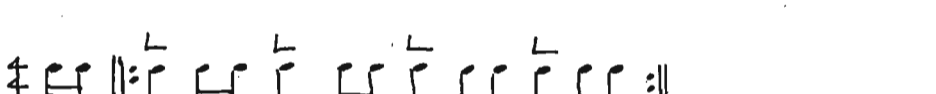
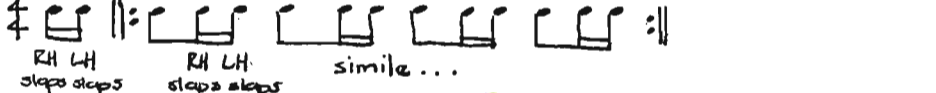









The rhythmic notation can be found in *Awusike wena* ~ 4.

Ngibela imbongolo ~ 1 (r = 126)

Ngibela imbongolo means 'riding a donkey'. For miners, it served as a means of reminiscing about the means of transport in their home communities. The reader should try to imagine that he/she is riding a donkey while performing this step.

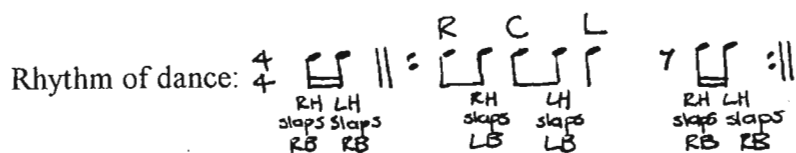
The posture of dancers is described on page 42.

Watch the video and say the mnemonics. This step is only performed four times on video.

Rhythm of dance: $\frac{4}{4}$  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel :  \parallel : \parallel

Ngibela imbongolo ~ 3

Ngibela imbongolo ~ 3 is the SAME STEP AS *VALA ~ 4C*. For convenience sake it is notated below and refilmed under *Ngibela imbongolo ~ 3*.



Ngibela imbongolo ~ 4

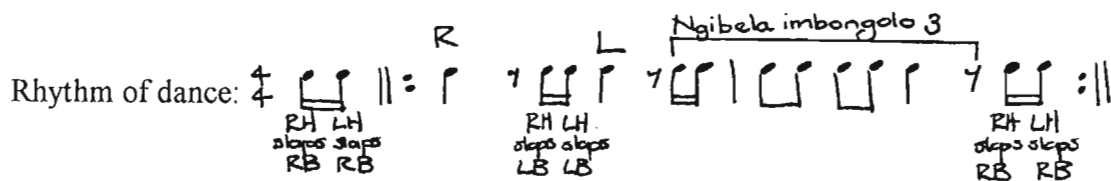
Ngibela imbongolo ~ 4 consists of *Ngibela imbongolo ~ 2* and *Ngibela imbongolo ~ 3* performed in rapid succession. This section could be said to depict the trotting motion of the donkey.

Ngibela imbongolo ~ 5

This step is based on *Ngibela imbongolo ~ 3*. The first two slaps on either side of the right calf remain the same, as does the subsequent step onto the R.F. Here the step changes. Two slaps are positioned on either side of the left calf (with the R.H. and then the L.H.), and the L.F. stamps the ground.

The second half of *Ngibela imbongolo ~ 5* is *NGIBELA IMBONGOLO ~ 3*.

Ngibela imbongolo ~ 5 could be said to depict the swaying motion of the rider, from side to side, as the donkey walks.



this purpose here.²⁶

Shay'ibuzu ~ 1 (↑ =144)

Shah'ibuzu means 'hit your boot'. It has no specific connotations besides describing how the sound will be made.

Follow instructions for posture on page 42.

Watch the video (*Shay'ibuzu ~ 1*) and say the mnemonics indicated below. *Shay'ibuzu* may be used to enter or exit the performance. Dancers gradually edge forward as they perform this step.

Rhythm of dance: $\frac{4}{4}$ [] ||: ↑ ↑ ↑ [] | ↑ ↑ ↑ [] |
 Mnemonics: da ||: dum 2 3 4 da | dum 2 3 4 da |

Rhythm of dance: ↑ [] [] [] | ↑ ↑ ↑ [] :||
 Mnemonics: dum 7 da dum 7 da | dum 2 3 4 da :||

Shay'ibuzu ~ 2

Shay'ibuzu ~ 2 is merely a slower version of *Shay'ibuzu ~ 1*. It is performed on-the-spot here, to show the footwork clearly. As this is quite a simple step, it has not been broken down. It is performed six times on video.

It helps to point out that it is on the third repetition of the step that the gumboot is hit three times.

26. If used for an entrance or exit, the four hops (see *Ngibela imbongolo ~ 2*) should progress forwards, while the remaining section is performed on-the-spot.

Shay'ibuzu ~ 3

Shay'ibuzu ~ 3 is the same as *Shay'ibuzu ~ 2*, except that the words said by the leader have been added.

No set opening command is given as it was used by the Westville Girls' High gumboot dancers to enter the performance area, and no uniform starting point was necessary.

When the leader wishes to close this step, he shouts "*vala*" at the beginning of the third bar of the step. Dancers close by coming to an abrupt halt on the first beat of the fourth bar of the step.

Rhythm of dance:		
Rhythm of words:		
Words:	: shay-i - bu - zu .	shay-i - bu - zu
Rhythm of dance:		
Rhythm of words:		
Words:		shay-i - bu - zu :
Rhythm of dance:		
Rhythm of words:		
Words:	shay-i - bu - zu	shay-i - bu - zu
Rhythm of dance:		
Rhythm of words:		
Words:	vala	

SESSION FOUR:

This was our last practice before the three week July holiday. For this reason no new steps were taught, and the steps learnt thus far were consolidated.


SESSION FIVE:

We began the session by revising the steps learnt before the three week break. The first new step we learnt was ***Edomi bafana***, which means 'Let's go to the dormitory boys'. This step originated in a school environment, and refers to boys going from their classes to their dormitories.

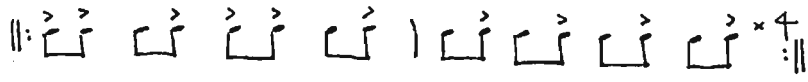
The posture of dancers is described on page 42.

Edomi bafana ~ 1 (♩ = 144)

Watch the video (*Edomi bafana ~ 1*) and say the mnemonics. Each portion of the step is repeated four times.

Rhythm of dance: $\frac{4}{4}$ 

Mnemonics: da [´] ||: dum da dum da dum ξ | 1 2 3 4 da :||

Rhythm of dance: 

Mnemonics: ||: da da 7 da da da 7 da | 1 7 2 7 3 7 4 da :||

Edomi bafana ~ 2

This is the first two bars of *Edomi bafana ~ 1*. The words are integral to the feel of the step. Note that the leader chants "*edomi bafana*" once as the command for the dancers to begin.

Rhythm of dance: $\frac{4}{4}$ $\begin{array}{c} \text{C} \\ \text{RB} \end{array} \parallel: \begin{array}{c} \text{C} \text{ C} \\ \text{RB} \text{ RB} \end{array} \begin{array}{c} \text{R} \text{ C} \text{ C} \text{ C} \\ \text{LB} \text{ LB} \text{ LB} \end{array} \begin{array}{c} \text{L} \text{ C} \\ \text{RB} \end{array} \begin{array}{c} 1 \\ \text{R} \text{ C} \\ \text{LB} \end{array} \begin{array}{c} 2 \\ \text{L} \text{ C} \\ \text{RB} \end{array} \begin{array}{c} 3 \\ \text{R} \text{ C} \\ \text{LB} \end{array} \begin{array}{c} 4 \\ \text{L} \text{ C} \\ \text{RB} \end{array} \parallel:$

Edomi bafana ~ 4 ('vala' of Edomi bafana)

Edomi bafana ~ 4a. The *vala* of *Edomi bafana* is the same as the first bar of *Edomi bafana ~ 3*. The difference is that the dancer ends abruptly on the first beat of the second bar.

Rhythm of dance: $\frac{4}{4}$ $\begin{array}{c} \text{C} \\ \text{RB} \end{array} \parallel: \begin{array}{c} \text{C} \text{ C} \\ \text{RB} \text{ RB} \end{array} \begin{array}{c} \text{R} \text{ C} \text{ C} \text{ C} \\ \text{LB} \text{ LB} \text{ LB} \end{array} \begin{array}{c} \text{L} \text{ C} \\ \text{RB} \end{array} \begin{array}{c} \text{R} \\ \text{C} \\ \text{LB} \end{array} \begin{array}{c} \text{L} \\ \text{C} \\ \text{RB} \end{array} \begin{array}{c} \text{R} \\ \text{C} \\ \text{LB} \end{array} \begin{array}{c} \text{L} \\ \text{C} \\ \text{RB} \end{array} \parallel:$

Edomi bafana 4b. *Edomi bafana ~ 4b* illustrates how *Edomi bafana ~ 4a* is linked to the main body of the step. To close the step the leader shouts “*vala*” at some stage during the last repetition of *Edomi bafana ~ 3*, and the team proceeds into the *vala* section of *Edomi bafana*. The sequence below is performed four times.

Rhythm of dance: $\frac{4}{4}$ $\begin{array}{c} \text{C} \\ \text{RB} \end{array} \parallel: \begin{array}{c} \text{C} \text{ C} \\ \text{RB} \text{ RB} \end{array} \begin{array}{c} \text{R} \text{ C} \text{ C} \text{ C} \\ \text{LB} \text{ LB} \text{ LB} \end{array} \begin{array}{c} \text{L} \text{ C} \\ \text{RB} \end{array} \begin{array}{c} \text{R} \\ \text{C} \\ \text{LB} \end{array} \begin{array}{c} \text{L} \\ \text{C} \\ \text{RB} \end{array} \begin{array}{c} \text{R} \\ \text{C} \\ \text{LB} \end{array} \begin{array}{c} \text{L} \\ \text{C} \\ \text{RB} \end{array} \parallel:$

Rhythm of dance: $\begin{array}{c} \text{C} \text{ C} \\ \text{RB} \text{ RB} \end{array} \begin{array}{c} \text{R} \text{ C} \text{ C} \text{ C} \\ \text{LB} \text{ LB} \text{ LB} \end{array} \begin{array}{c} \text{L} \text{ C} \\ \text{RB} \end{array} \begin{array}{c} \text{R} \\ \text{C} \\ \text{LB} \end{array} \begin{array}{c} \text{L} \\ \text{C} \\ \text{RB} \end{array} \begin{array}{c} \text{R} \\ \text{C} \\ \text{LB} \end{array} \begin{array}{c} \text{L} \\ \text{C} \\ \text{RB} \end{array} \parallel:$

Edomi bafana ~ 5

Edomi bafana ~ 5 consists of *Edomi bafana ~ 2* and *Edomi bafana ~ 3* performed four times each, followed by a single rendition of *Edomi Bafana ~ 4a*. When the leader’s voice rises on the words “*edomi bafana*”, proceed from *Edomi bafana ~ 2* into *Edomi bafana ~ 3*, without missing a beat. After the leader shouts “*vala*”, close with *Edomi bafana ~ 4a*.

For notated examples, refer to previous material.

The girls enjoyed this step, as did I when I first learnt it. The steps create a simple but driving rhythm. The slight hip movement, and manner in which “*edomi bafana*” is said, help to create a swinging sensation.

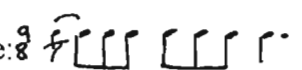

Utheni wena ~ 1 (ṛ = 84)

Utheni wena means ‘What have you said?’. This forms a spoken introduction, followed by the words: “*Ngathini mina?*” (What did I say?) “*Engimthath’ iza!*” (Let me take him out! – as in a fight). This could be interpreted as one miner challenging another, who has perhaps tried to undermine him in some way. The step depicts the dancer’s opponent falling, and shouting “*Iwa!*” for help.

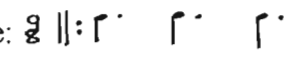
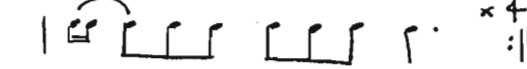
Follow the directions for posture on page 42.

This step has a different feel to the others covered thus far. This difference is depicted here by a compound time signature, and changing time signatures. The tempo of the quavers remains constant, however.

Watch the video (*Utheni wena ~ 1*) and say the mnemonics. The step below is performed once.

Rhythm of dance: $\frac{9}{8}$  $\times 4$  ||

Mnemonics: *darum da da da da da da* : || *darum da da da da da da da da da da* ||

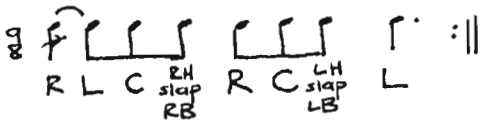
Rhythm of dance: $\frac{9}{8}$ || :  |  $\times 4$: ||

Mnemonics: || : *dum dum dum* | *da da da da da da da da da da* : ||

Utheni wena ~ 2


Utheni wena ~ 2 is the first bar of *Utheni wena ~ 1*. Jump forward onto both feet, the R.F.

followed by the L.F. Clap hands once. Slap right inner calf with R.H. Stamp R.F. on the ground. Clap hands together once. Slap left inner calf with L.H. Stamp L.F. on the ground.

Rhythm of dance: $\frac{9}{8}$ 

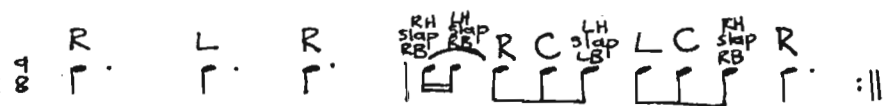
Utheni wena ~ 3

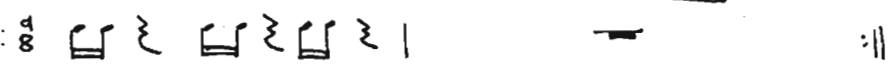
Utheni wena ~ 3 is the second bar of *Utheni wena ~ 1*. It is based on the movements in *Utheni wena 2*. Jump onto R.F. then L.F. (as for *Utheni wena ~ 2*). Clap hands once (as for *Utheni wena ~ 2*). The difference lies in both hands now hitting the right inner calf, in quick succession (the R.H. and then the L.H.), before the R.F. is stamped on the ground. The following clap, slap and stamp to the left remains the same. An extra clap, slap and stamp is then performed to the right.


Rhythm of dance: $\frac{11}{8}$ 

Utheni wena ~ 4

Utheni wena ~ 4 is the third and fourth bars of *Utheni wena ~ 1*. Step back on the L.F., then back on the R.F., then back on the L.F., pretending to fall backwards. Slap the right inner calf with the R.H. and L.H. in quick succession before stamping the R.F. on the ground. Clap hands once. Slap the left inner calf with the L.H. Stamp the L.F. on the ground. Clap hands together once. Slap the right inner calf with the R.H.. Stamp the R.F. on the ground.


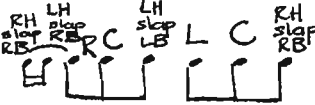
Rhythm of dance: $\frac{9}{8}$ 

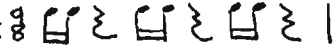

Rhythm of words: $\frac{9}{8}$ 

Words: Iwa! Iwa! Iwa! | 

Utheni wena ~ 5 ('vala' of Utheni wena)

Utheni wena ~ 5 is performed to close the step, *Utheni wena*. It starts off the same as *Utheni wena ~ 4*, but the leader shouts "vala" three times in place of "iwa". The second bar of *Utheni wena ~ 4* is cut by a dotted crotchet, and a third and fourth bar in $\frac{4}{4}$ time are added. In this third and fourth bar, * stamp the R.F. on the ground and slap the left outer calf (with the L.H.). Stamp the L.F. on the ground and slap the right outer calf (with the R.H.). Repeat from *. Then stamp the R. F. on the ground. Jump, slapping ankles together, and land on the L.F. Slap right outer calf with R.H. and stamp R.F. on the ground. Finish with weight balanced between the two feet.

Rhythm of dance: $\frac{9}{8}$  | $\frac{6}{8}$  |

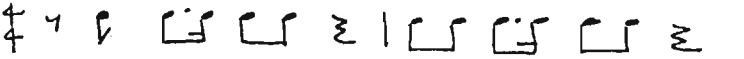
Rhythm of words: $\frac{9}{8}$  | $\frac{6}{8}$  |

Words: vala vala vala |

Rhythm of dance: $\frac{4}{4}$  ||

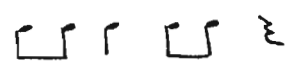
Utheni wena ~ 6

Utheni wena ~ 6 consists of *Utheni wena ~ 2* (performed four times), *Utheni wena ~ 3* (performed once), *Utheni wena ~ 4* (performed four times) and *Utheni wena ~ 5* performed once. It starts with the leader shouting an introduction, which is notated below. This is said very rhythmically, and the time signature should be strictly adhered to. Note that the duration of quavers remains constant. Dancers go immediately from one section into the next, with no pause.

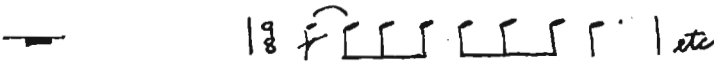
Rhythm of words: $\frac{4}{4}$  |

Words: u - theni wena | Ng-a thi-ni mi-na |

dance begins

Rhythm of words: 

Words: Engim - tha - thi - za

Rhythm of dance: 

For notation of the main body of the step see *Utheni wena* ~ 1. For notation of the *vala* see *Utheni wena* ~ 5.

Because of the irregularity of accented beats, depicted by the changes in time signature, this is a difficult step to perform. Although the quavers remain constant is not easy to feel a regular pulse. This makes it difficult for the team to remain perfectly in time.²⁸

SESSION SIX:

Isishandaniye plus khakulubo (♩ = 132)


Isishandaniye once again refers to a vehicle. The *khakulubo*, which refers to a portion of the step repeated over and over again, aptly depicts the vehicle revving. When dancers begin the *dabula* section, where each part of the *khakulubo* is performed twice before it is repeated, they could imagine riding in third gear. The *tribula* section, where each part of the *khakulubo* is performed three times before it is repeated, might depict a change to fourth gear.

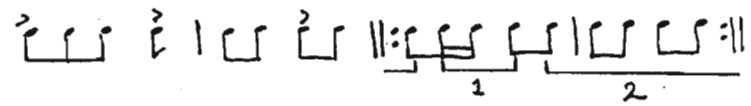
The posture remains the same as for *Isishandaniye*.

The opening command is the same as *Isishandaniye* ~ 6. The *Isishandaniye plus khakulubo* begins with *Isishandaniye* ~ 6 performed four times. After the leader shouts “*khakulubo*”, dancers recommence *Isishandaniye* ~ 6, but do not complete it. Instead, bars two and three

28. Because of the irregularity of the rhythms of this step, I decided to exclude it in our concert performance where we used a rhythmic techno/disco beat accompaniment to our dancing. My reasoning was twofold: firstly it would have been awkward to record the beat; secondly it is difficult for the dancers to feel the pulse of the beat given the rhythmic irregularities.

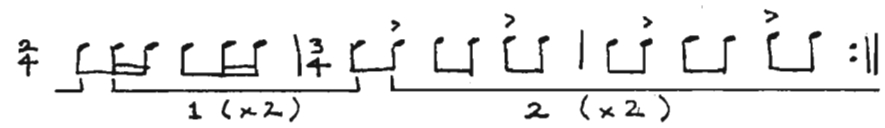
are repeated eight times, starting on the last quaver of bar one (as bracketed below).

Rhythm of the dance: $\frac{2}{4}$ 

Rhythm of dance: (after *kakhulubo*) 

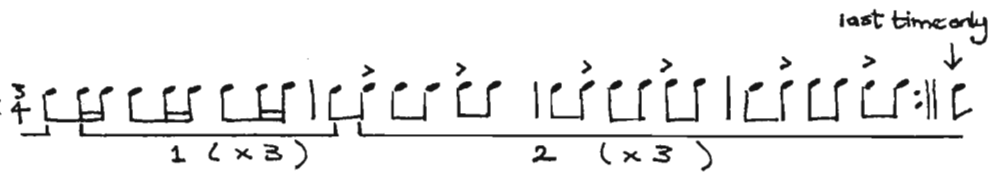
Isishandaniye ~ dabula

Isishandaniye ~ dabula consists of the bracketed portions of *Isishandaniye plus kakhulubo* repeated twice each. *Isishandaniye ~ dabula* is performed four times on the video.

Rhythm of dance: $\frac{2}{4}$ 

Isishandaniye ~ tribula

Isishandaniye ~ tribula consists of the bracketed portions of *Isishandaniye plus kakhulubo* repeated three times each. *Isishandaniye ~ tribula* is performed four times on video.

Rhythm of dance: $\frac{3}{4}$ 

Isishandaniye ~ complete

Isishandaniye ~ complete consists of *Isishandaniye plus khakulubo*, *Isishandaniye ~ dabula*, *Isishandaniye ~ tribula* and *Vala ~ 6c* to close. Before continuing with this step, the reader may wish to go back to page and revise *Vala*.

Isishandaniye ~ complete begins the same way as *Isishandaniye ~ 1* (with the leader shouting “*isishandaniye*”). The team begins *Isishandaniye plus khakulubo*. During eighth repetition of *Isishandaniye ~ khakulubo* the leader shouts “*dabula*”, whereupon the team begins *Isishandaniye ~ dabula*. During the fourth repetition of *Isishandaniye ~ dabula* the leader shouts “*tribula*”, whereupon the team begins *Isishandaniye ~ tribula*. To close, the leader shouts “*vala*” during the fourth repetition of *Isishandaniye ~ tribula*, and the team launches directly into *Vala ~ 6c* once this repetition has been completed.

For notation of *Isishandaniye ~ complete*, refer back to the relevant steps listed above. These steps proceed directly from one into the next with no break inbetween each.

The second part of this session was spent revising steps.

SESSION SEVEN AND EIGHT:

These sessions were spent doing much the same thing in terms of revising the steps, as many who came to session seven missed session eight, and vice - versa. Problem areas are outlined in chapter 3.4.

SESSION NINE:

Bheki was invited to this session to help refine our dancing technique, and lead us in a rehearsal and performance of the sequences we had learnt thus far. This session has been condensed on video under the heading Final Practice.

3.3 Gumboot dance as a changing tradition

Muller and Topp have this to say about transformation in the form and function of gumboot dance: "In Durban we encountered two distinct styles: that performed by our own team (of older dancers) and that of the present team at Ohlange High School (younger dancers)" (Muller and Topp, 1985). Blanket Mkhize, Carol Muller's gumboot dance teacher, attributed such differences to a lack of teachers, saying that the style of younger dancers is "...only an attempt to imitate the dance as the younger dancers have seen it" (ibid.).

While Blanket's words hold a ring of truth, it is important to bear in mind that gumboot dance teams are no longer performing to other mine workers who speak the same language, live in the same conditions, and seek to depict similar situations as them. As we can see from the names of some of Bheki's steps, these probably have nothing to do with the mining situation, but are relevant to Bheki and his group. Whereas at one time gumboot dance was a leisure activity on the mines, today it has become an art form performed at concerts or special functions at which dancing teams charge a fee for their services.

I attribute changes in gumboot dance to two major factors besides a lack of teachers:

- inevitable change as the tradition is passed on, and each team adds to it what they will.
- the need to accommodate changing audiences and circumstances of performance.

The way in which such factors may have directly influenced gumboot dance were evident in the replies Bheki gave to some of my questions in our interview.

Bheki was quite definite that while the words his team said while dancing were different to those of his teacher, the steps were identical - except for those steps which his team had added (Xhakaza: interview, 8/8/96). The irony of this is that if Bheki added some of his own steps, the dancing is no longer identical. In this way change was effected as a team added their own individuality to the sequences of steps.

As was pointed out in the comparison between 2.4 and 2.5, Bheki's style of gumboot dance

differs substantially from the old school of dancing described by Muller and Topp. Bheki gave a good indication of why this is so. He explained that his team performs to audiences of a variety of cultures, and that often they do not understand what is said. He also stated that the audiences he performs to do not get a chance to ask questions, so that if they do not understand the language in which the commands are given, they do not understand what the steps are about. Thus they would not pick up the humour of the steps (Xhakaza: interview, 8/8/96). This explains why Bheki never emphasised the meaning of the steps we did as an important facet of gumboot dance. Yet many steps are wonderfully descriptive of what they depict e.g. 'riding a donkey', the 'fat lady' and 'let's go to the dormitory boys'. I explained the meaning of the steps to the girls in an attempt to enable them to have a better feel for what they were performing.

Bheki also told us that the Playhouse Dance Company pressures him regularly for something 'new' and different to what he has done in the past (Xhakaza: interview, 8/8/96).

Transformations that have taken place in the dancing of younger teams, emboldened me to make some changes of my own. The girls expressed a desire from early on to perform in a concert on the completion of our sessions. Having watched our performance (on video: Final Practice) I was a bit despairing as to how to get our performance to a level of accuracy of ensemble work that would stand up in public. The girls were experiencing difficulties. They could not stay exactly together. They had difficulty with the language - shouting out freely and remembering the meanings of the names of steps. They did not remember which step came when. They had problems starting each step exactly in unison.

I was inspired by the "Canaries" - the airforce choir. At a concert at Glenwood High School they presented their own gumboot dance team performing a fifteen minute sequence to a series of techno/disco beats. It was a riveting performance. I realised that performing to a beat would solve a lot of our problems. I approached a friend with the computer facility, and together we made a seven minute tape of a series of beats to which our steps could be performed.

I contacted the girls, suggesting we perform at "An Evening of Light Musical Entertainment" being put on by the Durban Music and Ballet School on the 30 October, 1996. Three practices

of an hour each were scheduled. The tape had the desired effect in keeping us together. The beat was easy to follow. The transition from one step to another was often preceded by a four or eight beat introduction, enabling everyone to start together easily. Blows on a whistle, as well as some shouts had been included in the recording, so except for predetermined places, the girls did not need to shout out.

The concert was a success. A video of the concert is included under A Changing Tradition. Newspaper clippings from the concert are provided at the end of this section.²⁹

One further change that could be brought about to good effect is that of pupils making up their own steps. The steps of traditional teams are descriptive of life on the mines, with names like "Good Morning Baas" and "Attention!". Pupils should be encouraged to make up steps that are relevant to them. Carol Muller speaks of a school team changing the name of a step from "*Amablackjack*" (which was the name for compound police on the mines) to "Amablack jazz" (Muller, 1996: 15/16). Perhaps pupils could make up steps like "Assembly" depicting themselves 'marching' into assembly. Alternatively pupils could use the names of some of their teachers as names for dance steps. The concept of pupils commenting of school life has the potential to return to gumboot dance one of its original characteristics: that of commentary on the dancers' work environment. It also has the potential to restore the humorous aspect to gumboot dance.

29. Note that the speed of the dancing at this concert was not as quick as it should have been.

Cross cultural

GUMBOOT dancing, modern dance, brass and marching ensembles, instrumental ensembles, Durham Boys' Choir and other great artists will take to the stage in an evening of light musical entertainment presented by the Durham Musical and Ballet School.

The school has long been known for its presentations of serious classical music and has now ventured into the popular music field with the opening of a light music department.

Highway

An Evening of Light Entertainment, the department's first venture, will be held at the Westville Civic Centre on October 30 at 8 pm. Performers will be from the music and ballet school as well as from schools in the Hickory and Berry areas.

A highlight of the evening will be the Westville Girls' High School gumboot dancers, the Westville Boys' High band. Other items will include electric guitar and rock.

Tickets are \$5 for adults and \$2.50 for children. Proceeds will go to the Durham Musical and Ballet School. Fruit baskets, refreshments will include, sandwiches, greyhul, tea, coffee, chips and sweets.



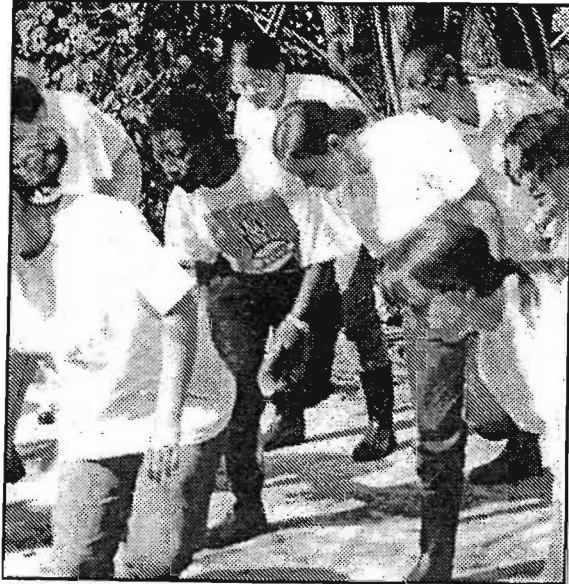
ROOTS AND ALL: Westville Girls' High School's gumboot dancers go through their paces.

PLATE 2 :

Newspaper Article advertising the "Evening of light music entertainment" Featuring the Westville Girls' High Gumboot Dancers Daily News, Wednesday, October 23, 1996.

PLATE 3:

Newspaper article advertising the "Evening of Light Musical Entertainment"
Featuring the Westville Girls' High Gumboot Dancers
Highway Mail, Friday, October 25, 1996.



WESTVILLE GHS' gumboot dancers get some practice in for the Durban Music and Ballet School's show on 30 October at the Westville Civic Centre.

Evening of light musical entertainment

Highway Mail Reporter

ENJOY an evening of light musical entertainment at the Westville Civic Centre on 30 October at 7pm.

The Durban Music and Ballet School has joined forces with schools on the Highway and the Berea to host a special show.

One of the highlights of the evening will be a performance by the Westville Girls' High School gumboot dancers.

And the Westville Boys' High School band, which now performs under its own "baton", will present a few numbers.

Other exciting items will be a modern dance cabaret from the ballet

school, brass and marimba ensembles, instrumental soloists, a performance by the Durban Boys' Choir and other guest vocalists.

The entry fee is R5 for adults and R2,50 for children. Proceeds will go towards the Durban Music and Ballet School Trust Fund.

Refreshments will be on sale.

Group work highlights successful 'light' show

THE DURBAN MUSIC AND BALLET SCHOOL
An Evening of Light Musical Entertainment
Review: ANNE-MARIE GRAY

The Durban Music and Ballet School's concert, initiated and organised by teacher Briony Prior, is a new concept which will hopefully be repeated.

It gave some brilliant young performers the chance to perform in a more relaxed atmosphere, proving how versatile they are and that once you have had good classical technical training you can branch into light music and dance quite easily.

A positive aspect of the concert was the amount of group work.

Participation in a musical or ballet group provides a form of feedback for the individual on his or her identity and accomplishments.

It promotes a sense of being needed in the group and a sense of accomplishment and achievement.

An interesting item was the Westville Girls' High Gumboot Dancers who were being exposed to another culture.

What must have added to the girls' enjoyment was the fact that Briony Prior was also one of the dancers.

Gumboot

Another 'first' for the Durban Music and Ballet School is that Gumboot dancing will be taught there from 1997 for children over ten, as well as adults.

The concert included many pop music items. Pop music can serve as a bridge for communication between teacher and pupil and it can also be used for teaching relevant musical concepts common to all kinds of music.

The concert gave children the chance to create their own arrangements for accompaniment. This was clearly heard in the performance of the Westville Boys' High Band.

This band arranges their own numbers and their last number was a composition by the leader of the band, Michael Renwick.

Briony Prior's arrangements of Elvis and Everly Brothers' medleys gave the three Ayers children a chance to perform on the trumpet with bass and drum accompaniment by Paul Renwick and Charlene May. Bryan Clarke, who played with his marimba pupils, creates wonderful arrangements.

Saxophone

Another 'first' was the ballet solo by Lara Turk, on point shoes, to Scott Joplin's *The Entertainer*. Lisa Turk gave live accompaniment on the saxophone. Dudley van Loggenburg's ballet pupils dancing *Viva Vivaldi* were clearly enjoyed by audience and performers.

It is always enjoyable to listen to the Durban Boys' Choir. Their Scottish folk song was especially interesting.

Philippa Greenwood and Briony Prior had to accompany many items - not only hard work, but also nerve-racking.

2/Tonight

DAILY NEWS, TUESDAY, NOVEMBER 5, 1996

PLATE 4:

Newspaper article reviewing the "Evening of Light Musical Entertainment"
Daily News, Tuesday, November 5, 1996.

3.4 Adapting gumboot dance for the classroom

Relevance for the teacher

Previous knowledge of the teacher:

No previous knowledge of gumboot dance is necessary. However, if the teacher can read staff notation it will facilitate the learning of the steps as he/she will be able to make use of the notated examples in chapter 3.2.

Necessary materials:

It is vital that the teacher have a video machine. I did all my learning by imitation. The video is a substitute for a person.

Suitable clothes, discussed in 3.2 are necessary. Although I learnt and taught gumboot dance in tackies, I would recommend wearing gumboots, particularly if a concert in gumboots is planned. The gumboots are substantially heavier than tackies, and one tends to run out of stamina a lot sooner in the gumboots, particularly on steps like *Ngibela imbongolo*, which require the feet to be held off the ground for periods of time.

The process:

Spend about an hour at a time learning from the video. Follow the instructions and suggested procedure in chapter 3.2. How much is learnt in this time will depend on the learner, and the step in question. *Gxoba*, for example, may be easily learnt in half an hour, while *Vala* may take two hours or longer. I spent approximately two hours at a time with Bheki, and learnt an average of two and a half steps at each 'lesson'. Learning from a video machine is less sociable and probably more time consuming. Only learn that which can be covered thoroughly in an hour, so that it will be remembered.

The more often the step is practised the more fluent it becomes. It is not necessary to practise

for an hour every day. Five minutes snatched between every day activities is ideal. One is forced to 'practice remembering' the step in this way. Through this method of practising it is easy to determine how well one knows the step. Going through the rhythm and stepping in one's head is also good practice. Bheki said "Whether you are in the toilet or bathing you can catch the rhythm" (Xhakaza, interview: 8/8/96).

If the step is forgotten after learning it from the video, bear in mind that it is much quicker to learn it from the video the second time.

The reader may learn new material from the video as often or seldom as he/she likes. Revising a step that has been forgotten does not take long, so the need to maintain continuity between 'lessons' with the video need not be a concern.

It is not necessary to learn all steps in chapter 3.2 before teaching them. I did not know all of them when I started to teach them. It is important, however, for the teacher to ensure that he/she is well versed in which ever step he/she chooses to teach. There are a number of motivating factors behind this reasoning.

Firstly, the teacher must be able to slow down the tempo of the step, and speed it up as part of the teaching process. He/she must be able to recognise where pupils go wrong, isolate these areas, and perform them correctly. This demands that the teacher be thoroughly familiar with the step. Secondly, the teacher who has recently learnt a specific step tends to have the step at his/her fingertips. Thirdly, it is important to remember that gumboot dance is teamwork. The teacher will derive little satisfaction attempting to perform an entire sequence of ten steps on his/her own. Finally, it is impossible for pupils to learn more than one or two steps in a lesson.

Relevance in the classroom

Previous knowledge of the pupils:

No knowledge of gumboot dance or music is required. It is helpful if pupils are able to differentiate between left and right. It is also helpful if pupils have developed a certain degree

of co-ordination. Thus pupils of age eight and up are ideal candidates for gumboot dance, although younger pupils can be taught.

Necessary materials:

Pupils need the appropriate clothes described in chapter 3.1. If pupils intend to perform in gumboots they should practice in gumboots for the reason outlined above.

Objective:

The primary objective is for pupils to learn by ‘musicking’. They will create rhythms with their hands and feet and cross rhythms with their words and actions. In the process they will learn about gumboot dance. Pupils will participate, communicate with each other and enjoy one other and the music they create.

The process:

Begin the first lesson teaching pupils one of the steps. Although *Vala* is the first step indicated in the text in chapter 3.2, and on video, and is the step that I learnt first, it is not the easiest step. If the teacher wishes to start with an easier step, he/she should try *Gxoba* or *Shay’ibuzu*.

At any time during the learning process the pupils’ perceptions of gumboot dance could be discussed. The most natural time to include such discussions would be if, and when, questions concerning the genre are asked. Chapter two will prove useful in answering questions, or putting right misconceptions that may arise.

The best formation to take when a large class (of over thirty) is involved is to stand in a large circle. If numbers in the class are twenty or less, dancers may stand in one or two lines as they would perform in a concert. The teacher should form part of the circle or front row, and perform facing the dancers and with his/her back to the dancers. Alternatively, if there is a table large enough, the teacher could perform on the table enabling the entire class, whatever its size to see him/her.

The teacher may teach the steps in any order, and need not adhere to the order dictated by sessions one to nine in chapter 3.2. These sessions may be used as a guide line, however as to what can be accomplished with high school girls in an hour. The teacher must estimate the time he/she will need to teach that material according to the age of pupils, the time allocated to the music lesson, and how regularly the teacher sees his/her pupils.

The learning process should take place primarily by the pupil imitating the teacher. The teacher begins performing a step and the pupils gradually join in. The teacher should say mnemonics to the steps and encourage the pupil to imitate him/her. This was how I learnt and is, presumably, how the reader will learn. Start off stepping slowly, and increase the pace as pupils become confident of the step.

Pupils should never notate the rhythms of steps, or at least not as part of the process of learning the steps.

One slight difference in my and Bheki's teaching method is that Bheki never explained anything verbally. This was possibly due to a language barrier. Possibly Bheki was just teaching me the way he had been taught. If I battled to get something at first, he would slow down his stepping if I asked him to, but he never tried to explain the step to me. On the other hand, although I did my teaching largely through demonstration and imitation, if a girl was battling with co-ordinating the order of slaps, claps or kicks, I found it helped to say "slap, clap then kick". Having a cognitive knowledge of what comes when is useful in those initial stages of learning a step.

Often it is most effective to demonstrate. At our Final Practice Bheki asked one girl to come forward to demonstrate a sequence, which she did admirably. After asking us why he had specifically asked her to demonstrate, he proceeded to show us what was wrong with the manner in which she performed part of the step. There was no malice at all in his singling one of us out. Immediately we could all see what not only she, but most of us, was doing wrong.

Do not teach pupils all the sub-divisions of steps supplied in chapter 3.2, particularly all the sub-divisions of *Vala*. Proceed from *Vala ~ 2b* to *Vala ~ 3* to *Vala ~ 4c* and so on. Many of these sub-divisions are supplied to make learning from a video clearer and easier. Pupils have

the teacher to answer their questions. They might be held back by learning every sub-division of a step. Too many sub-divisions leading up to the final product could also complicate the learning process.

Revision is an integral part of learning gumboot dance. The steps learnt previously should be revised at every music lesson. If the class finds any step particularly difficult, then it should be revised in the following lesson instead of learning a new step. As the class learns more steps the occasional lesson must be devoted solely to revision.

Once the class has learnt at least three steps, they may be performed in succession. First, the order in which the steps are to be performed should be determined. The teacher may let the class decide on the order of the steps.

The teacher may also wish to determine the exact number of repetitions of each step - which is what is done in chapter 3.2. If the class is told how many times to do each step, the team can stay together very effectively by counting out loud together.

If the team is very good, and either the teacher or one of the pupils is comfortable with shouting out the commands, then instead of determining the number of times each step is to be performed, try shouting out commands like "*vala*" towards the end of a step to indicate that dancers must finish the step they are on and close it with the relevant *vala*. Also experiment with leaving the order of steps undetermined, and shouting out the name of each step to indicate what to perform. Even if the team knows which step is following which, the shouting out of the name of the step forms a kind of rhythmic introduction, enabling the team to start together. When I used a backing tape of rhythms, it helped to retain some shouted commands as a reminder that it was time to close and move on to the next step. Thus even if the class is counting the number of steps out loud as they perform, it can be useful to get into the habit of shouting "*vala*" on the last step.

Performing steps in succession breeds certain problems. It is important to alleviate such problems as uniformity is one of the most important facets of a good gumboot dance team.

Problem areas may be that:

1. dancers are not evenly spaced.
2. knees and feet are not raised to the same height.
3. knees are not bent to the same degree.
4. legs and body weight are positioned differently.
5. dancers do not look up at their audience.
6. dancers tend to pick up speed causing them to go out of time with each other.³⁰
7. forward and backward steps differ in length.

Possible solutions:

Get someone in the class to watch the dancing and point out who looks different and why. Anyone can do this as errors 1. - 5. are obvious to even an untrained observer.

Speeding up can be corrected by dancing with the pupils and chanting the mnemonics loudly and rhythmically. Ultimately, tempo control is something that must be monitored by each individual dancer. The problem of different tempi amongst dancers is easily solved by dancing to a backing tape, as does the team from Westville Girls' High in A Changing Tradition.

Masking tape can be used on the floor to ensure that dancers are space evenly apart. It can also be used to indicate how far forwards and backwards dancers should step during the step *Edomi bafana*.

Once pupils have learnt several steps, and have a repertoire of movements to draw on, they should be encouraged to make up their own steps (as outlined in chapter 3.3). One approach is to give the class a theme, like "life at school", divide them into groups of approximately five,

30. A chief contributing factor to the tendency to rush is a characteristic which occurs frequently in the performance of music. The longer note values were not being allowed their full duration, but were being cut short/rushed. The result is that performers then feel the need to take the quicker note values faster, with the result that the entire step gets faster and faster as this process repeats itself. A typical example occurred in *Awusika wena*. Here the first two note values (which are performed as slaps) were not being allowed their full duration, thus leading to the step getting progressively faster. Pointing out the exact area where we were starting to speed up was helpful.

and ask each group to make up one step which relates to the theme. At subsequent lessons, each group teaches their step to the class. The end result is a sequence of approximately six steps, composed and performed by the class, and relevant to their everyday lives.

A lesson plan for teaching the step *Vala* is provided below. This is to give the reader a clear idea of how to implement the material provided in chapter 3.2. The reader should attempt to teach the other steps represented in chapter 3.2 in a similar fashion.

TOPIC: GUMBOOT DANCE - THE STEP 'VALA'

PREVIOUS KNOWLEDGE:

Pupils have no formal musical training and no knowledge of gumboot dance.

GIVEN:

Time: 45 minutes.

Class: Senior High School (Grade 10, 11 or 12), class music. 30 pupils.

Materials: A television, video machine and the video tape provided with this thesis (not for use in the classroom).

Appropriate attire for each pupil: tracksuit pants; T - shirt; gumboots (or tackies if pupils do not own gumboots).

AIM:

To introduce pupils to gumboot dance, and teach them to create rhythms using their hands and feet, by teaching them the step *Vala*. To give pupils the opportunity to interact, communicate with one another and enjoy themselves through the process of music making.

CONTENT:

Teach pupils *Vala* ~ 2b

PROCESS:

To the teacher: Learn all sections of *Vala* well before this lesson. Only teach pupils the final product of each break down of the step. Proceed from *Vala ~ 2b* to *Vala ~ 3* to *Vala ~ 4c* to *Vala ~ 5c* to *Vala ~ 6c*. Remember that further subdivisions of the step have been recorded for your convenience.

Pupils stand in a circle around the room. The teacher forms part of that circle. The teacher begins performing *Vala ~ 2b* slowly, saying mnemonics to the stepping. Pupils join in. As they become more confident, the teacher increases the tempo of the stepping.

CONTENT:

Teach pupils *Vala ~ 3*; *Vala ~ 4c*; *Vala ~ 5c* and *Vala ~ 6c*.

PROCESS:

Teach steps one at a time in the order suggested by the numbering.

The teacher begins performing each step slowly, saying mnemonics to the stepping. Pupils join in. As pupils become more confident, the teacher increases the tempo of the stepping. The teacher allows a few minutes between each step for pupils to practice on their own.

As the step gets more complex some confusion may arise. In some instances it may be appropriate to give some form of explanation. This is best given by including it in the mnemonics. Say “da-da da da kick” or “da-da da da clap” and so on, depending where the confusion arises.

OVERT BEHAVIOUR:

Pupils perform the steps *Vala ~ 2b*, *Vala ~ 3*, *Vala ~ 4c*, *Vala ~ 5c* and *Vala ~ 6c*.

CONCLUSION

This thesis is intended to contribute, in a small way, to the need for teacher research into the implementation of musics of South Africa in the classroom. It should provide the teacher with a means of learning gumboot dance, and serve to facilitate the teaching of gumboot dance.

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