



Indigenous African Music (IAM) performance assessment: An exploration of the role of teachers during the Grade 12 external practical examination

By

Nozuko Nguqu

Submitted in the fulfillment of the requirements for the degree

MASTER OF ARTS

In the School of Arts, College of Humanities, Howard College Campus

At the

UNIVERSITY OF KWAZULU-NATAL

Supervisor: Dr. Patricia A. Opondo

March, 2022

DECLARATION

I, Nozuko Nguqu, declare that this dissertation, “Evaluating Indigenous African Music (IAM) performance assessment: The role of teachers during the Grade 12 external practical examination”, is my own work.

- (i) The research reported in this dissertation/thesis, except where otherwise indicated, is my original research.
- (ii) This dissertation/thesis has not been submitted for any degree or examination at any other university.
- (iii) This dissertation/thesis does not contain other persons’ data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons.
- (iv) This dissertation/thesis does not contain other persons’ writing, unless specifically acknowledged as being sourced from other researchers. Where other written sources have been quoted, then:
 - a) their words have been re-written but the general information attributed to them has been referenced;
 - b) where their exact words have been used, their writing has been placed inside quotation marks, and referenced.
- (v) This dissertation/thesis does not contain text, graphics or tables copied and pasted from the Internet, unless specifically acknowledged, and the source being detailed in the dissertation/thesis and in the References sections.

Signed:

A black rectangular redaction box covering the signature of the author.

DEDICATION

This work is dedicated to my precious family, AMAHLUBI:

- Especially my late parents, uMagingqi (Nombuyiselo Nguqu) - I am the woman that I am today, because you have been exemplary; and
- U Sakhile Gqithisa Thomas Nguqu (fondly known as Kheth'oyikhethayo (Choose one Lord) or uSkol'eskhulu (Education). Considering the way in which you valued education, I am convinced you are super proud of me because of this achievement.

I remember you both in a happy way. Thank you!

ACKNOWLEDGEMENTS

- First and foremost, my gratitude is to my supervisor, Dr. P. A. Opondo. Since my undergraduate studies, you have been exceeding my expectations by going the extra mile, from being my supervisor to being a life coach. Your encouragement, always made me see myself through your motivational lens, with an *I can do it* attitude. I admit, considering that I am performance-rooted, I never saw myself as an academic. Thank you and long live!
- Secondly, the participants: your dedication in answering my calls and text messages, and your input are highly appreciated.
- Thirdly, I am grateful to the people who always encouraged me. I will mention only three out of the many. Nise Malange – you are one of those leaders who is always positive and innovative, ensuring that they impart their experiences to those they lead. Your mentorship during my time at the BAT Centre is still my guiding light to date. You always see the best in Artists! Dr. Tinashe Innocent Mutero – you are one of those who never withhold any source of information, and your encouragement made me wake up, pick myself up and pursue this study: thank you! Mr. Sibusiso Khumalo (Bra Dez), who recently went to be with the Lord (May his soul rest in peace): thank you for mentoring my artistry up to this moment. I have come from far, Kwande.
- Lastly, I would like to extend my special gratitude to my immediate family, my brothers and sisters, and my two daughters. A very special thank you goes to my younger sister, Missy: you have been my number one fan since I responded to my music calling. To my dear daughters, Kamva (Vava) and Inako, thank you for allowing yourselves to share me with my demanding commitments.

May the God of all mercy, who is the source of everything that I am and have, keep blessing you all!

ABSTRACT

Since the introduction of the outcomes-based education in 1997 that overcame the curricular divisions of the past, Indigenous African Music (IAM) has finally attained a seat in the national music Curriculum and Assessment Policy Statement (CAPS). However, due to its prominent mode of transmission which is aural/oral; lack of trained IAM teachers; and varied performance styles, schools still face performance assessment challenges. The study explores the dual role of teachers in order to examine what kind of competences that can be envisaged for them, specifically, during Grade 12 final practical examination. The main aim was to find out teacher perceptions on the current state of IAM performance assessment in Umlazi district and therefore determine how IAM performance and assessment guidelines can be further developed.

Creswell's (2013) social constructivist worldview whereby individuals seek understanding of the world in which they live and work, allows the researcher to present an explanation for the behavior and attitudes of IAM teachers, pertaining to their dual role, which is teaching and assessing the learners. Again, social constructivism as a learning theory which views learning as a social process, underpins the study's design and also informs the understanding of IAM performance assessment. Through a qualitative approach, the researcher purposively sampled individuals who have experienced IAM performance in the classroom setting. In this descriptive approach knowledge is constructed in a social environment, in which the researcher and the participants share their lived experiences.

Through one-on-one semi-structured interviews, the study finds that, besides the limited number of IAM-trained teachers, the dearth of performance content/material in the music CAPS, results in teachers choosing certain topics and avoiding IAM performance. To mitigate this impediment, this study developed specified performance and assessment guidelines for selected IAM styles which act as a fragmented or criterion-referenced evaluation system that can ensure valid and reliable assessment results. The process of guidelines' development was achieved through secondary data collection which were presented in forms of literature reviews and textual & structural analyses of each delimited IAM performance style. Furthermore, these guidelines constitute a framework that will aid assessors and non-IAM teachers who are willing to adapt to teaching the IAM stream in their schools.

Keywords: Indigenous African Music (IAM); IAM Practical assessment; Curriculum and Assessment Policy Statement (CAPS); IAM Performance guidelines; and IAM Assessment guidelines.

TABLE OF CONTENTS

Declaration	i
Dedication	ii
Acknowledgements	iii
Abstract	iv
List of Figures	ix
List of Tables	ix
List of acronyms and abbreviations	x

CHAPTER 1 - INTRODUCTION

1.1 Background/Personal motivation	1
1.2 Conceptual Framework	7
1.2.1 Social constructivism as a theory	7
1.2.2 Social constructivism as an interpretive tool	8
1.3 Problem Statement	8
1.4 Purpose Statement	11
1.5 Research Objectives and Questions	12
1.6 Location of the study	13
1.7 Delimitation of the study.....	14
1.8 Research Design and methodology.....	14
1.9 Ethical considerations	15
1.10 Outline of Chapters	16

CHAPTER 2 - LITERATURE REVIEW & THEORETICAL FRAMEWORK

2.1 Introduction	18
2.2 The IAM performance envisaged assessor	21

2.3 Analysing IAM social structure for assessment purposes	24
2.4 Music Curriculum and Assessment Policy Statement (CAPS)	28
2.5 Theoretical and conceptual framework	30
2.5.1 Social constructivism as theory	31
2.5.2 Social constructivism as an interpretive tool	32
2.6 Chapter summary	32

CHAPTER 3 – RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction	34
3.2 Research design	34
3.3 Location of the study	36
3.4 Population of the study	37
3.5 Sample and sampling procedure	37
3.5.1 Participants’ biographies	38
3.6 Data collection methods and instruments	40
3.7 Reliability and validity of data collection and instruments	41
3.8 Data analysis and presentation	41
3.8.1 Primary data: Interview transcriptions	41
3.8.2 Secondary data: IAM excerpts	42
3.9 Ethical considerations	43

CHAPTER 4 – PRESENTATION OF FINDINGS

4.1 Introduction	45
4.2 Primary data presentation and analysis	51
4.2.1 The narrative: Teachers’ experiences	52
4.2.2 IAM assessors	53
4.2.3 IAM content	57
4.2.4 Resources	59
4.3 Secondary data presentation and analysis	60
4.3.1 <i>Indlamu/Ingoma</i> song-dance	64

4.3.2	<i>Umvumo</i>	64
4.3.3	<i>Amahubo</i> songs	65
4.3.4	<i>Isicathamiya</i>	66
4.3.5	<i>Maskandi</i>	67
4.4	Further discussion of findings	68
4.5	Chapter summary	71

CHAPTER 5:

DEVELOPING THE IAM PERFORMANCE & ASSESSMENT GUIDELINES

5.1	Introduction	72
5.2	<i>Indlamu/Ingoma</i> song-dance	72
5.2.1	Introduction	72
5.2.2	Song #1 example and analysis	75
5.2.3	Song #2 example and analysis	78
5.2.4	<i>Indlamu/Ingoma</i> song-dance performance and assessment guidelines	80
5.3	<i>Umvumo</i> song-dance	82
5.3.1	Introduction	82
5.3.2	Song #1 example and analysis	84
5.3.3	Song #2 example and analysis	87
5.3.4	Comparing the two <i>Umvumo</i> song structures	89
5.3.5	<i>Umvumo</i> song-dance performance and assessment guidelines	90
5.4	<i>Amahubo</i> songs	91
5.4.1	Introduction	91
5.4.2	Song #1 example and analysis	94
5.4.3	Song #2 example and analysis	97
5.4.4	<i>Amahubo</i> songs performance and assessment guidelines	99
5.5	<i>Isicathamiya</i>	100
5.5.1	Introduction	100
5.5.2	Song #1 example and analysis	101
5.5.3	Song #2 example and analysis	104
5.5.4	<i>Isicathamiya</i> performance and assessment guidelines	107

5.6 <i>Maskandi</i>	108
5.6.1 Introduction	108
5.6.2 Song #1 example and analysis	114
5.6.3 Song #2 example and analysis	117
5.6.4 Song #3 example and analysis	119
5.6.5 Comparing men and women <i>Maskandi</i> songs' structures	123
5.6.6 <i>Maskandi</i> performance and assessment guidelines	123
5.7 Chapter summary	125

CHAPTER 6 – CONCLUSION AND RECOMMENDATION

6.1 Introduction	126
6.2 What challenges do teachers face when executing IAM performance assessment?	126
6.2.1 Recommendations	127
6.3 Do teachers/examiners understand IAM performance culture and principles?	128
6.3.1 Recommendations	128
6.4 What kind of competences can be envisaged for IAM performance examiners?	129
6.4.1 Recommendations	130
6.4.2 Recommendation for further study	130
6.5 Chapter summary	131

BIBLIOGRAPHY	132
---------------------------	------------

APPENDICES	143
-------------------------	------------

1. Approval letter from the Department of Education (DoE)	143
2. Ethics Approval letter from University of KwaZulu-Natal	144
3. Information letter and consent form to teachers (Translated)	145
4. Information letter and consent form to the DBE Official (Translated)	150
5. Interview schedule 1 (Translated)	155
6. IAM excerpts (Nguqu transcriptions)	157

6.1 Imbizo: Phuzekhemisi	157
6.2 Inkunzi kabhejane: Phuzekhemisi	158
6.3 Uyamaz'uZulu: African Heritage Ensemble	159
6.4 Uzithulele: African Heritage ensemble	161
6.5 Homeless: Ladysmith Black Mambazo	162
7. Other Maskandi artists and groups	163
8. Other isicathamiya groups	165

LIST OF FIGURES

Figure 1: Map showing Umlazi district	13
Figure 2: Research design	35
Figure 3: Processing the data	52
Figure 4: Inductive coding	52
Figure 5: Processing and analyzing data, utilizing Lasswell's Chain of communication...	63
Figure 6: Uthuli Lwezichwe	74
Figure 7: African Heritage Ensemble	94

LIST OF TABLES

Table 1: KZN districts with schools that offer music	36
Table 2: Participants biographies	39
Table 3: Lasswell's chain of communication	43
Table 4: Music CAPS topics	46
Table 5: Assessment tool	50

LIST OF ACRONYMS AND ABBREVIATIONS

CAPS	Curriculum and Assessment Policy Statement
DBE	Department of Basic Education
DoE	Department of Education
FET	Further Education and Training
GET	General Education and Training
GMKA	General Music Knowledge Analysis
IAM	Indigenous African Music
MusEd	Music Education
NCS	National Curriculum Statement
OBE	Outcomes-based Education
PAT	Practical Assessment Task
PGCE	Post-Graduate Certificate in Education
RNCS	Revised National Curriculum Statement
SGB	School Governing Body
SMT	School Management Team
UNISA	University of South Africa
WAM	Western Art Music

CHAPTER 1 – INTRODUCTION

1.1 Background/Personal motivation

Most publications relating to South African music or arts education highlight its past state of either exclusion or segregation. However, societies such as the Pan African Society for Musical Arts Education (PASMAE) are playing a huge role in the betterment of musical arts education in Africa at large. In the midst of the apartheid era, scholars such as Oehrle (1990) and Mngoma (1987) and music societies such as the Southern African Music Educators' Society (SAMES), were in a struggle for the unity, diversity as well as the inclusion of arts and music education in the national South African curriculum. These scholars and societies stood the ground to ensure that all musics in South Africa are studied in teacher-training programs and made available to all children, (Oehrle 1990, p.9; also see Thorsen 1997, p.10). Thorsen (1997, p. 3) also notes the involvement of educators and scholars in “the development work which [strived] to introduce African didactic traditions into the curriculum with the purpose of raising the status of the African culture heritage”.

Indeed, in 1994, South Africa finally got its freedom and in 1997 a new curriculum was introduced. Since the first few years of the new curriculum's introduction in the post-apartheid era, the South African music curriculum is in the process of an ongoing transformation which serves to eradicate the abnormalities caused by colonization and school segregation. Vermeulen (2009, p. 1-1) also attests to the ongoing curriculum transformation:

When a new democratic government was established in 1994, a new curriculum was created to encompass the needs of all the people. Policy makers realised that it is a basic human right for all learners to be exposed to and educated in music and the arts. Therefore, a novel, integrated curriculum was devised and hastily implemented to compensate for the vast discrepancies of the past. However, the new curriculum could not be an instant relief for the years of unequal education. The process of fully implementing this curriculum is still ongoing.

It is specifically, the same with the integration of IAM in the music curriculum. Though the music Curriculum and Assessment Policy Statement (CAPS 2011, p. 9) shows that IAM has found its

position in its curriculum, it is evident that its challenges still abound. From the researcher's experience as the music teacher in one of Umlazi District's schools, this is due to its complexity or diversity, as well as the limited number of IAM trained teachers. It is worth remembering that music CAPS streams music for optional, not mandatory reasons (CAPS 2011, p. 9). This means that only those schools that [are able to/can] meet the qualifications, choose it. Those qualifications are: having a trained IAM teacher; social influences/background of the involved stakeholders – learners, parents or community, as well as learners' prior knowledge (CAPS 2011, p. 11).

One other observed IAM challenge is its mode of transmission. This unsettles its position in the curriculum seat. Tracy (1963, p. 36) notes that:

Africa has been at a great disadvantage because of the lack of written literature until comparatively recent times and in consequence, no indigenous musical notation has been devised for international and exotic use.

Currently in South Africa, Tracy's statement is quite irrelevant because scholars such as Nzewi and Omolo-Ongati (2015); Nzewi (2007) as well as Nzewi and Nzewi (2009) have published extensive discourses to overcome this impediment. Evans (2017) observes the same as Tracy and identifies the "significant void in the availability of indigenous sheet music records in universities", as well as lack of South African heritage music archives available for teaching purposes (p. 108). Again, though this is profound, teachers and learners do not need IAM score sheets to execute their responsibilities in the IAM performance classroom. The researcher concurs with Carver (2017) who pinpoints a very significant issue concerning the unsettled position of IAM in the South African music curriculum:

African musical tradition made a late entry into the curricula that continue to rely on the epistemology of the Western Classical model, based on a trio of *performance, history of music and analysis, and composition*. In Western Classical music, all three require a high level of literacy in staff notation, an emphasis that is retained in the African music curricula (p. 121).

This late entry of IAM in the curriculum poses a challenge to both learners and teachers, especially if they are not IAM-trained, when they find themselves in the position where they are delegated to assess IAM performance. Though IAM has been in the curriculum for more than eight years, it

was only introduced in 2016 in the school where the researcher teaches. For the first time in this school, the examiners had to assess IAM performances. This means, despite the fact that examiners had not fully adapted to IAM performance principles and culture, they were appointed regardless. However, because they were foreign with the style of music, their interpretation and analysis were inaccurate. The pressing issue was: “Students might gain practical knowledge from African musical practices, but the concepts and tools that afford analysis, interpretation and discussion of this musical content do not correspond closely with these musical practices...instead, concepts and tools pertain to the aesthetics of Western Art Music (WAM)” (Carver 2017, p. 121).

The South African music curriculum clearly would not achieve all the desired expectations concerning the teaching and assessment of IAM practical performance. Nevertheless, some credit needs to be awarded to ethnomusicologists who constantly shed remarkable insight into the understanding of IAM, though they have been criticized for not providing its theory, but focussing on its description (Scherzinger 2001, p. 35). Scherzinger (2001) posits that one of the ongoing inadequacies in the incorporation of IAM in the curriculum is “the total lack of music-theoretical studies of African music or of ear-training textbooks that use music examples from Africa” (p. 35). Nzewi (2001), quoted in (Scherzinger 2001, p. 37), asserts that the didactic approach to music in Africa is not Africa-sensitive and that “traditional pedagogical systems need to be re-oriented for relevance in modern education... in short, Africa needs music-theory textbooks on African music, not ethnomusicological descriptions of it”.

Mapaya (2014b) expresses a similar sensation about ethnomusicology:

Ethnomusicology no longer enjoys the authoritative status when it comes to study of African music...Like anthropology, which is often linked to colonialism and imperialism, and generally helping to develop the image of the ‘savage’ as Steady (2004) puts it, ethnomusicology will find it hard to escape this level of post-colonial scrutiny (p. 2008).

Mapaya (2014b) asserts that “since its inception it has failed to distil content for classroom purposes on the African continent and elsewhere” (p. 2008). However, he also records that there is a development that has come to rescue the study of IAM, and that is African musicology. According to him, “the coming into being of the idea of African musicology is the result of the ideological as well as the political reawakening primarily by African scholars with a musicological

background to the post-colonial developments with the field” (Mapaya 2014b, p. 2010; also see Kidula 2006, p. 100). The benefits of African musicology as opposed to ethnomusicology are that, it is concerned with the “conceptual framework of African music genres, understanding and appreciation of performance intentions as well as the role of language in performance contexts” (Mapaya 2014b, p. 2011).

Though ethnomusicology is deemed less ideal for the study of IAM, it is appreciated for laying the foundation and the researcher concurs with Mapaya (2014c) who posits that: “To deny it this credit, would be disingenuous of African scholars” (p. 621). Another remarkable scholar in history of indigenous music in the classroom is Kidula (2006), who also agrees that “ethnomusicology provided an entry point to the study of African music and possibly prepared a way for an African musicology” (p. 100). Her plausible approach “evaluates the definition, place, role, and impact of music in academies and presents African musicology on a national level” (Ibid, p. 102). Kidula (2006) notes that term ‘African musicology’ is attributed to Klaus Wachsmann, who “used the term to recognise the parameters under which music studies in Africa or African music had been expanded to embrace a corpus of musical knowledge rather than just cultural material” (p. 107). South Africa can pride itself in scholars such as Mapaya (2014), Nzewi (2007), Kidula (2006), Carver (2002), to mention a few, for offering works that speak directly to IAM performance assessment.

This dissertation is an IAM programme assessment, examining it to determine its effectiveness in meeting learner, teacher, parents, and community needs (Asmus 1999, p. 20). Some music teachers commonly perceive IAM as an easy stream of music that needs not to be taken into class (See also McConnachie 2016, p. 105). This treatment of IAM as a talent genre, as compared to other class music genres, as mentioned earlier, is primarily because it is mostly not notated and transmitted orally/aurally. Yet, that is exactly its authentic nature, its trademark or treasured characteristic, especially by practitioners. About the mode of transmission, Carver (2012) asserts that “when it is the norm for every member of the community to take part in music, the music is learned and passed on to the next generation by means of oral/aural transmission” (p. 15). In the same way:

African music is learnt in a form of practical knowledge i.e. knowing in action. Africans believe that true knowing comes from actual experiencing, through interactive music making (Omolo-Ongati 2005, p. 10).

Nzewi and Nzewi (2009) also support the above views by asserting that “in indigenous African cultures there [is] essentially no need for writing music or perform music from written scores, with its advantages and disadvantages” (p. 11). They posit that “oral performances have immense creativity and humanizing values which include being spontaneously responsive to the fellow human spirit of others as well as being sensitive to contextual contingencies”, hence, in justifying oral/aural music transmission, they profoundly emphasise their view:

The philosophy is that, no knowledge product is finished and cast in granite; in addition, every human personality must be allowed to exercise its own particular creative capabilities (Nzewi & Nzewi 2009, p. 11).

All these assertions about the IAM mode of transmission emphasise its ability to be an authentic mode of teaching it, though it is not notated like other world musics, which are characterised by literacy. This is because “the spontaneous process of re-negotiating the structural-formal framework of a familiar music, dance or drama piece is then a mode of knowledge preservation and advancement that kindles originality and sharpens spontaneous creative aptitude” (Nzewi & Nzewi 2009, p. 11). That is the wealth and heritage of an African.

Coming back to IAM performance assessment, this is the general account of assessment: music CAPS (2011, p. 52) records that there are seven performance assessment tasks in Grade 12. These constitute the year mark of music, which forms 25% of the promotion mark. The remaining 75% is obtained from the final external examination. The final external examination culminates two written papers (*Paper One & Paper Two*) and performance (*Technical stuff; Sight reading; Ensemble piece & 3 Solo pieces*). The percentage of the final external examination implies that the examination is significant to the learners’ success, since it carries more weight.

For written music papers, even the eligible appointed markers are strictly Grade 12 teachers with more than two years’ experience in teaching music. With performance it is stated that, “if there is only one music teacher at school, all the performance-based tasks (PATs 1 and 3 and the practical examinations) must be assessed with a music teacher from a neighbouring school, the subject

advisor or an independent music specialist” (DBE/PAT 2020 p. 4; DBE/2021, p. 9). This is not a challenge as far as the other grades are concerned; however, it becomes a challenge when dealing with the Grade 12 final practical assessment. Unlike the other grades, the Grade 12 final examination has to be assessed nationally. The study’s research question is, do teachers/examiners understand IAM performance culture and principles? If they do not, they might use a certain system to analyse and judge IAM performances that used to be, before IAM was integrated into the curriculum. That is the Western system method. The researcher argues, that should not be the case with IAM as it is functional (Agawu 2001, p. 8). Agawu posits that, “functional music drawn from ritual, work, or play is externally motivated” (Ibid). This means that, with IAM, an assessor does not need to consider only the sound of music, for example its tonality, but must consider the external function that the music is created for. This affects its structural and contextual analyses. Again, Agawu (2001) explains the distinction between African and European musics clearer:

This music is then contrasted with élite or art music, whose affinities with European classical music are for the most part unmediated. Such contemplative music is not tied to an external function. Although it is in principle consumed in a social setting, it demands nothing of its hearers save contemplation, meditation, an active self-forgetting. According to this distinction, then, analysis of traditional music which sometimes generalized to encompass all African music, must always take into account the particular activity to which the music is attached, whereas analysis of European music, unburdened of attachment to external function, can concentrate on the music itself, its inner workings, the life of its tones. (p. 8)

Dargie (2007) asserts that the Western system method for him, as a Western musicologist, is relevant because it helps him to understand African music, but he suggests another method: “to try to find the musicians’ own understanding of their music” (p. 63). It should be understood though, that for Dargie, the method is relevant only because he is not analysing the music for assessment of learners’ performance. If one is analysing it to judge a performance, which is the case for this research, definitely the former method is irrelevant. This means that, Dargie’s latter method can be employed during a performance assessment event. Therefore, to obtain acceptable assessment results, the style expert should be part of the assessment panel as stated in the PATs document, (DBE/PAT 2020, p. 4).

Having noted the IAM performance assessment challenges, the researcher was motivated to conduct a study that explores these challenges. The purpose was simply to find a strategy to mitigate these challenges. Therefore, the study is concerned with changing the situation by linking prior knowledge with new insights from the study's findings. In other words, the study is an action agenda for IAM performance assessment reform.

1.2 Theoretical and Conceptual Framework

Concerning qualitative theory, Creswell (2014) notes that “much like in quantitative research, [theory] is used as a broad explanation for behaviour and attitudes, and it may be complete with variables, constructs, and hypothesis” (p. 98). For this study, the use of social constructivism as a theory and an interpretive tool, provided an overall transformative perspective that shaped the types of questions asked which informed how data would be collected and analysed. This in turn called for an action, which was an attempt to develop IAM performance and assessment guidelines. In other words, social constructivism in this study, underpinned the research design, but at the same time it also informed the understanding of IAM performance.

1.2.1 Social constructivism as a theory

Social constructivism was able to provide the understanding of the need for the development of IAM performance and assessment guidelines. Assessment guidelines need to be aligned with the learning objectives and outcomes. For IAM performance, the learning outcome is ‘music performance and presentation’ (NCS 2012, p. 11). Now, social constructivism is based on a) reality – which is constructed through human activity; b) knowledge – which is a human product and is socially and culturally constructed; and c) learning – which is viewed as a social process (Kim 2001, p. 3). Most IAM styles have a form that is call-and-response which is based on the spirit of *ubuntu* which embraces collaboration, in such a way that a performer can only achieve a certain music performance by the help of ‘others’ *Umuntu ngumuntu ngabantu* (a person is a person is a person because of others). Again, the theory states that language and culture are the frameworks through which humans experience, communicate and understand reality, (Akpan et al. 2020, p.50). In other words, social constructivism is a “learning theory that views learning as a social process

where students collaborate by engaging in group activities for meaningful learning to take place”, (Ibid)

1.2.2 Social constructivism as an interpretive tool

Secondly, as an interpretive concept for the phenomenon, IAM. This is because social constructivism is a worldview where individuals seek understanding of the world in which they live and work, (Creswell 2013, p. 24,25). Therefore, conceptually, the researcher sought to understand the role of teachers in the assessment of IAM performance, consequently to bring this understanding to the audience of this study who could be students, teachers, moderators or policy makers.

1.3 Problem Statement

The pursuit of this study was motivated by the researcher’s IAM teaching and assessing experience, in which she observed the inadequacies of external examiners during the Grade 12 2018/19 final practical examination. This study explores the role of teachers during the assessment of IAM performance. It therefore argues that teachers who are tasked to assess during the Grade 12 final practical examination need to be immersed in the knowledge of: the form, as well as the general performance practices and principles of IAM styles. The South African national DBE’s curriculum policy has been reviewed and criticised by some researchers such as McConnachie (2016), Hellberg (2014), and Drummond (2014), to mention a few.

Inasmuch there are expected outcomes and assessment tools for IAM, these are not specific to the chosen styles for performance by different schools, but rather, general to IAM. For example, in the *Guidelines for PATs* document, a tool (rubric) for performance assessment is stipulated using terms such as ‘fluency’, ‘accuracy’, ‘stylistic sense’, ‘musical understanding’, and ‘general’, in which the weighting for success is rated using descriptor terms such as ‘excellent’, ‘good’, ‘average’, ‘acceptable’ an ‘unacceptable’ (DBE/PAT 2020, p. 10). This is a good assessment tool, however inconvenient for non-IAM teachers, because, as previously mentioned, indigenous music is more than just sound. It is also functional, meaning that musical pieces are often ascribed to specified functions when performed. Consequently, if the assessor is unfamiliar with IAM will not

be able to judge the stylistic sense or the musical understanding of the learner that he/she is assessing.

This functionality characteristic of IAM needs to be understood to help the assessor to bear in mind the characteristics of each piece of music that they analyse/judge to award examination marks to learners. Elliot (2012) explains that “sounds are musical not simply because of their sonic characteristic, but because of the functions people assign them in specific social-cultural situations” (p. 21). Again, to reiterate, this implies that if an assessor is to successfully assess IAM, he or she needs to be familiar with the specific aims and functions of the piece of music. This familiarity can ensure that examiners understand the performance culture such as: song/performance structure or the music texture which in the case of IAM, is mostly antiphonal and that requires more than one person to perform a piece.

Carver (2017) has also critically analysed the South African music CAPS and observes that the curriculum was “achieved with a quick fix solution; simply substituting ‘Western’ with African content” (2017, p. 119). IAM content in the curriculum constitutes three topics: Musical Performance and Improvisation; General music knowledge and analysis, and Composition. Carver (2017, p. 122) notes that: “The content of the three topics is not consistently individualised for the three streams as there is a significant proportion of shared content”. Carver (2017) further records that:

A glaring omission is the lack of guidelines for the assessment of IAM’s Topic 1, *Music Performance and improvisation* (p. 123). Despite an individualised outline for content in the termly teaching plans, no IAM specific assessment guidelines have been made available to schools. Where explicit criteria exist for the IAM content, they are determined by principles that re oriented toward the WAM stream (pp. 123, 124).

Similarly, McConnachie (2016) states that “a fundamental flaw of this curriculum is the approach to practical assessment of indigenous and traditional African musics and the lack of assessment criteria and practical guidelines” (p. ii). In 2020, Chapter Four of the CAPS was abridged for Grades 10 and 11. According to this abridged policy, the purpose was to strengthen and improve the quality and effectiveness of assessment as stipulated in CAPS section four, as well as to revise and improve forms of assessment. However, these amendments do not provide guidelines for style

performances, which means that, teachers still have to figure out on their own how to develop them, which is a challenge for those not trained in IAM. Again, McConnachie (2016) attests to this:

To this date there's no resolution to this problem and no recognized music body exists that teachers can turn to as a guideline for traditional or indigenous African practical music performance, (2016, p.108)...assessment standards are missing and therefore, although it is possible to teach this section of the syllabus, the educators will be working without an idea of on what or how their students will be examined (p. 114).

McConnachie's (2016) reality above, was after her unsuccessful effort in approaching UNISA, proposing a development of "an African instrument and a Marimba syllabus" (p. 108). According to McConnachie, the hindrance stated by UNISA was that her proposed assessment criterion was different from their other instrumental syllabi. This was despite her motivation that: "assessing African music performance (because of the essence of IAM will HAVE to be different from assessing Western music if it is to be accepted by South African musicians..." (Ibid).

The lack of performance guidelines or assessment criteria disadvantages both the learners and the teachers. The researcher again concurs with Joseph (2005) who points out that "an effective assessment strategy that can promote fairness, relies on criterion-referenced evaluation system that provides a clear assessment criterion" (p. 20). According to Joseph (2005),

The explication of criteria has the capacity to encourage students to be more responsible for their assessment and therefore their learning needs, by providing them with a contextually-agreed standard of quality by which they can compare their self-monitored information (p. 20).

Joseph (2005) goes on to argue that "explicit criteria can also enable the teacher to give students the reflective skills to monitor and assess their own work with regard to their current level of specific achievement, difficulties and directions for improving their skills", (pp. 20, 21). This ensures the learners' confidence in striving to achieve what is expected of them. Furthermore, according to Sadler (2005), assessment criteria exposed to learners allows the learners to use the information to shape their performances intelligently and appropriately while they develop them (p. 178).

There is also a model suggested by Merriam (1964), relevant to the research problem:

The model involves a study on three analytic levels - conceptualisation about music, behaviour in relation to music, and music sound itself, (p. 32). Thus, if both the listener and the performer judge the product to be successful in terms of cultural criteria for music, the concepts about music are reinforced, reapplied to behaviour, and emerge as sound. If the judgement is negative, however, concepts must be changed in order to alter the behaviour and produce different sound which the performer will accord more closely with judgements of what is considered proper to music in the culture (p. 33).

Merriam (1964) argues that physical behaviour, social behaviour and verbal behaviour are correlated. This means that “without concepts about music, behaviour cannot occur, and without behaviour, music sound cannot be produced” (p. 33). However, challenges of misjudging the IAM performance, considering the research problem, the study aimed to further develop IAM performance and assessment guidelines. These guidelines can serve to promote a positive behaviour, and conforming to Merriam’s model, the assessors’ mindset towards IAM performances would accord more closely with learners’ music performance culture.

1.4 Purpose Statement

Having noted the research problem above which is IAM performance assessment, an area that tests the experiential level of understanding for learners: the study is concerned with the quality and the authenticity of IAM performance assessment system. The study adds to existing IAM literature, the element of assessment. Two of the objectives of this study are: To determine how IAM performance and assessment guidelines can be further developed, and to demonstrate how the developed guidelines can constitute a framework that could be employed by teachers in schools that offer IAM. Inasmuch as these performance guidelines will aid teachers during assessment, they can also be utilised during music class instruction, because “if the specifics of what will be taught are known, it is relatively simple matter to determine the most appropriate methods for assessing the learning” (Asmus 1999, p. 22). In simple terms, assessment is closely related to learning objectives, hence the two need to be aligned. Music performance is measured during an assessment activity, where the measuring can be done in a way that promotes learner growth in

both musical performance skills and knowledge of performance practices. According to Asmus (1999), valid, reliable measurements can be obtained by following a few simple rules:

- Clearly define what is to be measured
- Clearly define the rules, or rubric, for characterising the attribute to be measured
- Be as consistent and objective as possible... (p. 22).

As mentioned above, in the music *Guidelines for PATs* (2020) document, the two scoring assessment tools used to determine the value of music learner's performance are generalised and partly irrelevant for IAM examiners. Therefore, development of specified IAM performance and assessment guidelines fills that gap as it is an agenda for reform, to provide performance and assessment specified criteria. Such a reform will ensure accountability and fairness as affirmed by Wrigley (2005): "there's a broad agreement that, an effective assessment strategy that can promote accountability and fairness is reliant on a specific criterion-referenced evaluation system involving the provision of clear assessment criteria" (p. 20).

Furthermore, in addition to performance guidelines' role in enhancing learning, "assessment criteria are believed to play an important role with respect to quality assurance and enhancement assisting a programme and a school to measure the extent to which learning has been achieved" (Banta cited in Shay 2008, p. 597). To reiterate, the purpose of this phenomenological study is to explore the role of teachers during the final practical assessment of Grade 12 and further develop the performance and assessment guidelines. In short, this study is a vehicle for effective social change as it is conducted to improve IAM performance assessment system.

1.5 Research Objectives and Questions

The South African national Department of Basic Education's (DBE) Curriculum and Assessment Policy (CAPS 2011) places music into three streams, which are Western Art Music (WAM), Indigenous African Music (IAM), and Jazz. The policy allows schools/teachers a choice of one of these streams. The focal point of this study was the assessment of IAM practical performance.

The study outlines the objectives and research questions as follows:

- a) To explore the challenges that teachers face while executing IAM practical assessment.

- QUESTION: What challenges do teachers face when executing IAM performance assessment?
- b) To determine how IAM performance and assessment guidelines can be further developed.
- QUESTION: Do teachers/examiners understand IAM performance culture and principles?
- c) To demonstrate how the developed guidelines can constitute a framework that could be employed by examiners in schools that offer IAM.
- QUESTION: What kind of competences can be envisaged for IAM performance examiners?

1.6 Location of the study

The study is located within the Umlazi district, KwaZulu-Natal. The entire KwaZulu-Natal province consists of two clusters – the Coastal and Midlands, which both have six districts each. Umlazi district is under the Coastal cluster which has schools that have both advantaged and disadvantaged communities where societies are characterised by a diverse music cultural stance. Specifically, around the schools in this study’s location, a majority of the community still values indigenous music. Therefore, the rationale for choosing this location is that, amongst others, at least it consisted of a fair number of schools that offer IAM.

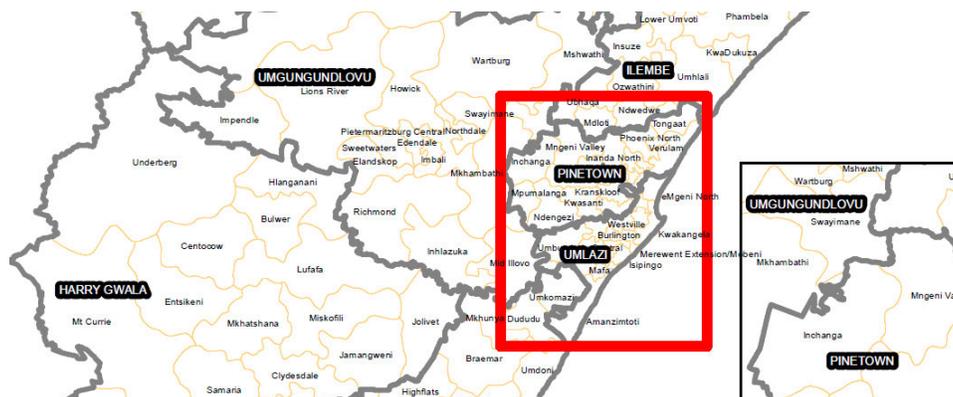


Figure 1: Map showing Umlazi district (KZN DoE 2020-2021, p. 10)

1.7 Delimitation of the study

The music curriculum entails three topics which are areas for knowledge and skills development for Grades 10-12. These are: *Music performance and improvisation*; *Music Literacy*, and *General music knowledge and analysis* (GMKA). The two latter topics were not a direct concern of this study; however, music performance and its assessment are central.

The study was limited to IAM styles that were currently active in the schools that the researcher and the participants teach. These are: *Indlamu/ingoma* song-dance, *Umvumo* song-dance, *Amahubo* songs, *Isicathamiya* and *Maskandi*. Though the study had an opportunity to explore other styles, this was impossible because of the dearth of schools that offer IAM in the province, and therefore, as mentioned above, the study was limited to those that were active.

1.8 Research design and methodology

The research approach is qualitative whereby the researcher is bracketed out of the study by discussing with fellow teachers, their experiences of IAM performance assessment. The study is therefore empirical in nature as it required the involvement of individuals who had previously experienced the phenomenon (Creswell 2013, p. 76). Three teachers and one provincial Department of Education (DoE) official were then purposively sampled for the purpose of gaining their perceptions pertaining the assessment of IAM performance. The purposive sampling played a key role as the researcher was able to gain a wealth of detailed information and an in-depth understanding of IAM performance assessment. Knowledge was co-constructed in a social environment in the form of one-on-one semi-structured interviews in which the researcher and the participants shared both concerns and values from their lived experiences.

Due to the nature of research questions and objectives, the researcher chose to employ two data collection methods. These are:

- Interviews; and
- Secondary data collection.

Interviews were therefore, set to answer the first research question:

- *What challenges do teachers face when executing IAM performance assessment?*

Which is based on the objective:

- *To explore the challenges that teachers face while executing IAM performance assessment*

Whereas, secondary data analyses answered questions:

- *Do teachers/examiners understand IAM performance culture and principles?*
- *What kind of competences can be envisaged for IAM performance examiners?*

Which are based on the objectives:

- *To determine how IAM performance and assessment guidelines can be further developed; and*
- *To demonstrate how the developed guidelines can constitute a framework that could be employed by examiners in schools that offer IAM respectively.*

Primary data was analysed using the phenomenological reduction process – horizontalization. This means that, from the interview transcriptions, the researcher delimited certain meanings which formed themes that were then used to write the description of what the respondents experienced. Secondary data, that is IAM excerpts, were analysed utilizing the cultivation theory in conjunction with the Lasswell’s chain of communication. Cultivation theory involved the **message system analysis**, which according to Gerbner et al 1986 in (Laughey 2007, p. 20) is basically an extensive content analysis. Lasswell’s formula focused at: who performs the IAM songs? conveying which messages to audiences? and with what effect? The researcher’s choice of this analytic technique helped to illuminate the concepts that underlie the most significant aspect of IAM performance – the social context.

1.9 Ethical considerations

Prior to the research, a letter requesting to conduct research was sent to the provincial Department of Education (DoE). The application was approved with granted permission. The conditions of approvals were observed and adhered to by the researcher. The University of KwaZulu-Natal’s ethical protocols were followed and the anonymity of the sampled participants’ identity and workplaces were ensured. Participants were sent invitation letters in which the purpose of research was explained and how it would be conducted, as well as what was expected of them as participants. Then, they were provided with consent forms so that they could confirm, by signing, their understanding of the participation process.

Participants were also given an opportunity to ask questions, should they need clarity; likewise, they were given an opportunity to withdraw should they feel no longer comfortable with participation. One of the DoE's conditions stated that learners, Educators, schools and institutions should not be identifiable in any way from the results of the research. Two participants also requested that their identities are not revealed. Due to these conditions, the researcher adhered to these specifications and therefore used pseudo tags for identification where research findings are presented verbatim. Post the study, the researcher again, conducted unstructured interviews with the participants to evaluate some findings and further discussions.

1.10 Outline of Chapters

Chapter Two introduces the reader to the state of research concerning IAM performance assessment. The chapter's introduction involves the history and current state of IAM in the classroom; whereas the rest of the chapter focuses on the significance of textual and structural analyses of IAM for assessment purposes, as well as the music CAPS. The chapter is culminated by the outline of the researcher's idea on how the problem of IAM performance assessors will be best explored. This is founded on social constructivism which will define the execution of IAM teaching, learning, performance and assessment, as well as the behaviour of IAM assessors and the reasons behind them. The same constructivist worldview embodies the phenomenological research approach of the direction toward the findings/results. In other words, social constructivism outlines the input and output of the entire investigation, as it is both theoretically and conceptually employed.

In addition to portraying the sample design and choice of data collection tools, Chapter Three lays bare the researcher's objective of engaging the participants to draw their views about IAM performance assessment, and how that relates to the chosen theory, social constructivism. It depicts how meanings are not simply subjective and personal, but socially generated. From a qualitative perspective, the research design and process meant that reality or knowledge was socially constructed; the relationship between the researcher and the participants was shown to be inextricably connected (Yilmaz 2013, p. 312). Horizontalization, which is featured analytic method, is utilised in writing the detailed report.

Chapter Four presents findings based on the research questions and objectives. The first section of the chapter presents the findings produced by the primary data, whereas, the second section presents the secondary data findings. This is where the textual and structural analyses are presented as an overview since the detailed developed performance and assessment guidelines of the five delimited styles are separately presented in Chapter Five. Chapter six provides conclusions for the study as well as projected recommendations.

CHAPTER 2 – LITERATURE REVIEW & THEORETICAL FRAMEWORK

2.1 Introduction

This chapter aims to provide the reader with data that serve to map the sense of the state of research on the topic. The literature review for this dissertation has taken the form of related themes in which central issues were identified and discussed. Prior to presenting themes that relate to the dissertation topic, it is worthy to introduce the reader to the history and current state of IAM in the classroom.

According to Kidula (2006), “a serious study of African music entered the academy through ethnomusicology as a discipline, a method, or an approach” (p. 99). Kidula (2006) further records:

More than hundred years since African music began to be documented in print, audio, and video formats, it continues to be presented and represented by positions, theories, and methods associated with and derived from Europe and North America. These positions are usually cloaked in such rubrics, as ‘ethnomusicology’, ‘comparative musicology’, and even ‘systematic musicology’. Concepts originally intended to serve the European and American scholastic curriculum (p. 99).

Particularly, in South Africa, Thorsen (1997) records the following:

Training in music is a part of everyday life in a self-contained cultural system. However, several scholars and educators are taking part in development work which is striving to introduce African didactic traditions into the curriculum with the purpose of raising the status of the African culture heritage. In this context, the International Library of African Music (ILAM) in Grahamstown and the African Music Project (AMP) in Durban are two important development centres (p. 3).

To affirm Thorsen’s (1997) statement about scholars and educators, one can acknowledge McConnachie (2016) whose work interrogates the strategies that could improve the application of IAM syllabus in the South African Curriculum and Assessment Policy Statement (CAPS). McConnachie’s findings led to suggestions for further research such as investigating the assessment standards of African musical performance in schools. Based on that, this study is a link to McConnachie’s finding as it is also concerned with IAM performance assessment.

A plan for African Music by Hugh Tracy (1965), is a testament to the fact that researchers have been dedicated to IAM and have its best interests at heart. Tracy (1965) addressed this topic during the Commonwealth Arts festival Conference at Liverpool University. This was written at the time when there was a “missing link between authentic African music and formal educational practice” (Tracy 1965, p. 6). He defines indigenous music as the “compositions of indigenous sub-Saharan, African people without foreign influences” (Ibid). The purpose was to discover ways to make this style of music effective for education. A plan to “overcome the challenges of bringing African music in line with other musics of the world, ensuring its continued usefulness as a social art within its proper present day context, and, give credit and encouragement to those gifted African composers and musicians whose music is hardly ever heard outside their own village and district” (Tracy 1965, p. 6), needed to be conceived. According to Tracy (1965, p. 7), by then, Nigeria, Ghana, Zimbabwe and Uganda had already started to have IAM in their curricula.

Some musicians that the researcher has practically performed with, regard IAM as the music of the unlearned (*Umculo wamaqaba* in *isiXhosa* or *Umculo wamabhinca* in *isiZulu*). Most musicians have chosen other musics over IAM as an area of study, because they wanted to be recognized as educated, better musicians. Pewa (2005, p. 6) also observes this about one of the IAM sub- styles and writes: “...to the educated Zulu people, the notion of *UMaskandi* concept has always been viewed with some negativity, as if to be a musician is to perform music only in the Western approach”. From the depth of the researcher’s passion for IAM, these musicians are selling their own birth right for a *bunny chow*¹, which is a metaphor for people who value foreign music over their own authentic, ethnic music. Similarly, Tracy (1965) states that:

The first reality is a strange one. With few notable exceptions, the scope and extent of African music is virtually unknown to Africans themselves. Most of them are only aware of the music made and played within their own circle of relatives and friends, which perhaps is the reason why they are so open to outside influences and, musically speaking, so easily thrown off-balance (p. 7).

¹ A bunny chow is a hollowed quarter or half a loaf of bread with a chicken/beef/mutton/vegetable curry inside. This metaphor is adapted from the Biblical story of Esau, who gave his birthright to his brother, Jacob, in exchange for a bowl of stew (Genesis 25: 28-34, New International Version).

Tracy's (1965) statement resonates with Mazama's (2001) justification of Afrocentric theory that, to be African is not necessarily to be Afrocentric, which is to function in Afrocentricity², (2001, p. 389). It is disheartening to encounter African music teachers who discredit their authentic African Indigenous Music when discussing classroom performance standards and expectations, whereas they receive well the 'other' music styles. Evans (2017) highlights the motive behind this negative behaviour:

Education systems from basic to advanced level are moving with global trends and there is no place for indigenous cultural knowledge...urbanization makes indigenous heritage look less formal to its own people, due to social changes (p. 107).

Given the state of South African schools today, we see that it is post the third phase of Tracy's (1965) plan for African music. The first phase was to discover and collect the music, whereas the second phase was to assess the collected music and write textbooks. Then the third phase was to publish and teach the music. The organized programme was a practical one before schools, colleges and universities took over. Post the final phase, currently, is thus a crucial one, as it entails continuous teaching and assessing of the learners. Tracy's vision has been carried forward by scholars such as Mandy Carver in *Understanding African Music* (2012). According to the book's editor, Diane Thram, the International Library of African Music (ILAM) was founded by Tracy in 1954 as a research institute and archive for his field recordings, as it was his passion to record and preserve data for future generations (Carver 2012, p. 7).

South African indigenous classroom music today makes a call for a standpoint such as that of Hountondji (1996) cited in (Kidula 2006):

African studies were invented by Europeans [!]. But Africans should not merely carry on these disciplines as shaped by Europe. Africans must re-invent them...Such re-invention implies a sharply critical awareness of the ideological limits and the theoretical and methodological shortcomings of former practices (p. 101).

² Afrocentricity contends that our main problem as African people is our unconscious adoption of the Western worldview and perception and their attendant conceptual frameworks (Mazama 2001, p. 387).

In this regard, Nzewi and Omolo-Ongati (2015) note that “three levels of Africa-sensed curricular models for musical arts and meta-science education” (p. 23) have been developed at Centre for Indigenous Instrumental African Music and Dance (Ciimda) and recognized by the West African Regional Conference of the Pan African Society in Musical Arts Education (Pasmae). The South African DBE has adapted these for the IAM stream in its Grades 10-12 policy. However, noting the challenges that are experienced by teachers during the assessment of IAM, especially the practical performance component, the guidelines for performance and assessment still need to be further developed.

2.2 The IAM performance envisaged Assessor

Indigenous African education paradigms prioritise humanity conscience in knowledge creation practice, and transmission as well as assessment practices... There is then the need to understand the indigenous ideology, purposes and epistemology that underpin the production deployment and assessment of African musical arts practices (Nzewi & Omolo-Ongati 2014, p. 2).

The above statement answers a series of questions and disapproval towards the employment of indigenous music in the classroom, such as how do we assess this style’s performance since there are no score sheets? How will we determine the performance standards, since this music is new in the curriculum? These questions must be asked even before we ask who is eligible to assess this stream of music.

When talking of assessors, one is talking about teachers and their role as assessors. Drummond (2014) looks at music education in South African schools after apartheid. She notes the lack of teaching support as well as the need for national DBE policies to give clearer directions in the way they instruct teachers to execute the changes required of them in the curriculum. In this regard, the pursuit of this study was an action response for reformation, as the DoE envisions its teachers as follows:

All teachers and other educators are key contributors to the transformation of education in South Africa. The National Curriculum Statement Grades 10-12 (General) visualises teachers who are qualified, competent, dedicated and caring. They will be able to fulfil the various roles outlined in the Norms and Standards for Educators. These include being

mediators of Learning Programs and material, leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors, and subject specialists (DoE 2003, p. 5).

Again, concerning the music teacher's dual role, the researcher supports Carver (2002) who asserts that,

“for music education, however, it is essential that educators are musicians, even if they are not specially trained music educators, because the process-oriented approach of a praxial curriculum and outcomes-based education requires that educators possess the complex range of musicianship skills in order to nurture [the] skills in growing musicians” (p. 6-21).

Carver's statement focuses on nurturing, however, the researcher's focus in the current study is on assessment, and therefore adds that teachers need to be specially trained to accommodate the diverse South African music styles. For example, individuals who are appointed to assess can attend a special course on the IAM stream of music that is now integrated and prescribed for schools' choices in the CAPS amongst WAM and Jazz. Hellberg (2014) also holds that “regardless of the assessment tool utilised, practical music assessment is always subjective to examiners, depending on their background, experience and perception” (p. 96). McPherson (1998) also posits that “the characteristics of the assessor strongly impact the outcome of any assessment, and these include personality, experience, their training, musical ability as well as their familiarity with music style or repertoire” (p. 15). Hellberg and McPherson above statements confirm that, indeed assessment is subjective to the examiner's qualification, whether, that qualification is by experience or by training.

Teachers need to possess at least, the IAM style skills to enable them both to mentor and assess learners. The style skills could be preferably of the provinces that teachers are appointed to work at. The researcher again concurs with Nzewi and Omolo-Ongati (2015) who suggest that, only those who have credible knowledge of the learning area are to assess, because assessment competency does not mean assessing the end product only, but also the production process:

The assessment design should be derived from the original practice of music tradition. If the practice of the music involves group participation then every participant within the group is entitled to be awarded group core in classroom education (p. 16).

This means, for example, if the school or IAM teacher attains help from an indigenous expert-instructor, that instructor should definitely be part of the assessors. Moreover, Sadler (1989) confirms that “in assessing the quality of a learner’s performance, the teacher must possess a concept of quality appropriate to the style of music and be able to judge the learner in relation to that concept” (p. 121).

DeVilliers (2017) in her study that examines a teacher-training framework for music education, concludes that “teacher training programmes will benefit when MusEd lecturers embrace and apply the principles of transformation and multiculturalism to their own programmes” (p. vii). MusEd refers to Music Education. She emphasises that “Elements of the Western Classical approach to MusEd may be retained but indigenous African and global perspectives need to be integrated and advanced, which will promote MusEd as a developer of social cohesion and an agent for redressing imbalances of the political past” (Ibid). In this way, music education can be appraised as an agent for redressing imbalances of the political past. The researcher concurs with DeVilliers’ view that, if IAM can be promoted at tertiary training level, schools and teachers would be a fertile ground for quality teaching and learning of the IAM styles. DeVilliers’ concern in on where the teachers come from – that is to say ‘the source of their training’. Indeed, this cannot be ignored, teacher training institutions are the most significant part of the teaching scene.

Nkabinde (1997) also airs his concerns:

The teaching of music in Black South African schools is erratic and inconsistent, first through lack of facilities. Secondly, music teachers are in-adequately grounded in the musical culture of their pupils because their own teacher training lacks sufficient dimension and orientation with regard to African music (p. 24).

The above statement is true and relevant to this study’s research question. The IAM trained teachers’ number in KwaZulu-Natal is very limited. Therefore, this issue of IAM teachers, and their dearth, needs to be re-examined. It goes back to the curriculum developers. Hellberg (2014) writes:

Curriculum reform without adequate teacher training is futile...Music CAPS provides schools and/or teachers with a choice between IAM, Jazz, and WAM. However, the majority of music teachers in SA are classically-trained and therefore would naturally choose the WAM stream. This might be different if the curriculum change was preceded by sufficient teacher training (p. 96).

The researcher strongly agrees with Hellberg's (2014) suggestion that "the curriculum should be allowed to complete a full secondary and tertiary cycle in order to make informed decisions concerning issues and changes" (p. 240). Even if it is not the whole duration of the tertiary level study, as McConnachie (2016) also recommended, the Post Graduate Certificate in Education (PGCE) study should cover the IAM syllabus that is taught at secondary school level. This would ensure the relevance of newly qualified teachers who are to teach/assess at secondary level.

2.3 Analysing IAM social structure, for assessment purposes

The ability to analyse IAM specifically for performance assessment purposes, requires one to understand its social structure. Boulton (1957) notes that "music in Africa is for the whole community and everyone from the youngest to the oldest participants. It is interwoven with the work, the play, the social, and religious activities of the natives, that it is difficult to isolate it and study it apart from its role in the life of the people" (p. 4). Boulton's (1957) view resonates with Agawu's (2001, p. 8) and Nzewi's (2010, p. 2-1) assertions that the functionality of IAM enables it to fulfil the objective it is created for. Hence, this topic focuses on individual discourse whose perspectives encourages the perception of the elements of IAM as well stressing the assessors' ability to build a professional philosophy-practice guidance system.

Adams (2006) views assessment as an active process of uncovering and acknowledging shared understanding. This means that the understanding is between the teacher and the learner. Hence, he writes:

However, social constructivist perspectives require much more than a mere reorientation of the interrelationship between teaching, learning, and assessment; at their heart they see the latter as embedded within the learning and teaching process (p. 252).

Hence the researcher, in Chapter one agreed that assessment needs to be aligned with the learning objectives. This notion is profoundly stated:

The philosophy of framing an assessment model derives from the humanity ideology of musical arts education indigenous to a culture area. This model should enable and recognize demonstration of innate attributes and differentiated but compatible skills of every participant in the learning activity (Nzewi & Omolo-Ongati 2014, p. 1).

Nzewi and Omolo-Ongati (2014) note that, “deriving from the theoretical explications by indigenous musical knowledge experts some key philosophical and theoretical principles, which underpin indigenous African creative and performative expressions have been elicited” (p. 5). These are:

- The philosophy of inclusivity, often coerced, underpins structural and formal logic, and derives from indigenous human ideology; hence terse structural features to accommodate modest capabilities.
- The philosophy of duality informs tonal concepts of the melodic and the melorhythmic.
- The developmental principle of recycling a thematic statement in performance time (internal variation technique) regenerates the potent (psychical) energy of a theme, (Ibid).

These are significant. They assert that “these elements of musical arts should inform the curriculum design, content, assessment criteria and objectives in modern African musical arts education, given culture-sensed mind-set” (Nzewi & Omolo-Ongati 2014, p. 7). Nzewi & Omolo-Ongati’s (2014) philosophy of musical elements concerning arts education is an uncountable one for practising IAM teachers, who deal with assessment on a daily basis, from term-to-term.

Carver (2012), whose work introduces key concepts of music from South Africa, provides practical material for contemporary curricula that pays attention to African musical values and systems of music organisation. She offers music teachers and learners a listening and visual experience that increases African music knowledge while enriching their lives. The work examines African music elements including community, participation, relationships, movement and environment. The researcher’s experiential encounter with examiners who judged an IAM performance as inappropriate because they perceived it as an ensemble rather than a solo performance, provided

further impetus for this study. What they deemed correct was a solo performance which according to them, could be the assessed learner, self- accompanied instrumentally or by a pianist or a backing track (Grade 12 final practical assessment 2018). It is an unfortunate case that no one could explain the difference between their perceived style performance form (Jazz/WAM) and the IAM performance form. The researcher concurs with Sadler (2005) who addresses this matter more precisely:

Students deserve to be graded on the basis of the quality of their work alone, uncontaminated by reference to how other students in the course [other music streams] perform on some or equivalent tasks (p. 178).

In other words, IAM needed to be graded on the basis of its performance culture or principle. In IAM, a solo performance of a learner can still have more than one learner, depending on the context of the musical piece:

Because African music is created and performed in the context of community, relationships - both social and musical - are at the core of the music. The musical relationships emphasize independence and difference, but also co-operation insofar as one part needs the other to make sense (Caver 2012, p. 23).

This misunderstanding calls for an assessor who understands IAM form and performance principles. Carver (2012, p. 13) asserts that the aforementioned elements affect and give form to African music. Similarly, the researcher concurs with Haecker (2012, p. 77), who asserts that an understanding of African musical elements and social functions provides a clear outline of features and meanings that are significant when analysing it for assessment knowledge purposes.

Blacking (1973) argues that “all musical behaviour is structured, whether in relation to biographical, psychological, sociological, cultural, or purely musical processes, and it is the task of the ethnomusicologist to identify all processes that are relevant to an explanation of musical sound” (p. 17). On that note, IAM teachers (assessors) are virtually ethnomusicologists, because they have to be capable to identify all the above-mentioned processes that are relevant to an explanation (teaching) of musical sound. Commenting about ethnomusicology, Nketia (1962) explains it as “an integrated approach that is of particular importance in the study of African music,

first because African tradition already emphasizes ‘meaning’ and second, because of the close identification of music with African social life” (p. 1). Hence, he writes:

The study of ‘music in culture’ ignores neither formal structure nor function, but unites both in a comprehensive statement of meaning. Thus, in its methods ethnomusicology must of necessity use not a single unidirectional approach but an integrated approach derived from disciplines to which it is closely related (Ibid).

The disciplines he mentioned include anthropology, which is concerned with the cultural component, and musicology – which is primarily concerned with the sound complex or with one type of music (Nketia 1962, p. 1).

In a related view, Elliot (2012) states that, for a teacher to possess musical skills and experience is not sufficient for teaching music thoughtfully, wisely, effectively, compassionately, and ethically (p. 3). Elliot (2012) continues to assert that “teachers need to build, update, and maintain a professional philosophy-practice guidance system” (p. 3). This building and updating can ensure that even if an assessor is exposed to an unfamiliar style of music to their experience, they can still maintain a professional practice.

Lastly, an emphasis on the IAM structure theme, Blacking (1973) asserts that, “attention to music’s function in society is necessary only insofar as it may help us explain the structures” (p. 26). He continues to explain that the sound that is heard when music is performed may be the object, but the man (human being) that performs it is the subject. Therefore, the key to understand the music is in the relationships that exist between the object (sound) and the subject (person), the activation principle of organization. This understanding definitely benefits the beholder in being able to assess the learner’s musicality. Hence Blacking (1973) asserts that “in order to find out what is music and how musical man is, we need to ask who listens and who plays and sings in any given society, and why” (p. 32). Failing to ask and answer such questions results in apocryphal IAM assessment.

2.4 Music Curriculum and Assessment Policy Statement (CAPS)

Assessment is a fundamental part of the curriculum which affects its success (Hellberg 2014, p. 88).

A case in point is that the only way to determine whether a teacher performed a stellar work in instructing the learner, and that a learner has absorbed what the teacher imparted, is through the assessment results. If the learner fails, the teacher as a forerunner is accountable, and the other stakeholders, such as moderators or curriculum developers, are seldom questionable. Yet, curriculum is the significant policy that all the teaching and learning stakeholders depend upon. Hence Hellberg notes that assessment is the determiner for curriculum's success.

Historically, South African educational policies have denied Black majority an access to arts and music education (DeVilliers 2015, p. 315). Similarly, Peterson (2009) asserts:

The South African education system was hamstrung by colonialism from its early beginnings until the first democratic elections (1652- 1947) and by apartheid thereafter (1948- 1993). Thus, prior to 1948, the South African system was largely in the hands of the missionaries who developed a system, whereby informal music activity was the norm outside schools, while at schools, the norm was to teach tonic sol-fa music literacy (p. 55).

During this apartheid era, “music education in South Africa has been based on Western approach with a complete disregard of traditional music experiences and practices of the majority of the population” (Oehrle 1990, p. 9). However, according to Oehrle (1990),

In the effort to cut the strings that bind us to a Western approach to music education, some of South African colleges and universities are taking new initiatives. In Durban, the nation's second largest city, two universities are moving toward a broader conceptual view of music...The music department of this university is among the first in South Africa to structure its music course to cover not only Western music, but also African, Indian, popular and jazz styles (p. 8).

In 1997, the Department of Education (DoE) introduced the Outcomes-Based Education (OBE) to eradicate the curricular divisions of the apartheid era. The DBE (CAPS 2011, p. 4) asserts that the curriculum was designed in a manner to promote knowledge in local contexts while being sensitive

to global imperatives. The post-apartheid curriculum (famously known as the *Curriculum 2005/C2005*), prompted a review after three years of its implementation. According to Chisholm (2003, p. 12), the dominant players of the curriculum (*RNCS*) revision were: the African National Congress (introduced a modernizing liberal humanist, pragmatic approach to reform); teacher unions (which reasserted the importance of OBE as fundamental philosophy for the post-apartheid curriculum, and established the necessity for a workable and implementable curriculum), and radical university-based intellectuals (who were critical in creating the context for democratic debate and discussion of the post-apartheid curriculum and for providing the critical and empirical climate for reform of the curriculum).

However, the implementation challenges (which included large classes and teachers largely untrained in learner-centred education and making their own curricula) continued and resulted in another review in 2009 (Chisholm 2003, pp. 4, 5). Therefore, to further improve the implementation, the DoE amended the *NCS 2000* (Curriculum Statement Grades R-9 and Grades 10-12 respectively) to combine them into a single document known as the National Curriculum Statement Grades R-12 (NCS). “The *NCS Grades R-12* builds on the previous policy updating it while providing clearer specification on what is to be taught and learned on a term-to-term basis. This implies that the *NCS Grades R-12* represents a policy statement for learning and teaching in South African schools that comprises the following: Curriculum and Assessment Policy Statement (CAPS) for each approved subject; National Policy pertaining to the program and promotion requirements of the *NCS Grades R-12*; the National protocol for Assessment Grades R-12, as effected from January 2012” (Foreword by MEC Motshekga: CAPS 2011).

Several researchers have engaged in debates, finding solutions for the implementation of the newly integrated IAM in the CAPS. Amongst them, McConnachie’s (2016), is the discourse that speaks directly to this current enquiry. McConnachie (2016) has observed music teachers in South Africa and analysed the CAPS FET curriculum and found that, as much as it provides realistic opportunities to engage with IAM, this engagement is dependent upon the training of a teacher, facilities available in the classroom as well prior knowledge of learners. She continues to pinpoint the fundamental flaw of the curriculum which is its approach to practical assessment of IAM, which resonates with this study’s problem.

Having observed these, McConnachie (Ibid) devised a rubric which she regards as “merely a basis from which to work from and further research for the development of this vital tool is needed” (p. 111). That is the point of departure for the current study. The current study’s focus is to develop performance and assessment guidelines specific to IAM styles delimited in this study. The researcher suggests that the rubrics by McConnachie (2016) and by the Department of Basic Education (DBE/PAT, p. 10) can be used with the developed specified performance and assessment guidelines as a means to minimise the current challenges. The guidelines, the researcher proposes, can enlighten the assessor in regards to some of the DBE’s rubric’s aspects such as: stylistic sense, musical understanding and interpretation. This is because the proposed IAM performance and assessment guidelines are based on textual and structural analyses of the music styles to aid the assessor to know exactly what to look for when judging a performance piece.

2.5 Theoretical and conceptual framework

This section outlines the researcher’s idea on how the problem of IAM performance assessment would be best explored. This was founded on social constructivism which defined the execution of IAM teaching, learning, performance and assessment, as well as the behaviour of IAM assessors and the reasons behind them. The same constructivist worldview embodies the phenomenological research approach of the direction toward the findings/results. In other words, social constructivism outlines the input and output of the entire investigation, as it is both theoretically and conceptually employed.

According to Osanloo & Grant (2016), “theoretical and conceptual frameworks can be easily confused; however, they are neither interchangeable nor synonymous” (p. 16). Osanloo & Grant (2016, p. 13) define the theoretical framework as the “blueprint for the entire dissertation enquiry, serving as a guide on which to build and support” the study, whilst providing the structure to define how the researcher will “philosophically, epistemologically, methodologically, and analytically approach” the study as a whole. It helps the audience to clearly envision the full picture of the dissertation’s structure, like a house that cannot be structured without a blueprint.

On the other hand, a conceptual framework “offers a logical structure of connected concepts that help provide a picture or visual display of how ideas in a study relate to one another within the

theoretical framework” (Osanloo & Grant 2016, p. 17). According to the researcher, the connection of concepts that are related within the theoretical framework is based on reality that is constructed through participants’ and the researcher interactions; knowledge that is created within the work environment; and learning that is viewed and a social process, (Kim 2001, p. 3)... and the concepts – IAM language and performance culture which are the frameworks through which teachers experience, communicate and understand reality (Akpan et al, p. 50).

Similarly, according to Jabareen (2009), “a conceptual framework is a network or a plane of interlinked concepts that together provide a comprehensive understanding of a phenomenon (p. 51). The conceptual framework for this study was built by means of data in the form of texts that represent practices that are related to IAM. This was achieved by categorizing these concepts during the literature review (Jabareen 2009, p. 54). The aim was to synthesize them into a theoretical framework. The researcher had to be open and flexible in theorizing until a relevant theory that made sense was recognized (Jabareen 2009, p. 54). The use of theory is therefore related to the reading of the relevant literature about IAM performance assessment.

2.5.1 Social constructivism as theory

“Social constructivism is a highly effective method of teaching that all students can benefit from, since collaboration and social interaction are incorporated” (Powel & Kalima 2009, p. 243). Powel and Kalima (2009) state that this type of constructivism was formed after Piaget had already described his theories involving cognitive constructivism. According to Powel and Kalima (2009), “Lev Vygotsky, the founding father of social constructivism believed in social interactions and that it was an integral part of learning” (p. 243). The study therefore embraces social constructivism as an appropriate theory to define the execution of IAM teaching, learning, performance and assessment as the phenomenon (IAM) possesses a socio-cultural characteristic.

The theory states that “people construct their own understanding and knowledge of the world through experiencing things and by reflecting on those experiences” (Akpan et al 2020, p. 50). The study is concerned with the assessment of IAM performance, and therefore the researcher sought the understanding of the problem through reflecting on the participants’ experiences. According to Adams (2006, p. 252), assessment is an active process of uncovering and acknowledging shared

understanding. Therefore, social constructivism was the best theory to be embraced in order to reach the shared understanding.

2.5.2 Social constructivism as an interpretive framework

Social constructivism is a truism that social reality does not fall from heaven, but that human agents construct and reproduce it through their daily practices...this is because the social environment in which we find ourselves, defines (constitutes), who we are, our identities as social beings (Risse: 2004, p. 144).

According to Risse (Ibid), the researcher would not be able to interpret IAM performance assessment without the participants, who are the source of social reality that was constructed and reproduced during interactions with the researcher. Similarly, according to Crotty (1978), “constructivism is a view that all knowledge and therefore all meaningful reality as such, is contingent upon human practices being constructed in and out of interaction between human beings and their world, and developed and transmitted within an essentially social context” (p. 42). In the constructivist view, as the word suggests, meaning is therefore not discovered but constructed. In emphasis, interaction is between the teachers (assessors) and learners through teaching and learning process that, according to Adams (2006), is an episode which is viewed as an assessment opportunity. This is because teachers do not only teach, but gain insights into what has been constructed and how this might be extended and modified (p. 252).

2.6 Chapter summary

South African music curriculum derives principles from the national Constitution (Foreword by MEC Motshekga: CAPS 2011) and strives to safeguard affirmation of all cultural expressions and redress past imbalances. The literature review reveals that the curriculum developers integrated the previously excluded subjects into the new curriculum without guaranteeing the availability of trained teachers who would be able to teach the newly added subjects in the CAPS. Also, where criteria for IAM performance assessment are specified, they are determined by principles that are oriented toward the WAM stream, which misleads teachers/assessors. Hence, it has undergone revisions and currently, especially for music, it is abridged almost yearly. For this, it has been criticised because these gaps persist. Then, suggestions were made, such as that it should be

allowed to complete a full tertiary and secondary cycle, in order to make informed decisions concerning challenges and changes. These were supported.

The review highlights the lack of IAM performance and assessment criteria as well as generalisation of existing performance assessment tools in the music CAPS, which can result in compromised assessment results. The emphasis was also on the role of teachers as assessors: how it is of utmost importance for them to understand the indigenous ideology, purposes, and epistemology that underpin IAM. Giving precedence only to those who have credible knowledge of IAM, to assess, cannot be stressed enough. Due to the fact that assessment is embedded in teaching and learning, the researcher extends the existing literature by aiming to develop performance and assessment guidelines which can form a framework that could aid external examiners and also non-IAM teachers who are willing to adapt to teaching IAM in their schools.

The chapter is culminated in a way that the researcher orients the reader to how the study is theoretically and conceptually framed and how social constructivism plays a dual role to connect the conceptual framework to the theory.

CHAPTER 3 – RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter describes the research approach that guided the data collection and analysis. This descriptive study was undertaken to examine and further understand IAM performance assessment. To achieve that, the researcher sought to gain the Grade 12 IAM teachers' perceptions and explore the challenges that they might have encountered while executing the final practical assessment, and therefore document their attitudes towards performance assessment.

The study is delimited to focus on IAM performance assessment. IAM theory and history do not form part of this study. This dissertation is pioneered by three objectives:

- to explore the challenges that teachers face while executing IAM practical assessment;
- to determine how IAM performance and assessment guidelines can be further developed; and
- to demonstrate how the developed guidelines can constitute a framework that could be employed by examiners in schools that offer IAM.

The main research aim was to seek ways to mitigate the challenges of IAM performance assessment and the questions that the research set to answer are as follows:

- What challenges do teachers face when executing IAM performance assessment?
- Do teachers/examiners understand IAM performance culture and principles?
- What kind of competences can be envisaged for IAM performance examiners?

3.2 Research design

Like in most research enquiries, the researcher had to constitute a blueprint for the collection, measurement and analysis of data (Kothari 2014, p. 31). Therefore, the study of IAM performance assessment was approached with a set of ideas, that is, a framework that specified a set of questions which were then examined in specific ways (Denzin & Lincoln 2018, p. 16).

The researcher used a qualitative approach as illustrated below, which was governed by social constructivism that played a dual role – as an interpretive tool and a theory. The phenomenological research, which is defined as one that serves to describe common meaning for several individuals of their lived experiences of a concept (Creswell 2013, p. 76), was the appropriate methodology to portray the role of teachers during IAM performance assessment.

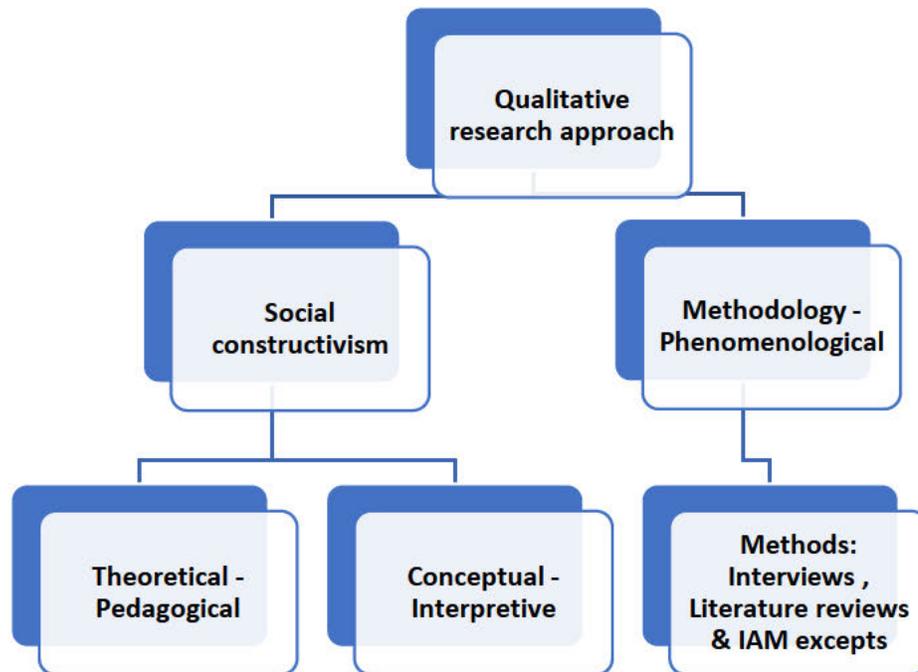


Figure 2: Research Design

In this phenomenological methodology, the researcher was bracketed out of the study by discussing with fellow teachers, their experiences of IAM performance assessment in the form of interviews. That means that, the researcher’s biographically situated narrative was partly set aside so that the focus could be on the participants’ experiences as well. The study is therefore empirical in nature as it required the involvement of individuals who had previously experienced the phenomenon (Creswell 2013, p. 76). Knowledge was co-constructed in a social environment and in the process of social interactions, the researcher and the participants shared values from their lived experiences.

3.3 Location of the study

The study is located within the schools that are under Umlazi district in Durban metropolitan city of KwaZulu-Natal, South Africa. Umlazi district consists of schools that have a hybrid of cultural communities, which means that, one would find 72% *AmaZulu* (Zulus), 6% *AmaXhosa* (Xhosas), 5% Coloureds, 5% Whites or 12% Indians. The mixture of advantaged and disadvantaged communities in this district, in a way, determines the people's cultural and political values. People living in the disadvantaged areas, though they conform to the current trends of modernisation, are still rooted and value the African cultural ethics and music. The rationale behind the choice of this location was that the district had the fair number of teachers that offer IAM in their schools, and that the IAM styles delimited in this study are active in some schools in this district. Below is a table at a glance, showing KwaZulu Natal districts with schools that offer music.

District	Number of schools that offer music	Number of music teachers	Number of schools that offer IAM
Amajuba	01	01	None
Harry Gwala	01	01	None
Ilembe	06	08	01
King Cetshwayo	02	05	None
Pinetown	08	10	01
Umgungundlovu	03	03	None
Umkhanyakude	03	04	None
Umlazi	19	24	05
Zululand	04	04	None

Table 1: KZN districts with schools that offer music

3.4 Population of the study

This section introduces the nature of cases which are the subject of this study (Walliman 2010, p. 94). These are schools, teachers, and events – teaching & learning as well as moderation & assessment.

The entire KwaZulu-Natal province consists of 47 schools that offer music, and 19 schools under Umlazi district. The schools involved in this study are categorised as Quintile two (Q2), and located in the townships with limited resources. Q2 schools are those that cater for the poorest category after Q1, the next poorest 20% of the learners. The South African Government gives all quintiles a *school allocation* which is an amount of money that Government gives public schools every year, considering the poorer school communities for higher *school allocation*.

However, for those schools that offer arts subjects like music, dramatic arts, or visual arts, schools are always dependent on School Governing Bodies (SGBs) and School Management Teams (SMTs) to prioritise the provision of resources. The SGBs and SMTs' role is to work collaboratively on the *school allocation* financial matters and school governance. Resources are one of the reasons behind the failure to offer the arts subjects even if the social background and prior knowledge of learners allow.

3.5 Sample and sampling procedure

Kothari (2004) defines “a sample design [as] a definite plan for obtaining a sample from a given population. It refers to the technique or the procedure the researcher would adopt in selecting items for the sample” (p. 55). Concerning this study's sampling, the researcher's objective was to find out teacher perceptions on the current state of IAM performance assessment in Umlazi district and how to mitigate the identified challenges that form the hypothesis.

The researcher, prior to the actual research, created a rapport with fellow music teachers. This was in 2019 during School-based Assessment (SBA) moderation meetings (end of terms 1; 2 and 3 of the year) and content workshops (once – beginning of the year). The purpose of SBA quarterly moderations is to ensure that the quality and standards of the music assessments as stipulated in the policy document have been met. Similarly, content workshops are held to ensure that all subject teachers are up-to-date with content knowledge and consequently teachers are allowed an

opportunity to raise areas in which they need support and assistance. The aim for this rapport was to conduct an experience survey in which the researcher, in conversations, asked questions such as:

- How long have you been teaching music?
- Do you offer IAM in your school? and
- Have you ever been appointed to mark the national grade 12 written examination music paper?

The last question was asked because the experience gained from memorandum discussion during the national examination marking is essential for instruction in the classroom.

Therefore, three teachers were purposefully sampled in addition to the DoE official who, from the onset, was considered because according to the Department of Basic Education's (DBE) examination guidelines: "the final practical examination is assessed by a panel of at least two examiners, consisting of a moderator (subject advisor) and one instrumental specialist (teacher)" (DBE/2017, p. 12). In the 2021 examination guidelines the DBE adds that: "these examinations are assessed by a panel of at least two, preferably three examiners, consisting of a moderator (subject advisor) and one or two instrumental specialists (teachers) unless there are extraordinary circumstances, in which case the schools will be informed of the examination model to be followed" (DBE/2021, p. 9).

3.5.1 Participants' biographies

Primary data presented in this dissertation was collected from four participants who have more than five years of teaching music or being involved with teaching and learning of music. The table below indicates their experience in teaching and marking music papers or assessing IAM performance. In education, teachers are categorised as qualified professionals and unqualified professionals. The former, are those that hold a four-year Bachelor of Education degree (B.Ed.) or a three-year or four-year Bachelor's degree followed by a one-year Post Graduate certificate in Education (PGCE). The latter refers to those that hold three/four-year Bachelor's degree, for example in music but did not study PGCE. In the table below, 'Music specialist' means a professional who studied their degree with music as a major with or without PGCE.

Participant	Gender	Teaching Subjects	Years in music education	Experience marking national music papers	Experience assessing IAM performance
Teacher 1	Male	Music Specialist & English	+ 7 Years	Ye s	Yes
Teacher 2	Male	Music Specialist & Dramatic Arts	+ 15 Years	Yes	Yes
Teacher 3	Male	Music Specialist & Creative Arts	+15 Years	Yes	No
Teacher 4	Male	Music specialist	+ 15 Years	Yes	Yes

Table 2: Participants' biographies

This research sample is a homogenous one in a sense that it consisted of individuals who all had experienced IAM performance assessment in the classroom.

The purposive sampling here played a key role as its aim was to select and study a small number of people or unique cases whose study produced a wealth of detailed information and an in-depth understanding of IAM performance assessment (Yilmaz 2013, p. 313). Because of that, the four participants were considered as an optimum number for this study. Furthermore, Creswell (2013) notes that, “the concept of purposeful sampling is used in qualitative research” (p. 156). According to Creswell, a general guideline for sample size in qualitative research, which usually varies from three-five participants, is not only to study a few individuals, but to also collect extensive detail about each individual (Ibid). The extensive detail was the rationale for this study’s sample size.

3.6 Data collection methods and instruments

The research used two methods of data collection. These were interviews and secondary data collection. Secondary data consist of written material – publications such as: books, journals and government (DBE) publications and IAM excerpts. The published IAM excerpts were selected based on their popularity on the National Senior Certificate (NSC) previous examinations, whereas, the unpublished IAM excerpts were selected based on the researcher's current IAM practitioner's experience. Interviews were set to answer the first research question:

- What challenges do teachers face when executing IAM performance assessment?

Whereas, secondary data collection served to answer the second and third research questions:

- What kind of competences can be envisaged for IAM performance examiners? and
- Do teachers/examiners understand IAM performance culture and principles?

The above questions were based on the following research objectives:

- To further develop IAM performance and assessment guidelines; and
- To demonstrate how these could form a framework that can be used by schools who wish to offer IAM performance in their schools.

Secondary data were therefore presented in a form of literature reviews and songs' analyses. Literature reviews were presented for the purpose of setting a basis for the development of each delimited style's performance and assessment guidelines. Therefore, these data enhanced the reliability and validity of the developed IAM styles' performance and assessment guidelines. IAM excerpts' analyses for each delimited style were presented for the purpose of mapping the performance culture and principles.

One-on-one semi-structured interviews were conducted with the experienced sampled participants. For research purposes, an experienced teacher (participant) was defined as somebody who had five or more years appointed as a music teacher. The once-off interviews were held in different locations according to the participants' convenience, in which each interview lasted for approximately an hour and a half to two hours. The questions during these interviews were framed as open-ended in a way that allowed the researcher to ask follow-up questions, which then allowed the crafting of a narrative report (Kielmann, Cataldo, & Seely 2012, p. 12). Open-ended responses enabled the researcher to understand more and, in this case, presented IAM performance

assessment as it was seen and experienced by the participants without predetermining their standpoints (Yilmaz 2013, p. 313). The researcher recorded responses through note-taking.

3.7 Reliability and validity of data collection methods and instruments

According to Goundar (2012), “reliability refers to the quality of measurement procedure that provides repeatability and accuracy” (p. 5), whereas “validity means correct procedure have been applied to find answers to a question” (Ibid). This section therefore, shows the extent to which the ideas about IAM assessment challenges are supported by the study and the extent to which the findings can be generalised to other settings (Walliman 2010; see also Willis 2007 in Mohajan 2017, p. 14).

For this research, the researcher ensured reliability and validity by employing data triangulation. Triangulation, as explained by Honorene (2017), “involves using multiple data sources in an investigation to produce understanding” (p. 91). As much as some enquiries might require methods triangulation or analyst triangulation, the researcher saw it fit to use the triangulation of sources.

3.8 Data analysis and presentation

3.8.1 Primary data: Interview transcriptions

As explained by Mohajan (2018), “the qualitative research data are descriptive, in the form of interview notes, observation records, and documents, and data are analysed inductively...the sources of data are real-world situations, natural, non-manipulated settings” (p. 7). Creswell (2013, p. 82) adds:

In empirical transcendent phenomenology, the researcher then analyses data by reducing the information to significant statements or quotes and combines them into themes.

During the interviews, participants were asked two broad questions about what they had experienced in terms of IAM performance and what situations have typically influenced or affected their experience (Moustakas 1994 in Creswell 2013, p. 81). The two questions were:

- Can you explain your experience in teaching and assessing performance?
- Can you share your values about IAM in the curriculum?

These broad questions were simplified for the participants into the following open-ended questions:

- Did you study IAM? Tell me a bit about your musical background;
- How long have you been teaching IAM?
- Has your school always been offering IAM?
- What strategies do you use when teaching IAM, especially the performance?
- What challenges have you encountered during your teaching and assessing the learners in your school? Have you overcome these yet? If not, in your opinion, what do you think needs to be done to overcome the challenges?
- How have you sought help to overcome whatever obstacles you came across in the past?
- Do you find the resources like textbooks or the DBE's guiding documents helpful enough to equip yourself as a teacher?
- Lastly, what motivated you to choose IAM instead of Jazz or WAM from the curriculum?

From the participants' responses – through the interview transcriptions, the researcher highlighted significant statements which were deemed to provide an understanding of their experience of IAM performance assessment. This, according to Moustakas (1994) in Creswell (2013, p. 82), is called horizontalization. Horizontalization is part of the phenomenological reduction process, in which statements are of equal value. The delimited horizons (meanings) identified formed significant themes which were then utilised to write a description of what the participants experienced.

3.8.2 Secondary data: IAM excerpts

The IAM songs were analysed using the embrace of cultivation theory and Lasswell's formula. Cultivation theory, according to (Gerbner et al 1986 in Laughey 2007):

Suggests that television – although the theory can be applied to other media too – is such an important source of information and entertainment [that] viewers cannot escape its gradual encroachment into their everyday lives: 'the repetitive pattern of television's mass-

produced messages and images forms the mainstream of a common symbolic environment (p. 20).

Specifically, for this dissertation, cultivation theory involved the message system analysis, “which is basically extensive content analysis” (Ibid) of IAM songs’ examples. Lasswell’s formula “is based on the principle that media messages, [are passed] from an institutional source to person A, and from person A to person B, and so on and on, in a relatively straightforward sequence” (Laughy 2007, p. 24). In this chain the researcher considered the ‘the television channel’ as the ‘**song text**’ that was presented for each example. See the illustration of Lasswell’s formula below:

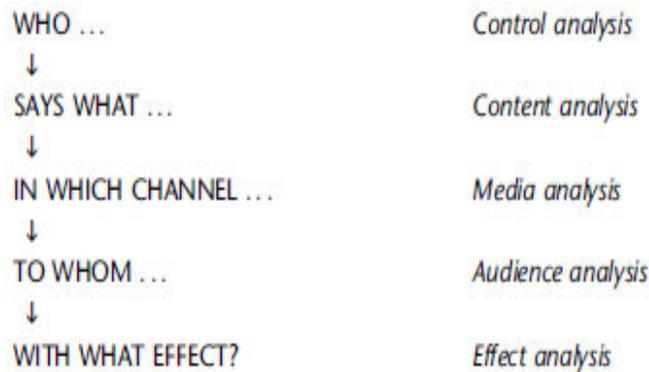


Table 3: Lasswell’s chain of communication (Laughy 2007, p. 9)

This means that the researcher’s analyses of the songs’ examples considered the facts: who performs the IAM songs – conveying which messages to their audiences – with what effect? This was simply done to illuminate the concepts underlying the social context of these IAM songs.

3.9 Ethical considerations

Like all research projects where researchers are required to gain permission to study certain sites, the researcher also, sought permissions from the University of KwaZulu-Natal’s Research office and the KwaZulu-Natal’s provincial Department of Education. Once these approvals were obtained, consent forms were issued to the sampled participants for their perusal and thereafter

sign, should they agree to the conditions. The university's conditions included that participants should be given an opportunity to ask questions for clarity about participation and that they were allowed to withdraw, should they feel no longer comfortable. The researcher ensured that all the conditions were honoured.

The KZN DoE also had one of its conditions that, "learners, Educators, schools and institutions are not identifiable in any way from the results of the research", (see Appendix 1). Again, the researcher ensured that this condition is honoured. On receipt of consent forms from participants, the researcher learned that two of the participants did not give consent to be audio-recorded or filmed, whereas one of them opted for anonymity identification. Because of all these conditions and the participants' confidentiality, the researcher used pseudo names for all the four participants such as: Teacher 1; Teacher 2; Teacher 3; and Teacher 4.

After the study was completed, the researcher conducted post-study unstructured interviews for the purpose of the evaluation of results and further discussions.

CHAPTER 4 – PRESENTATION OF FINDINGS

4.1 Introduction

This study was set to explore the dual role of teachers in order to examine what competences could be envisaged for them, specifically during the Grade 12 final practical examination. The aim was to find out IAM teacher perceptions on the current state of IAM performance assessment in Umlazi district, KwaZulu Natal and consequently determine how IAM performance and assessment guidelines could be further developed. Therefore, this chapter presents findings based on the research questions:

- What challenges do teachers face when executing IAM performance assessment?
- What kind of competences can be envisaged for IAM performance examiners? and
- Do teachers/examiners understand IAM performance culture and principles?

In Chapter One, the researcher noted the reasons behind the challenges of IAM assessment, the paramount one being:

The music curriculum includes a degree of what it refers to as ‘indigenous African’ content, but this is framed by western conceptualisations of musical understanding, so while curricula content might be changed, the epistemology is not changed (Carver 2017, p. 120; also see Kwami & Lebaka 2004, p. 126).

The researcher concurs with Carver’s (2017) argument that, “in order for IAM to be established in South African education, it must be shown to constitute specialist knowledge that is commensurate with knowledge of the parallel curricula streams of WAM and Jazz” (p. 120). Failing this, assessors will always be unable to accurately analyse it to judge performances.

The researcher utilized two data collection methods – interviews and secondary data collection. One-on-one semi-structured interviews produced primary data which was based on research question one and will be the first section of data presentation and analysis for this chapter. The IAM review of relevant literature and selected IAM styles excerpts are the product of secondary data collection based on research questions two and three that will be presented as the second section of the chapter, and with some detail in Chapter Five.

As preface to the actual teachers’ perceptions’ presentation, this is the study’s account of IAM in the classroom:

South African music Curriculum and Assessment Policy Statement (CAPS 2011) expects that “...Grade 10-12 music learners will develop performance skills by way of Western art music and Jazz to Indigenous African Music (IAM)” (p. 8). The music subject content in the policy lists the following topics:

No.	Broad Topics	Description	Time weighting: 4 hours per week
1.	Musical performance and improvisation	<ul style="list-style-type: none"> • Development of skills in solo and ensemble performance. • Development of skills in improvisation. 	2 hours per week - practice time to be added as needed by learner according to level and skill.
2.	Music literacy	<ul style="list-style-type: none"> • Music theory and notation • Aural awareness of theory <ul style="list-style-type: none"> • Sight-singing • Harmony and knowledge of music terminology 	1 hour per week
3..	General music knowledge and analysis	<ul style="list-style-type: none"> • Form and structure • History of Western art music or jazz or Indigenous African music and their chosen performers <ul style="list-style-type: none"> • Music genres • South African music history 	1 hour per week

Table 4: Music CAPS topics (adapted from CAPS 2011, p. 12)

Topic 1 is assessed practically, which means that learners are expected to do live performances for them to be promoted to the next level. *Topics 2* and *3* are written assessments. For Grade 12 final assessment, *Paper one* constitutes five sections, A-E. Section A deals with *Topic 2* aspects and has

four questions. Sections B, C, D, and E deal with *Topic 3*. Section B is compulsory and requires learners to be generally knowledgeable on the three music streams, whereas Section C is strictly WAM, Section D is strictly Jazz, and Section E is strictly IAM. This means that the learner needs to answer Sections A, B and either C, D, or E, depending on the school's choice of music stream. *Paper 2*, which is listened to – music comprehension, constitutes three sections. Section A is aural perception, Section B is recognition of musical concepts, and Section C is the form of music. Again, with this paper, Sections A and C are compulsory; however, Section B has three questions of choice for the three music streams.

Concerning the Grade 12 final practical performance assessment, the focal point of this study, the researcher sought to understand the teachers' perceptions and their responses to any challenges they may have experienced. Specifically, for this final assessment the examination form is as follows:

GRADE 12 EXTERNAL MUSIC PRACTICAL EXAMS 2021

NAME OF SCHOOL: Margot Fonteyn Secondary school

Name of Learner: _____

Instrument/s: _____ DATE: _____

ASPECT	COMMENTS	MAX MARKS	Teacher's Mark	Examiner's Mark	Final Mark
SCALES/ TECHNICAL EXERCISES		30			
PIECE NO. 1		30			
PIECE NO. 2		30			
PIECE NO. 3		30			
SIGHT READING		15			
AURAL		15			
VIVA VOCE General comment					
TOTAL		150			

Name of Teacher: _____

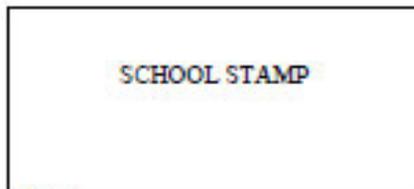
Signature of Teacher: _____

Name of External Examiner: _____

Signature of Ext Examiner: _____

Name of Moderator: MTHALANE S.

Signature of Moderator: _____



Date: _____

According to the examination guidelines as stipulated by the Department of Basic Education (DBE 2021, p. 9), the organisation of the practical performance examination is as follows:

- The final practical examinations take place from August to the end of October.
- These examinations are assessed by a panel of at least two, preferably three examiners, consisting of a moderator (subject advisor) and one or two instrumental specialists

(teachers) unless there are extraordinary circumstances, in which case the schools will be informed of the examination model to be used.

- Candidates may not be examined by teachers from their own schools (including external instrumental teachers) but may be accompanied by such teachers. Accompanists may only be present in the examination venue for the actual performance of the relevant piece(s).
- The Music teacher of the school or the instrumental teacher may attend the examination as an observer, but may not discuss or know the marks.
- No marks may be divulged to the teacher, instrumental teacher or the parent. All practical marks must be treated with strict confidentiality like all written papers in all subjects.
- A timetable is set up in consultation with the school and the provincial department by the provincial co-ordinator.
- An attendance register must be signed by all candidates on the day of the examination.
- All aspects of the examination are assessed during a session of approximately 30-40 minutes per candidate.
- The examination venue need not to be on the school premises but must be suitably equipped and silence must be maintained around the venue.
- Candidates must be addressed in their school uniforms.
- All documentation, e.g. aural tests and sight-reading samples will be provided by the provincial department.

Though one of the guidelines above states that, the school teacher can only sit as an observer during this examination, the above form indicates that, the school teacher is allowed to do preliminary assessment (see teacher's mark column) before the actual date of the school's final practical examination date. The rubric that is utilised in the province along with the above individual practical performance form is as follows:

ASSESSMENT TOOL FOR PERFORMANCE

Fluency	Accuracy	Stylistic sense	Musical understanding/ interpretation	General
10 (9–10) EXCELLENT Accurate, fluent and precise playing	10 (9–10) EXCELLENT Authoritative, accurate playing	30 (27–30) EXCELLENT Clear understanding of the required style	20 (18–20) EXCELLENT Excellent projection and communication of the meaning of the music	30 (27–30) EXCELLENT Excellent tone production, touch, intonation, technical competence and suitable tempo, stage presence
(7–8) GOOD Mainly accurate and fluent playing	(7–8) GOOD A good level of accuracy	(21–26) GOOD Good sense of performance in an appropriate style	(14–17) GOOD Good understanding and communication of the meaning of the music	(21–26) GOOD Good tone production, touch, intonation, technical competence, tempo, stage presence
(5–6) AVERAGE Essentially accurate with adequate fluency	(5–6) AVERAGE Generally accurate playing	(15–20) AVERAGE A fair sense of the required style	(10–13) AVERAGE Partially successful in communicating the meaning of the music	(15–20) AVERAGE Fair tone production, touch, intonation, technical competence, tempo, stage presence
(3–4) ACCEPTABLE Tentative tempo, pulse often not clear, frequent hesitations	(3–4) ACCEPTABLE Limited level of accuracy	(9–14) ACCEPTABLE Performance shaky and lacking a sense of style	(6–9) ACCEPTABLE Little musical understanding	(9–14) ACCEPTABLE Some idea of tone production, touch, intonation, technical competence, tempo, stage presence
(0–2) UNACCEPTABLE Very poor continuity with frequent stumbles, restarts and/or stoppages	(0–2) UNACCEPTABLE Very little accuracy, many errors	(0–8) UNACCEPTABLE Style just vaguely discernible	(0–5) UNACCEPTABLE Lacking musical sense	(0–8) UNACCEPTABLE Lacking tone production, touch, intonation, technical competence, tempo, stage presence

Table 5: Assessment tool (DBE/PAT ³2021, p. 9)

This rubric is quite clear, however, there are some of its aspects that the researcher observed that they need to be further developed. Hence the second and third objectives of this dissertation that are outlined in Chapter One. These rubric aspects are: stylistic sense; musical understanding and interpretation; and general. In the *stylistic sense* aspect, the learner is expected to have a clear understanding of the performed style. For example, in IAM, the learner may appropriately include vocal techniques such as crepitation ⁴or *ukungqokrola* (overtone singing) or even include gestures

³ DBE/PAT is a document issued by the Department of Basic Education that stipulates detailed Grade 12 music guidelines for Practical Assessment Tasks (PATs). It is updated and issued every beginning of each year.

⁴ Crepitation is the imitation of real-life sounds, such as *grii! drii!* (utilized to command oxen during field ploughing) *bhuu!* (expressed during stick-fighting) or *esheh!* (utilized when someone

such as *ukugqiza/ukugiya* (female/male brandishing). In *musical understanding* and *interpretation* aspect, the learner is expected to be able in communicating the music meaning. Whereas, *generally*, the learners are judged if they possess the stage presence, or are they technical competent or performing in a suitable tempo. The researcher holds that, these aspects can be a challenge to an assessor who is not familiar with IAM performance as there is a possibility of not knowing what to look for to judge the learner's musical understanding or interpretation of the style.

Therefore, Chapter Five aims to break down these aspects in more detail including some proposed performance and assessment guidelines for selected IAM styles to assist assessors.

4.2 Primary data presentation and analysis

This section presents and discusses the primary data. The researcher fully describes the participants' personal experiences with IAM performance assessment. This discussion is limited to their responses to interview questions. Therefore, from the one-on-one semi-structured interviews, the researcher presents responses to the two broad questions. As stated in Chapter Three, the broad questions are:

- Can you explain your experience in teaching and assessing performance?
- Can you share your values about IAM in the curriculum?

The researcher, then inductively coded the responses into categories according to 'what and how' they had experienced IAM assessment in the classroom. In other words, this list of meanings constitutes horizontalization, which is about how the participants experienced IAM performance assessment. These significant statements were then grouped into themes: IAM assessors, IAM content and resources. Then, a textual description – the narrative of what participants experienced was written up, including verbatim extracts. Figures 3 and 4 illustrate the coding process:

is expressing satisfaction with their own achievement, for example when succeeding in appeasing the audience).

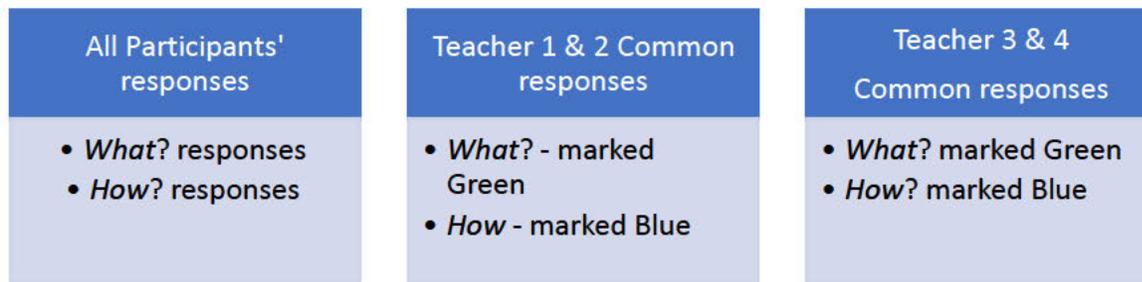


Figure 3: Processing the data

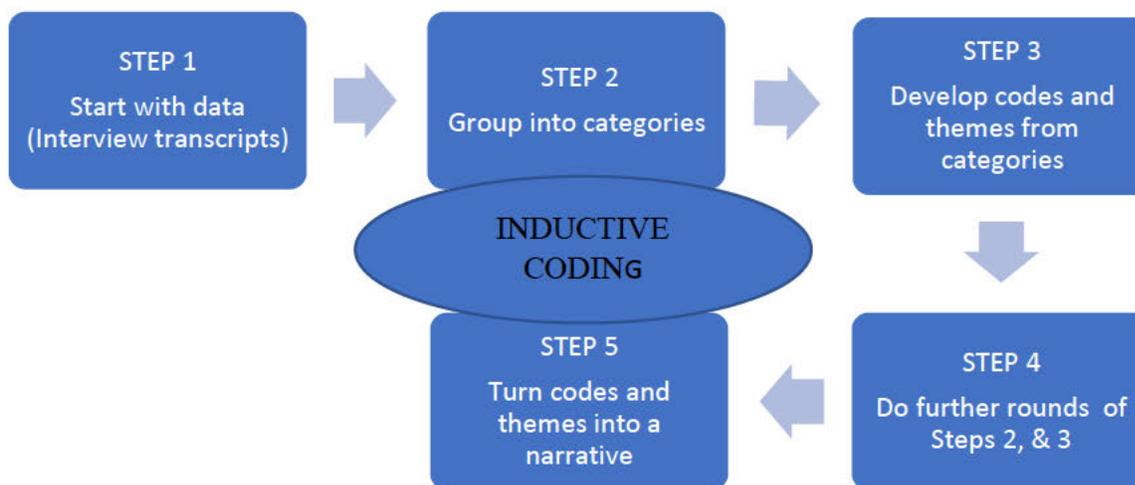


Figure 4: Inductive coding

4.2.1 The narrative: Teachers' experiences

In this dissertation, the researcher is guided by social constructivism, which allowed the development of a composite description of the essence of the sampled individuals, a description which consists of 'what' they experienced and 'how' they experienced it (Creswell 2013, p. 76). As explained in the previous section, from interviews, the researcher presents the themed responses verbatim and supplements discussion.

According to the researcher, during any practical performance assessment, the general question would be, does the assessor have the musicianship and skill to assess? Akuno (2000) asserts:

Musicianship is the ability to behave musically. The environment provides a vocabulary of experiences upon which the individual draws in order to relate to musical challenges. ...The potential for music relies on nature, the individual's innate ability, and exposure or nurture, the individual's involvement in activities that enhance and develop music making skills, to evolve musicianship. Musicianship is also acquired through deliberate training (pp. 4, 5).

Agreeing with and commenting on Akuno's definition, the researcher contends that musicianship and skill is limited to what the musician has been involved in (that is, experience) or has acquired through training. This means that the teacher (musician) might have the musicianship and skill but the unfamiliarity with other genres becomes her/his limitation which is a challenge during assessment.

The interviews with the study's participants shed some light about the challenges that music teachers are currently facing, concerning teaching and assessment. At the beginning of the study, the assumption was that, generally, there is a limited number of schools that offer IAM in KwaZulu-Natal, and that the majority of teachers were Western Classically-trained. However, the findings demonstrate that even in the few schools that offer IAM, teachers only chose certain topics out of the entire IAM syllabus. For example, they did *Topic 3 – General Music Knowledge and Analysis (GMKA)* only. With *Topic 1 – Musical performance and improvisation and Composition*, they were still rooted in WAM or Jazz.

4.2.2 IAM Assessors

As mentioned in Chapter Two in the literature review, giving precedence only to those who have credible knowledge of IAM to assess, should be highly recommended. McConnachie (2016) raised a concern about IAM assessors and their incompetence and affirmed she had “never met a DoE practical music examiner that has been formally trained in indigenous African music practices” (p. 112). It is the same case with the researcher in Umlazi district.

From the participants' explanations of their reasons for choosing certain topics of IAM, the researcher observed that, they shunned the tasked external IAM assessors that accompany the departmental official. The issue of devaluing IAM performances was evident. A concern about assessors was expressed by all the interviewed teachers; this was a common sentiment. The teachers revealed that there is a perception going around, that a teacher who allows learners to perform IAM is perceived as lazy, as one cuts corners. Seemingly, teachers/assessors with this perception believed that IAM is an option for learners who possess poor musicality, specifically vocal, and who claimed that IAM is easy. It is not having demanding phrasing, portamento, thyroid tilt, sustaining techniques or other singing techniques. Also, since IAM is mostly vocal music, they believed that learners chose it as a result of their poor ability in *coordinating singing with instrumentation*. In the researcher's opinion, this is the reason why teachers avoided teaching IAM performance. They did not want to be categorised as 'lazy' music teachers and be looked down upon.

Furthermore, McConnachie (2016) observed and shared a similar sentiment of the music teachers:

A large number of learners in the music class, little or no access to Western musical instruments, poor content resources and little departmental support have led to teachers choosing the IAM syllabus because it is perceived as easier than the other music syllabi presented (p. 3).

These teachers' perception might have also been influenced by their academic training background. Mapaya (2016) asserts that "the tendency of university to always relate or equate sound to notational patterns is a defining feature of formal university-based music education" (p. 56). Cook's (2005) commentary on the challenges of privileging notation over aural-oral traditions is pertinent:

The worst-case scenario for musicianship [which] is the tacit propaganda that insinuates that music hardly exists outside notation; and that the score is quintessential to the music it seeks to represent (Cook 2005 in Mapaya 2016, p. 57).

The researcher concurs with Mapaya (2016), who further posits that "The academic urge to subject music to staff notation presents a challenge in that it forces it away from its performative nature" (p. 57). Though Mapaya's (2016) commentary is particularly concerned with notation-based aural

training versus aural-oral tradition, the researcher finds it relevant to indigenous music performance and improvisation. However,

Given its endurance and wider application, it could be argued that the aural-oral approach that has long been established could still be a reliable pedagogical point of departure for it still is the most efficient way of transferring musical skills in many communities. Such an approach would not immediately need notation to thrive (Ibid).

This issue of IAM's misinterpretation is also prevalent in the scholarly discourse, which might have misled the assessors who perceive IAM as music that must derive meaning from the written scores. The fact that it is transmitted aural/orally, means that they perceive it as informal, even invalid, for the classroom. Pewa (2005) observes the same about the African music scholars:

They (the scholars) have looked at the repetitive nature and the call-and-response texture of the music as a lack of musicality and an absence of structure and design. The reason for this is that they look at the music of Africa with Western eyes and not from the indigenous point of view ...they have an idea that African music is inferior to Western music because it is referred to as traditional and folk, and also because it is transmitted orally (pp. 6, 7).

One participant clearly stated:

...it's no use letting the kids perform IAM pieces during Grade 12 final exam because the people who assess are clueless about it.... Look at even how they post examples of good performances on the chat group; do they ever post an IAM piece example? (Interview with Teacher 1, November 2020).

This statement resonates with the researcher's own experience of one incident, when one of the examiners commented about the IAM performance, that *"today we are attending a cultural day event"* (National Practical Exam, 2019). The rationale behind this disapproving gesture was that the performance was not an expected or acceptable *solo standardized performance*.

The interviewed teacher's response reveals the consequence of having non-IAM assessors in an IAM performance assessment event: they apply the value systems of music streams in streams where they actually do not apply. Garfias (2004) asserts this clearly:

It is reasonable to be influenced strongly by what we know. However, we need to be mindful that we do not assume universal value systems for music where they do not exist (p. 12) ...In a situation in which we are faced with a music style with which we have familiarity, we naturally try to first make sense of it using our previous experience with music with which we are already familiar. Should this not yield a key, and should we decide to continue, we must then try to make sense of the music in its own terms (p. 21).

In the case of the Grade 12 final examination, there has been no effort to make sense of IAM in its own terms. This is because, the examination guidelines clearly state that: “Candidates may not be examined by teachers from their own schools... No marks may be divulged to the teacher, instrument teacher or parent. All practical marks must be treated with strict confidentiality like all written papers in all subjects” (DBE/2021, p. 9). This means that it is always the judges’ (examiners’) final word that count! There is no pre- or post-exam discussion whatsoever. Consequently, the learners’ assessment results may be compromised. However, “until we can figure out something about how the music was put together, attempting to identify the meaningful segments of that music may be difficult ...The key to find these segments lie in the culture” (Garfias (2004, p. 21). This means that until assessors familiarise themselves with the IAM performance worldview as discussed in Chapter Two, the situation will remain difficult.

The researcher also concurs with Achieng’ Akuno (2019)’s statement that “when confronted with the teaching, learning and assessment of music in new cultural context as is often experienced today, we should keep in mind that recontextualization is now an essential part of global development in music education” (p. 95). In this commentary, she states that the “recontextualised authenticity can be understood as a form of music cultural translation from one context to another, while still considering, appreciating and respecting the voices of the ‘original’ culture as well as that of the ‘host’ culture” (p. 93). This means that the assessors, though Western Classically-rooted, should respect the voices and the meanings of IAM culture during IAM assessment. Above all, they should judge it with appreciation instead of an inferiority mindset.

The researcher observed that, since there are no trained IAM assessors, the assessment of IAM performance is an ‘extraordinary circumstance’ and therefore holds that it should be treated as such. According to the examination guidelines, if there are extraordinary circumstances, schools

must be informed of the examination model to be used, (DBE/2017, p. 12) instead of the usual one that caters for the musics that have always been in the curriculum.

4.2.3 IAM content

Another teacher expressed a different view for choosing only to teach a certain part of IAM in the curriculum. He said:

You know when you don't have a firm background of something, it's not easy to confidently give your all. We are learning along the way about IAM. For example, at the marking centre, when we see the learners' responses to answers, that's when we know where to fill the gaps. And we even learn from the learners (Interview with Teacher 2, November 2020).

This teacher confirmed that he was Western Classically-trained and highlighted his lack of IAM performance knowledge and that he chose *Topic 3 – GMKA*, simply because he was able to access content from the memoranda of previous papers. He pointed out that there was no content for IAM performance. He then declared that he would never dare attempt teaching IAM performance because he strongly believed that “*it demands an IAM expert knowledge*” (Ibid).

Another participant was also quite straightforward:

You know Miss, I don't want to waste your time answering the other questions because I deserve the challenges that I'm currently facing, concerning the teaching of IAM in my school. I'll tell you why: One, I am not trained in IAM like you were, so ngivesane ngingazi ngizoqala ngakuphi (I usually do not know where to start teaching IAM in class, because we don't have anything to support us non-IAM teachers). Abantwana bayaphoqa ngenxa yokuthi uyabona nje indaba yabo noBach noMozart noBeethoven abasemzini (Kids do have IAM social background and are unfamiliar with the likes of Bach, Mozart nor Beethoven). But if you yourself as a teacher have no support with material, where do you start? (Interview with Teacher 3, November 2020).

Judging from this teacher's assertions, it is clear that he was willing to adapt to teaching all IAM topics; however, because there were no textbooks or content in music CAPS to refer to, he was stuck in WAM. Despite his challenges, he offered it at Grade 10 level. The above participants'

responses resonate with McConnachie's (2016) findings about the FET music performance and improvisation in the CAPS IAM syllabus: "the aims of the IAM section are ambiguous and although some of the points may be relevant to African music, the contextualisation is missing. How are students meant to engage with these facts without specific examples?" (p. 118).

In December 2020, the provincial curriculum director for Grades 10-12 kickstarted a programme entitled 'STEP AHEAD' in a 3-day workshop. One of the director's objectives specified in the invitation letter to stakeholders, was "to look at all that could be done to support the casualties of Covid-19 lockdown and to deal decisively with curriculum deficits that occurred as a result of the pandemic". It should be remembered that the impact of the lockdown was the loss of teaching and learning time, which also resulted in the DBE trimming the curriculum for Grades R-11. The programme involved "developing materials that [would] assist teachers and learners with ideas and guidelines for dealing with lost lessons...The materials [would] be developed by subject advisors and top teachers that [would] be identified by districts" (Notice for Development of material for 'STEP AHEAD' Programme, 2020). The researcher happened to be one of the mentioned teachers.

During this workshop, the researcher observed that music teachers, specifically, by subject advisor's directive, were heading this development of materials. He stressed that IAM is the stream of music that does not have content and therefore, the focus should be on development of detailed content that would help other teachers. The notion of developing an IAM document was also affirmed by the provincial curriculum director. For him, the aim was to uplift the non-music teachers who find themselves, because of the lack of teachers, teaching music: "*I want the document's content to be as simple and in-point-form, in a manner that, even the clueless teacher is able to use it when teaching*" (Curriculum director's official opening address, STEP AHEAD programme, 2020). In a nutshell, these officials, as this study has so far observed, agreed that IAM content needs to be developed, and this was over and above the recognition of the impact of the COVID-19 lockdown.

4.2.4 Resources

One participant highlighted a few hindrances that he believed were the reasons that there are very few schools that offer IAM:

- *Schools are under-resourced and have no personnel;*
- *Most educators cannot fully support their learners because they do not have a piano background and therefore cannot accompany learners during the practical examination;*
- *A lot of school managers do not fully support all the arts;*
- *Music CAPS has a lot of gaps, and*
- *IAM is not offered in many tertiary institutions*

(Interview with Teacher 4, November 2020).

This participant's first and last views are related. He stressed that, even if schools were eager to give the learners a chance to be taught IAM, which was perceived as relevant according to their social background, could not be done. This was due to the lack of trained IAM teachers. This issue of teacher training in the rare skills was also highlighted by Herbst, de Wet & Rijdsdijk (2005, p. 273): "...the Revised National Curriculum requires certain skills, but there are insufficient opportunities for training teachers". The participant's second statement reveals that teachers only resorted to incorporating IAM because they had no piano background, and because IAM is mostly vocal music, it becomes an alternative. Scrutinising this view, the researcher found out from the participant that the reason for this, had nothing to do with whether the teacher was IAM-trained or not. Therefore, this participant's view assumed that teachers and learners could be involved with IAM because of compelling reasons such as a lack of resources (piano) or because the teacher was unable to play any instrument.

The participants' observations shared above resonate with the teachers' views in Drummond (2014, p. 171):

- Music is not a mandatory subject in the national school curriculum
- Disparity of resources to teach music in schools
- Resistance to learning different musics by teachers and learners

- Entrenched Western habits of music teaching and learning in professional practice as well as curriculum design
- Lack of diverse, particularly African, specialist musical knowledge
- Absence of recognised African music assessment procedures
- Shortage of African printed music compositions and arrangements
- Lack of on-going professional development

4.3 Secondary data presentation and analysis

This section presents and analyses secondary data. As outlined in Chapter Three on the section ‘Data collection methods and instruments’, secondary data were set to answer the following research objectives:

- To further develop IAM performance and assessment guidelines; and
- To demonstrate how these could form a framework that can be used by schools who wish to offer IAM performance in their schools.

Therefore, the development of IAM performance and assessment guidelines is delimited to five styles. These are: *Indlamu/Ingoma song-dance*; *Umvumo*, *Amahubo songs*, *Isicathamiya* and *Maskandi*. As mentioned in the introduction to this chapter, the researcher will break down the detailed secondary data presentation and analyses in Chapter Five. However, this is the account of the development of the IAM performance and assessment guidelines:

The IAM styles’ performance and assessment guidelines are preceded by: an ‘introduction in a form of literature review’ – for the purpose of ensuring validity and reliability as well as setting a basis for the guidelines; and ‘the analyses of the songs’ context and form/structure’ – to aid assessors know what to look for when judging performances for formal practical assessment purpose. This is the need that mitigates the challenges of the assessors’ unfamiliarity with IAM performance principles.

Rhythm or tempo could also be separately analysed; however, this current study’s findings affirm that IAM is functional, which means that music pieces are ascribed to certain functions. For example, *ihubo lempi* (war song) would be performed to attain power to defeat the enemy or to

attain courage, as the warriors prepare themselves for war. Another example is a song that reinforces the role of community members and the creation of loyalty and respect amongst subjects. The text of a songs like this emphasizes the plurality instead of individuality. The texts also promote the aspect of *ubuntu* which states that *umuntu ngumuntu ngabantu* (a person is, because of other people). The researcher therefore, holds that this IAM functionality characteristic is significantly embedded in the songs' context/text and form/structure. Therefore, the detailed presentation of the developed guidelines is devoted to textual and structural analyses.

In some instances, the researcher will provide the comparison for two songs of the same style. This is because the styles' performance culture is varied. For example, one of the *Maskandi* songs might contain *izibongo* (praise poetry) and the other does not, but still fall under and recognised as *Maskandi*. Therefore, these comparisons will help to answer questions such as: why does this *Maskandi* song has acoustic guitar introduction (*izihlabo*) whereas the other one is introduced by *Umvumo* (call-and-response) or *izaga* (spoken word warrior call-and-response)?

The study also finds that, all IAM excerpts collected for this dissertation share the same call-and-response form and that alone, is an indicator that a performer cannot be able to present a meaningful piece of music without accompaniment by either an instrument or other people as the 'call' needs to be adhered to by the 'response'. That is also where the spirit of *ubuntu* is emphasized in IAM. Hence Joseph Shabalala of Lady Smith Black Mambazo in Xulu (1992) articulated that in their Isicathamiya ensemble they do not compose songs but they build (*bayazakha*) songs together. This means that, if he, as *Ivulandlela* (pathfinder) sets a melody, the other group members follow through the path with a harmonic intervention that is collaborative.

According to Mngoma (1987), folk songs "evolved from work situations – some began as walking songs, love songs, play songs and so on" (p. 200). Nowadays, and currently at the time of this dissertation write up, most folk music is recorded and gets individualised programme airplay on radio. For example, in the South African Broadcasting Corporation (SABC)'s *Ukhozi* FM, *Maskandi* is presented on Saturdays for three hours in the *Sigiya Ngenyoma* programme, while *Isicathamiya* is presented during the early hours of Saturday, on *Current Affairs*; the *Nazareth Sermon*; *Sicindezela usawoti*; and the *Kiddies show* in the *Itende-lomcimbi* programme. *Amahubo* songs are presented as *Ijadu le Afrika with Mbuso Khoza* on *Jabul'ujule* programme. Television,

radio and digital platforms are also the most indicators on learners' choices of performance pieces for their examinations.

Next, the researcher outlines some significant notes about the development of IAM performance and assessment guidelines:

- Chapter five does not include the entire IAM assessment which would include the information such as the assessment design, performance matrix or rubrics: The DBE provides schools with PATs document (issued annually) and the Examination guidelines document (also issued annually). Hence, the objective of the study was 'to determine how IAM performance and assessment guidelines can be further developed', and the IAM performance to its entirety is left to the DBE.
- The performance and assessment guidelines can be internalised by an assessor before the assessment event along with the rubric (Table: 5) that was discussed in this chapter's introduction. They enhance the rubric's aspects: stylistic sense; musical understanding and interpretation; and general. In a nutshell, the performance and assessment guidelines aid the assessor to know exactly (concerning the mentioned rubric aspects) what to look for when judging the learners' performance to award them marks (which are specified on the examination form).
- Teachers can consider the sections titled 'Performance direction' as each style's learning objectives.
- For reference, the researcher has included the Artist's name and song name; where the composer is unknown, the songs are identified as 'traditional' – they have become common knowledge to ethnic groups that perform them.
- Other Maskandi and Isicathamiya artists are presented for reference (see Appendix 8)

After reviewing the literature that is relevant to the delimited IAM styles the researcher selected IAM songs and started familiarising herself with the excerpts by listening to IAM sound recordings and watching relevant video recordings. The process was performed as illustrated below:

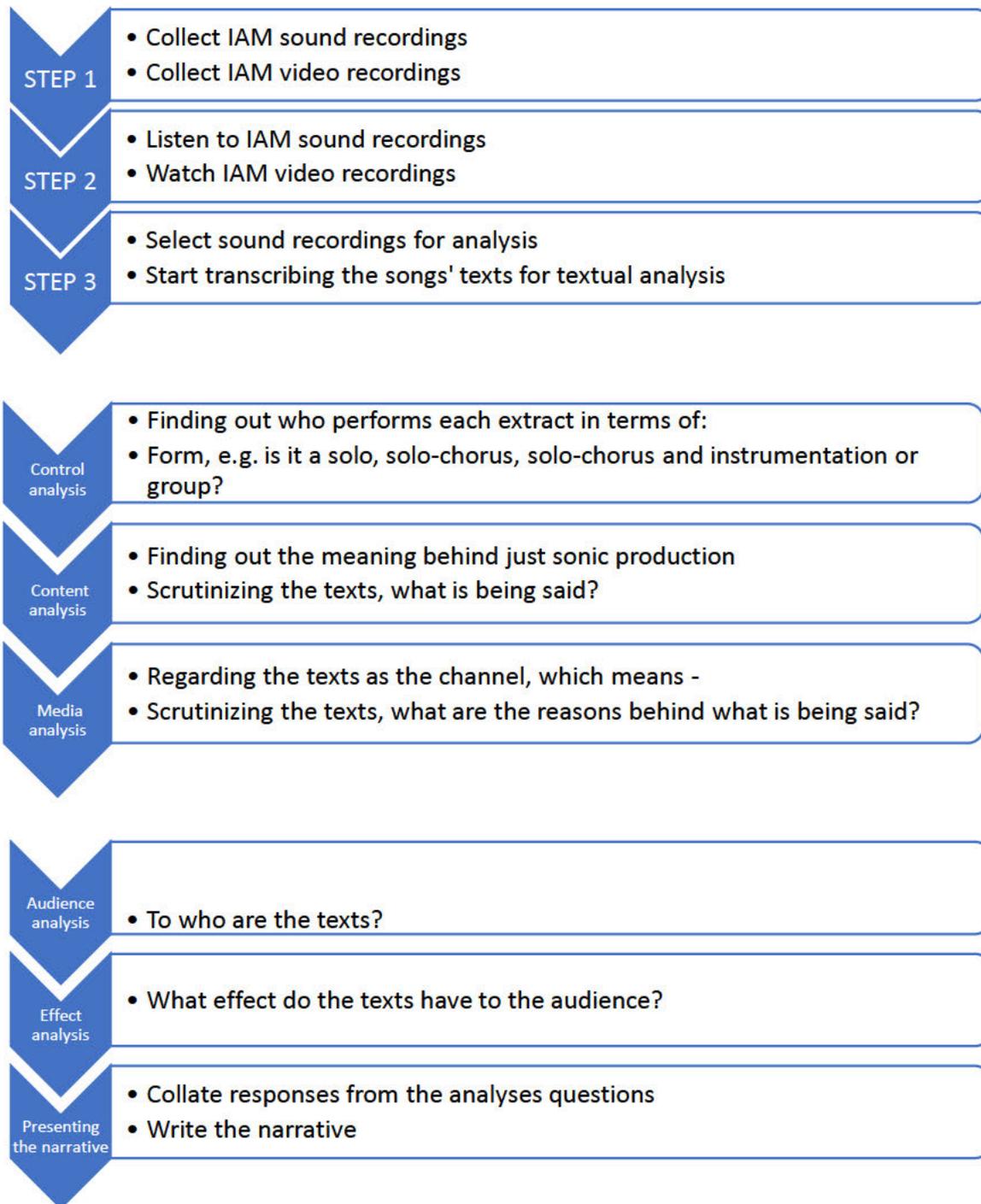


Figure 5: Processing and analysing data, utilizing ‘Laswell’s chain of communication’ model

Below, the researcher outlines the overview of the delimited styles' findings:

4.3.1 *Indlamu/Ingoma* song-dance

STYLE	MEDIUM	FORM/STRUCTURE	GENDER ASSOCIATIONS
<i>Indlamu/Ingoma</i> song-dance	Vocal music	Solo-Chorus	Both males and females

FEATURES OF THE MUSIC:

- Call-and response is between leader and group;
- Lyrics are in *IsiZulu*;
- *Zulu* drumming;
- Use of vocal techniques such as ululation, whistling and crepitation;
- Traditional *Zulu* costuming; and
- Traditional *Zulu* dancing.

ASSOCIATED FUNCTIONS OF THE MUSIC:

- Establishes the concept of personal identity;
- Reinforces the spirit of *ubuntu* where dependence on the next person is promoted;
- Teaches community members to criticize each other in a competitive but safe environment of play (music performance);
- Teaches community members to give praise where it is due; and
- Promotes loyalty amongst subjects.

4.3.2 *Umvumo*

STYLE	MEDIUM	FORM/STRUCTURE	GENDER ASSOCIATIONS
<i>Umvumo</i>	Vocal music	Solo-Chorus	Both males and females

FEATURES OF THE MUSIC:

- Call-and response between leader and group;
- Lyrics are in *IsiZulu*;
- *Zulu* drumming;
- Use of vocal techniques such as ululation, whistling and crepitation;
- Traditional *Zulu* costuming; and
- Traditional *Zulu* dancing.

ASSOCIATED FUNCTIONS OF THE MUSIC:

- Promotes the aspects of *ubuntu* such as that ‘*umuntu ngumuntu ngabantu*’ (a person is a person because of other people which promotes togetherness).
- Reinforces community structures such as family and the role of males, females and children within these structures.
- Establishes the concept of personal identity.

4.3.3 Amahubo songs

STYLE	MEDIUM	FORM/STRUCTURE	GENDER ASSOCIATIONS
Amahubo songs	Vocal music	Group	Both males and females

FEATURES OF THE MUSIC:

- Call-and-response between leader and group or between females and males.
- Praise poetry
- Lyrics are in *IsiZulu*
- Vocal techniques such as ululation, crepitation, glissandi, and whistling.
- Seldom sounding of *uphondo* (horn) especially if the song is *ihubo lempi* (war song).
- Traditional *Zulu* dance movements.

ASSOCIATED FUNCTIONS OF THE MUSIC:

- Songs are used to communicate with the ancestors, depending on the context of *ihubo*. Be it *umgcagco* (a wedding song), installation of a king, burial or rite of passage ritual.
- Songs are used to strengthen the identity of a nation.
- Preservation of cultural values such as language and idioms.

4.3.4 Isicathamiya

STYLE	MEDIUM	FORM/STRUCTURE	GENDER ASSOCIATIONS
Isicathamiya	Vocal music	Group	Originally: Males Modern: Both males and females

FEATURES OF THE MUSIC:

Originally:

- *A cappella* singing
- Vocal ranges from Tenor and bass (TTBB)
- Call-and-response between leader and group
- Improvisational character of the leader of the groups' harmonies
- Lyrics are in *isiZulu*
- *Ukucothoza* (Tip-toe dancing)
- Vocal techniques such as crepitation and ululation

Additional modern features:

- Lyrics are in IsiZulu and other African languages or English
- Beat-boxing (mouth drumming)
- Addition of female soloists

ASSOCIATED FUNCTIONS OF THE MUSIC:

- Reinforces a common identity
- The spontaneous creation of the music addresses current issues such as religious, political, economic, or social issues.
- Music is used in combination of motivation and sharing life experiences.
- Preservation of cultural values such as dance, language and history.

4.3.5 Maskandi

STYLE	MEDIUM	FORM/STRUCTURE	GENDER ASSOCIATIONS
<i>Maskandi</i>	Instrumental music	Solo-Chorus-Instruments	Originally: Males Modern: Both males and females

FEATURES OF THE MUSIC:

Male Maskandi:

- Songs usually start with either, *izihlabo* (acoustic/*Maskandi* guitar or concertina introduction that is played in a rapidly descending order; *izaga* (spoken word call-and-response); or *Umvumo* (vocal call-and-response)
- Acoustic guitar is played in a picked style.
- Bass guitar is usually played using a plectrum.
- Call-and-response is between the leader and group/backing vocalists
- There is *izibongo* (praise poetry) in the middle of a song.
- Performance is characterized by *Zulu* costuming and dancing.

Female *Maskandi*:

- Songs start with *izihlabo*
- Call-and-response is between a group of women and a group of men.
- *Izaga* (spoken word call-and-response)
- Performance is characterized by *Zulu* costuming and dancing.
- Acoustic guitar is played in a picked style.
- Bass guitar is usually played using a plectrum.

ASSOCIATED FUNCTIONS OF THE MUSIC

- The music reinforces common identity.
- Within *izibongo* or the actual lyrics of the song, the music addresses whatever current affairs, be it political, economic, cultural, social or religious affairs.
- Preserves cultural values such as *Zulu* traditional dancing as some substyles are named after ingoma song-dance styles or even the acoustic guitar tuning is based on the ingoma song-dance styles e.g. *isishameni* or *isigenyane* guitar tuning styles.

4.4 Further discussion of the findings

It would be unfair to overlook the issue and the IAM misunderstanding of the assessors. The study observed that this is due to lack of understanding of the music styles, that is, IAM social and cultural contexts, as well as performance principles.

The theory that African music cannot be properly understood and appreciated without the knowledge of its social and cultural context is applicable, depending on the component and type of music one is preoccupied with. Musicians decorate, improve, improvise, they borrow and adapt...For this reason, it is insensible to say that we cannot understand music without understanding the culture from which it comes, especially when music has travelled (Omolo-Ongati 2005).

Omolo-Ongati's view is profound indeed, if the music has been influenced by other musics. However, if it is purely IAM, which is defined as music that has survived the impact of the forces of Western and other forms of acculturation (Aning 1973), assessors are expected to properly understand its social and cultural context. Then they can accurately judge it during performances.

During any formal assessment within the education system, there are aspects that are core to the results of assessment. These are fairness; reliability and validity. According to the exemplar book by Umalusi (2018, p. 3), its purpose is to:

...Build a shared understanding among teachers, examiners, moderators, evaluators, and other stakeholders, of methods used to for determining the type and level of cognitive demand as well as the level of difficulty of examination questions. The common understanding the book seeks to foster, is based on the premise that the process of determining the type and level of cognitive demand of questions, are two separate judgements involving two different processes, both necessary for evaluating the cognitive demand and difficulty posed by questions need to be made in the setting, moderation and evaluation and comparison of Music examination papers.

For Downing and Haladyna (2006) in Umalusi 2018, "Moderation is one of several quality assurance assessment processes aimed at ensuring that an assessment is fair, reliable and valid" (p. 5). In Umalusi (2018) exemplar book, the focus is on the written music examination and not the performance examination. The study finds that the performance assessment also needs to be moderated thoroughly, like the written exam, in which "part of the task of examination moderators is to alert examiners to details of question material and/or any technical aspects in examination question papers that are deemed to be inadequate or problematic, and that therefore, challenge the validity at that examination" (Ibid). Music performance is an examination in which answers are performed. *Performance and assessment guidelines* developed in this study are equivalent to written papers' memoranda/marking guidelines, whose adequacy and accuracy need to be checked to ensure that they reflect and correspond with the requirements of each question asked in the question paper being moderated. In the case of this study, it means that the *performance and assessment guidelines* of each style of music need to be moderated to ensure they reflect and correspond with learning targets/outcomes.

Assessing music learners' performance level is a multi-facet activity. Its results depend not only on the learners' musical training but "on a variety of other extra-musical elements related to assessment context, evaluators' characteristics, or performers' personality features and psychological states" (Iusca 2014, p. 120). The evaluation type during assessment also affects the results. The study finds that assessors employ the global (holistic) evaluation of the learners' performance, in which they adjudicate the performance by assigning an overall rank of score that reflects their overall impression from their self-imagined criteria (Iusca (2014, p. 120). However, a preferred evaluation is a segmented one which involves the use of explicit or implicit criteria that usually form a criterion-based rating scale. This can be utilized with the set of tools (rubrics) provided in the *Guidelines for PATs* document discussed already. The criteria and the rating scale, combined, form an assessment tool that results in reliable, valid and fair assessment, totally free from interpersonal issues in measuring music performance quality. Above all, a fair, reliable, and valid assessment is an ethical fundamental requirement.

Concerning the issue of teachers picking certain topics out of the IAM curriculum because of music CAPS that is not content-centered, this is a two-way road. The broad topics in the entire music CAPS are *Topic 1 – Music performance and improvisation*; *Topic 2 – Music Literacy*; and *Topic 3 – General Music Knowledge and Analysis*. The Department of Education envisages its teachers to be key contributors in the transformation of education. It expects teachers to be qualified and competent and able to mediate the Learning Programmes and material, to be leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors, and subject specialists (DoE 2003, p. 5). On the other hand, teachers, though they are qualified, are challenged by a curriculum that continuously undergoes transformation. For instance, the majority of music teachers in Umlazi district are Western Classically-trained, however the learners' social background demands that they practise a stream of music that is relevant to them. Consequently, teachers are compelled to adapt to meeting the learners' needs by teaching a stream of music that is relevant to them.

Carver 2017 observes that "these contradictions illustrate the challenge of bringing a non-formal, oral practice into the formal context of the curriculum and school...the choice of a three-topic curricular design that conforms to the established format of music curricular is premised upon IAM's equality with WAM and Jazz" (p. 124). However, "in Western curricula, each one of these

topic areas has a structural logic – in performance pedagogy, skills are learned incrementally, focused on canonical musical works that progress from single to complex” (Ibid). This is something that does not exist in the music CAPS. Unquestionably, there is no possibility of blaming the other here: the teacher cannot blame the Department of Education policy for its lack of content. At the same time, the department is unable to blame teachers: after all, it is responsible for adding new subjects without providing trained teachers for the new subjects or a remedial programme to assist teachers in service. Hence, the researcher commends the ‘STEP AHEAD’ programme discussed above, which was, at least, appropriate for the way forward.

4.5 Chapter summary

From all the highlighted challenges discussed in this report of findings, it is evident that because of the learners’ prior knowledge, and social background influences, teachers were willing to teach IAM, but that a lack of content knowledge and experience was their greatest impediment. As long as there is a document that clearly guides them on what IAM performance is, and what to look for when assessing it, they can embark on teaching it. *“Some learners don’t even need to be taught to perform an IAM piece because it is part of their lives... the problem is the assessor”* (Interview with Teacher 3, November 2020). The participants’ recognition of where the problem lies and how to address it, was encouraging. Hence the development of the specified IAM performance and assessment guidelines in the next chapter.

CHAPTER 5 – DEVELOPING THE IAM PERFORMANCE AND ASSESSMENT GUIDELINES

5.1 Introduction

In the previous chapter, the researcher presented findings based on the research questions and objectives. This chapter is the researcher's attempt to present the detailed process of developing the IAM performance and assessment guidelines of the five delimited styles: *Indlamu/Ingoma song-dance*, *Umvumo*, *Amahubo* songs, *Isicathamiya* and *Maskandi*.

5.2 *Indlamu/Ingoma* song-dance

5.2.1 Introduction

According to Umzansi Zulu Dancers, a professional group cited in Meintjes (2017),

The tradition of song and dance goes back to the sixteenth century. When the warriors returned home victorious from war, they would be greeted by the War Lord, their families and the whole community in wild celebrations of song, dance, cheering and screaming. This is where the tradition of Zulu song and dance began (p. 6).

Thus, is the reason why the manner of performance of the *ngoma* song-dance styles are lively in nature, and sometimes the dancers refer to themselves as *amasoja* (soldiers). Nowadays, song-dances are mostly performed for entertainment during Sundays in hostels such as Dalton hostel in Durban KwaZulu-Natal and in December in some rural areas when the miners visit their homes for holidays. The festivities are called *Ingoma* (song – noun) or *Engomeni* (where the song-dance is – place)

The researcher concurs with Joseph (1983) who records that “the term ‘*ingoma*’ may be used generically to refer to recreational dance-songs, it is used synonymously with the term ‘*indlamu*’, to refer specifically to the most common types of recreational dance-songs performed by young men and unmarried girls, both on informal occasions and in the context of major ceremonies” (p. 66). Similarly, according to Erlmann (1989), “the Zulu term ‘*ingoma*’ (lit. song), covers a broad range of male group dances like *isikhuze*, *isicathulo*, *ukukomika*, *isiZulu*, *isiBhaca*, *umzansi*, and

isishameni...The kinetic patterns of *ingoma* are inseparably linked to choral songs in call-and-response structure, and, as such, constitute a complex statement of the unity of dance and song in Zulu performance culture” (p. 259). Some researchers record that the dance culture evolved out of profound transformation of traditional rural Zulu culture through destitution, dispossession and labour migration around the First World War, (Erlmann 1989, p. 259; Meintjes 2017, p. 8). However, no matter how the dance culture evolved, Zulu people in different regions of KwaZulu-Natal value these dances as the culture that identifies them.

Today, the various Zulu styles of *ingoma*, are no longer a male domain. These include *umzansi* (also known as *dabul’uzwane*), *ushameni/isishameni*, *isikhuze*, *isiChunu*, *umcupho*, *isigenyane*, *isizingili*, *uBhaca* or *ivolo*. All these styles, according to Pewa (2005, p. 159) and Davies (1994, pp. 122, 123), have influenced *UMaskandi* performance, because the acoustic guitar sound that they play is first visualised with the eye from *Ingoma* song-dance. Davies (1994) posits:

Ingoma dances have been an important part of Zulu migrant culture for many decades, as has *Maskanda* music, making the link between the two genres inevitable. Most *Maskanda* styles are named after *ingoma* dance forms, for example, *umzansi*, *isikhuze* and *isishameni*, (pp. 122, 123).

The *Indlamu/Ingoma* song-dance is characterised by high-kicking of the legs and stomping of feet (Joseph 1983: 66). In dancing any of the above-mentioned sub-styles, “some of the performers may simply add a few extra, but unrehearsed movements, when things get heated up” (Pewa 2005, p. 158; also see Meintjes 2004, p. 178). An example of a group performing *Indlamu/Ingoma* song-dance with an improvised solo movement is found in Figure 6.



a solo (uwani)

Figure 6: Uthuli Lwezichwe. Picture by Nozuko Nguqu on September 2019

The improvisational act is called *amasolo* (solos) or *uwani* (one-one). According to Pewa (2005), all these items constitute what is regarded as ‘music’, which explains to us that the definition of what music is among Africans, is much more complex than the Western definition of music (p. 158). Hence, he continues to state that to be musical for an African is not simply a case of being a good singer; it requires that one needs to be a good listener. This is the reason the audience can just be part of a song-dance performance by being part of the ‘response’ (*abavumayo*) or ululate with emotion.

All the *ngoma* sub-styles feature choreography (*ispani*) or *amasolo* (solos) danced to singing, clapping and drumming as accompaniment. Each sub-style features traditional Zulu dance (*ukusina*), with stylistic difference in its execution. For example, in the *umzansi* style, the kick is the highest and the straightest, landing hardest on the *gqi* (Meintjes 2004, p. 178). Meintjes (2004) records an account of the ‘how part’ or the ‘manner of performance’ of *ingoma*:

Of the hardest hit they say in Zulu ‘*inesigqi*’ (It has power). The hardest hit has power. The voiced palatal click – *gqi* is an aural icon of the thud of the foot hitting the ground after a

high frontal kick in the Zulu men’s dance styles called *ngoma*. After a preparatory sequence [*ukuyilanda*], the dancer’s right knee bends, his back arches, his head tilts back. He extends his right arm over his head as his left leg stretches back to prepare for the pick-up beat. The forward thrust of his left arm balances his taut and arching body. Then, as if a spring suddenly triggered, he kicks his left leg into the sky, curls his torso and shoots his right arm forward to balance his one-legged stance. His skyward foot thunders down onto the ground on the beat *gqi!* Dust flies. He throws away the movement with his hands, in the recoil of his torso, with a flick of his head, and he saunters off (p. 174).

With *Indlamu/Ingoma* song-dance, costumes are also significant as they mark the originality of the performers. For instance, *umzansi* dancers usually utilise a set of *ibheshu* (cow skin) costume. *Ibheshu* costume constitutes several parts like *umqhele* (headband); *amashoba* (tufts); *isinene* (front apron) and *ibheshu* (rear apron). However, *ushameni* dancers and *isiBhaca* dancers usually have a mixture of cow skin and modern clothes, like net vests and patched pants (*imiblasela*), but tie them at the knee with tufts that are similar to the ones on their upper arms.

5.2.2 Song #1 example and analysis

* **FORM:** Solo-Chorus

* **CONTEXT:** Recreational

***MEDIUM:** Vocal music (with traditional drumming)

Song #1 text (Kukhon’abazoshaywa: Traditional)

SECTION	CALL & RESPONSE	Translation into English
A		
Leader	<p><i>Kukhon’abazoshawa,</i> <i>abashaywe!</i></p> <p><i>Kukhon’abazoshaywa,</i> <i>abashaywe phela</i></p>	<p>There are those that are going to lose, there are those that are going to lose, let them be defeated.</p>

Group	<i>Kukhon'abazoshawa, abashaywe! Kukhon'abazoshaywa, abashaywe phela</i>	There are those that are going to lose, let them be defeated! There are those that are going to lose, let them be defeated.
Leader	<i>Kukhon'abazoshaywa wooo, kukhon'abazoshaywa! Abashaywe phela</i>	There are those that are going to lose oh, there are those that are going to lose, let them be defeated.
Group	<i>Kukhon'abazoshaywa wooo, kukhon'abazoshaywa! Abashaywe phela</i>	There are those that are going to lose oh, there are those that are going to lose, let them be defeated.
B		
	Recap on Section A	

Song context

The song is all about bragging about winning or prominence amongst other performing groups. Any group that decides to perform this song is usually confident that it is the best in the area/region. *Ingoma/indlamu* song-dance performances are mostly competitive as the events that feature this kind of entertainment are festivals or competitions. According to (Xulu 1992), “competition is perceived as a public platform in which people can establish the concept of personal identity in community” (p. 412).

Song Structure analysis

SECTION A: Call-and-response between leader and group in which the leader sings a melody that is a complete idea whereas the group responds with an imitative four-part harmony in which they use body gestures that interpret the text meaning. The leader possesses an improvisational character. During this section some of the group members step forward to brandish towards the audience while the females ululate and males sound whistles. Even the audience might ululate to express their appreciation.

SECTION B: Here the leader prompts the drummers by either pointing at them, calling out at them or signal by a side kick. The drummers start drumming a compound triple meter rhythm in a moderate tempo as illustrated below:

♩. = 80

The musical notation consists of eight staves of music, each containing four measures. The tempo is marked as quarter note = 80. The rhythm is a repeating pattern of eighth notes and rests, characteristic of a compound triple meter (3/8). The notation is as follows:

- Staff 1: Quarter rest, eighth note, eighth note, eighth note, quarter rest.
- Staff 2: Eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest.
- Staff 3: Eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest.
- Staff 4: Eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest.
- Staff 5: Eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest.
- Staff 6: Eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest.
- Staff 7: Eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest.
- Staff 8: Eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest, eighth note, eighth note, eighth note, quarter rest.

This style of *ingoma/indlamu* song-dance is called *isigenyane*. It has the same rhythmic structure as *isikhuze*. The group might perform solos before a group choreography, or just go straight to group choreography without solos. The solos are characterised by acrobatic moves and foot stomping. It is not all the group members who dance, there are those who remain behind to keep the clapping and singing while the others dance. The choice on the dance format is the leader's discretion.

Summary

1. Imitative call-and-response between leader and group.
2. Recap on section A and an execution of *ingoma/indlamu* choreography

5.2.3 Song #2 example and analysis

* **FORM:** Solo-Chorus

* **CONTEXT:** Recreational

* **MEDIUM:** Vocal music (with traditional drumming)

Song #2 text (Bayoshona ngale: Traditional)

SECTION	CALL & RESPONSE	Translation into English
A		
Leader	<i>Kwantuthu!</i>	In the dusty land!
Group	<i>Zintuthu, kwashunqa!</i>	It is dust, it is dusty!
Leader	<i>Kwashunqa!</i>	It is dusty!
Group	<i>Zintuthu, kwashunqa!</i>	It is dust, it is dusty!
Leader	<i>Bayoshona ngale</i>	They disappear that side
Group	<i>Ngalena kwentaba, bayoshona ngale</i>	Beyond the hills, they disappear that side
B		
Leader	<i>Baleka wethu!</i>	Run for your life
Group	<i>Ooom shii ooom!</i>	Humming
C		
Leader	[Blows the whistle (<i>impempe</i>)]	
Group	<i>Ooom shii ooom!</i>	Humming

Song context

This is a mockery song. Groups who decide to perform this piece of music usually believe they are the best in the *Ingoma/indlamu* song-dance scene. They believe they chase away any other group in defeat, regarding themselves as all-rounder winners. Apparently, the group metaphorically sees only dust instead of their competitors.

Song structure analysis

SECTION A: Call-and-response that is in a form of a conversation in which the leader calls in *isaga – Zintuthu!* and the group responds by completing the idea – *Kwashunqa*. They repeat this twice and the leader calls again, but now singing the melody – *bayoshona ngale!* and the group again responds by completing the idea – telling the audience where the cowards disappeared to.

SECTION B: The leader calls once [*Baleka wethu!* (run for your life!)] and the group sings a syllabic humming – *oooom shii ooom!* which is continually repeated throughout the dance performance. This leader's call also prompts the drummers to start drumming a simple triple meter rhythm that is moderately fast.

SECTION C: The leader blows a whistle (*impempe*) repeatedly while the group organises itself into positions that change now and then but keeping the same rhythm as illustrated below:



The dancers' changing positions create a story that the audience can even read the name of the group through this kind of dance. They repeat this until the leader blows the whistle when they place their shields on the edge of the stage or dance space. At this instance they are ready to perform the dance routine that they now perform facing the audience or only sideways – no more writing or changing positions as they previously did.

Summary

1. Call-and-response in a form if *isaga* and singing between leader and group
2. Call-and-response between leader and group prompting the start of both drumming and movement
3. The leader blows the *impempe* which prompts the group to start the dance routine.

5.2.4 Indlamu/Ingoma song-dance performance and assessment guidelines

PERFORMANCE GUIDELINES
Brief introduction: <i>Ingoma</i> is a song dance that is associated with <i>Zulu</i> culture. Originally, when it is performed, women sing and clap the beat during the male dance. However, nowadays, women are also part of dancers, and even lead dancers.

Performance directions: A drummer watches the dancer/s carefully while drumming so that s/he gives a strong beat at the precise moment when the dancer's leg/s come down or when they throw themselves on the floor. For maidens (as opposed to married women who have their legs at knee height), legs should go as high as possible as men do when stomping. The music establishes the tempo, rhythm and exuberance of the dance.

The learner is expected to be the best in executing the dance (choreography), and the leading (call) of the song-dance music.

- S/he must be in harmony with the backings (response).
- The choreography must have at least one non-verbal meaning which enhances communication.
- The learner must create an impression of immediate on-the-spot creation of dance (*isolo/uwani*).
- Some members of the performance team might ululate or imitate real-life sounds (crepitation) to enhance the text meaning, or do a virtuoso solo display of engaging an imaginary opponent in a battle field (*ukugiya* for men *ukugqiza* for females).

Note: There might be an exit choreography piece or the performers might quietly leave the stage.

ASSESSMENT GUIDELINES

- **Leader's roles:** Possesses an improvisational character to sing the call; Perform the dance call; Cue the drumming and clapping – can also cue the audience to clap the rhythm; Blows *impempe* as cue when necessary
- **Group's roles:** Responsible for the response (harmony); Execute choreography; Provide random ululation and whistling which draws the audience' attention; Random gestures like *ukugiya/ukugqiza*
- **Drummers' roles:** Maintain the song-dance rhythm; Articulate the dancers' foot stomping giving a strong beat at the precise moment of '*gqi*'; Articulates the dancers' body gestures by changing the drumming dynamic from forte (loud) to fortissimo (very loud)

- **Overall Performance:** The entire performance must depict the text meaning – these are identified while the performers sing, through body gestures such as facial expression, movements’ articulation; and non-verbal meaning during the execution of the choreography.

5.3 *Umvumo* song-dance

5.3.1 Introduction

Umvumo is strictly vocal music, as a result the leader in this kind of song-dance is usually a virtuoso as the style mixes more than one motif which need to be sung in the same key. Merriam (1959) records that:

In vocal music, it is fairly well agreed that the outstanding formal pattern is the antiphonal call-and-response in which a leader sings a phrase and is then answered by a phrase sung by the chorus. The leader’s phrase is often improvised, while the chorus phrase tends to remain relatively steady, thus providing the identifying phrase of the song (p. 16).

Some *Maskandi* musicians incorporate *Umvumo* as a prelude to their songs:

Muva nje ukubiza ingoma siyakuthola emculweni woMasikandi. OMasikandi abakukhonzile ukubiza ingoma emaculweni abo nguMgqumeni, uThokozani, uBhekumuzi, ukubala abambalwa nje. Eculweni likaMgqumeni lapho kubizwa ingoma zithula zonke ezinye izinsimbi, kuzwakale kuphela amazwi abaculi. Igoso (umasikandi ohola abanye phambili) lizihola bese abanye eqenjini bephinda amazwi ashiwo yigoso. Kuleli culo likaMgqumeni azihlatshwa izihlabo. Indawo yezihlabo ithathwe ukubizwa kwengoma

(Nowadays, *Umvumo* is prevalent in *Maskandi* music. Practitioners who practise *Umvumo* in their music...Mgqumeni, Thokozani, and Bhekumuzi, to mention a few. In Mgqumeni’s music when *Umvumo* is incorporated, the instrumentation is omitted and they sing a cappella. *Igoso* (Lead singer/*UMaskandi*) calls, and the group responds. In such Mgqumeni’s song, *izihlabo* are replaced by *Umvumo*) (Ntombela 2011, pp. 206, 207).

What Ntombela observes, is that *Umvumo* is the origin of *Maskandi* as the researcher previously mentioned in the review of *Indlamu/Ingoma* song dance above. An example of *Maskandi* song that incorporates *Umvumo* as prelude is by Mfiliseni Magubane ('Into Yami' from the album: Uqanduqandu). What is primary in vocal music is that the text has to relate to the listeners' experiences (Pewa 2005, p. 235). This style is named after its meaning. *Umvumo* literally means an *agreeing response*. Biyela (2001) states, "*Lapha igosa liyabiza, iqembu lisabele lize lengeze nangenkwahla yehlombe* (Here the leader calls, whereas the group responds and also add the rhythmic clapping)" (p. 18).

Nzewi (2007) posits that "the response style of melodic construction is very common, and widespread in African indigenous cultures. It usually involves a distinct solo voice and a chorus that both interact a performance to realize a complete melodic statement" (p. 21)

In *Umvumo*, the singing tone follows the prosody in speech. Because the lyrics are in *isiZulu*, this means that whether the speech rises or falls the singing will imitate it (Pewa 2005, p. 12; Carver 2012, p. 54). Ekwueme (1974) also argues that "an important factor in defining the shape of the African melody is the close relationship between the tone and the words of the language" (p. 133).

Like *Indlamu/Ingoma*, *Umvumo* song-dance is accompanied by Zulu dance. As Mapaya (2014b) puts it, "most African music genres are in fact song-dance compounds. Song is often accompanied by dance and vice-versa" (p. 2011). The gestures of the dance identify the meaning of the music text and sound. Similarly, Carver (2012) notes that "movement helps to mark out exactly where individual parts fall within the musical cycle, helping the [drummers] to find their place in the music" (p. 31). Again, as characteristic of the song-dance, the *igosa* or any member of the performance team, might come out towards the audience or back and forth, to do a virtuosic solo display of engaging an imaginary opponent in a battle field (*ukugiya*). *Umvumo* is also accompanied by drumming, whereby its role is that of "marrying the song with the choreography" (Mapaya 2014b, p. 2011).

Another characteristic of this song-dance style is similar to that of *Maskandi*:

In the emotional intensity of the continuous call-and-response interaction between the leader and the rest of the cast, in both the vocal and instrumental sections. Besides the vocal and instrumental instance of call-and-response, this texture can also be elicited in kinetic

form. The entry of the dancing group is sometimes summoned by a ‘calling’ dance from one of the dancers or, from the leader. The rest of the dancers then respond by doing their dance (Pewa 2005, p. 28).

The term for this ‘leader’s dance call’ is known by the insiders of the style as ‘*ukuyigqula*’ (to prompt). It is noticeable that *Umvumo* and *Indlamu/Ingoma* song-dances share some similarities except that in *Umvumo*, the duration of the performance is dedicated more to three or more message-correlated motifs in a form of a medley that are characterised by vocal techniques such as ululation and crepitation. In other words, in *Umvumo*, singing is more significant. Whereas, in *Indlamu/Ingoma* song-dance, the singing before the execution of dance is precise in a form of a motif or *isaga* (vocal warrior call-an-response) or both. The rest of the performance duration is dedicated to dance varying from *amasolo* (solos) which are characterised by acrobatic movements and *ispani* (group choreography).

5.3.2 Song #1 example and analysis

* **FORM:** Solo-Chorus

* **CONTEXT:** Recreational

* **MEDIUM:** Vocal music (with traditional drumming)

Song #1text (Thandiwe: Traditional)

SECTION	CALL & RESPONSE	Translation into English
A		
Leader	<i>Makoti yini l’oyenzay’emzini Baba?</i>	Wife, what are you doing in my father’s house?
Group	<i>Uvuk’ekusen’uhamb’uyotheza, Ubani l’ohamba nay’entabeni?</i>	You wake up in the morning to fetch wood, Who is it that you are walking with on the hill?

Leader	<i>We mali yam'idliwa kanjani kulo muzi?</i>	How is my money spent in this house?
Group	<i>Engan'uyinik'amadod'akhe, Engan'uyiyisa la ethanda khona kwamakhelwane</i>	It is because she spends it with her other men, It is because she takes it to the neighbours
Leader	<i>We mpuphu yam'iphela kanjani kulo muzi?</i>	How is my mealie meal finished in this house?
Group	<i>Engan'uyinik'amadod'akhe, Engan'uyiyisa la ethanda khona kwamakhelwane</i>	It is because she gives it to her other men, It is because she gives it to the boys that she flirts with
B		
Both Leader & Group	<i>Wawuzogana, noma wawuzongibulala la ekhaya? Umntanam'ukhale laze lishona! Umama angazi ngizombuka kanjani! Ubaba angazi ngizombuka kanjani!</i>	Did you marry into this family? Or you came to destroy me? My baby cried till the evening! I don't know how to face my mother! I don't know how to face my father
Leader	<i>Mangithi,</i>	Whenever,
Group	<i>Mangithi, ngithath'imithwal'ubab'uyangimemeza, uthi woza lapha ndodana</i>	Whenever I pack my bags to leave, my father calls me and say, 'come here son'.
Leader	Lomuzi	This house
Group	<i>Lomuz'akusiw'owakh'okababa! Nobaba akusiw'owakh'okamkhulu!</i>	This house doesn't belong to me but to my father! Even my father, it is not his, it's my grandfather's!

	<i>Okungcon'asxoshe le sigila mikhuba sihambe siphela la ekhaya!</i>	It's better that we banish this loose woman away from this homestead!
C		
Leader	<i>Hey weThandiwe!</i>	Thandiwe
Group	<i>Uyawathand'amadoda Uyabathand'abafana wemah!</i>	You love men Oh my! You love boys!
D	Repeat Section C	

Song context

The song is about an angry man towards his adulterous wife. However, what can be noted in his anger, is the spirit of *ubuntu*, which values the fact that, you are what and who you are, as a result of being rooted in the family/community. Because of this spirit he does not take a decision on his own accord. Instead of saying 'It is better that I banish...' he says, 'It is better that we banish...' which overpowers his individuality and promotes '*ubuntu*' in the sense that, the wife is not married to him only, but to his family. Thus, is one of indigenous African music's functions – to reinforce the role of family and create loyalty amongst subjects.

Song structure analysis

Section A: Call-and-response in which the leader calls in a short phrase that is different from the group's response. The response is longer in length than the call, as it consists of two phrases which are an answer to the leader's call. This interaction between call-and-response is in free meter and characterised by crepitation, ululation or seldom brandishing towards the audience.

Section B: Here, there is no call. The leader and group exclaimatorily sing the phrases as chorus in which the females imitate the leader and males sing a lower octave.

Section C: Repetitive call-and-response between the leader and group. After an approximate ten seconds the leader prompts the drummer by kicking backwards or stomping once. At this instance the group is also prompted to clap while singing. After the drum has joined, the leader does a solo choreography (*isolo/uwani*). Immediately after his/her solo individuals come forward and perform

their solos. During these solos, the group elocutes short praises (*ukuhasha*) as each dancer articulates their stomping or when they throw themselves on the floor.

Section D: Still a repetitive call-and-response accompanied by clapping and drumming. However, here a group of dancers come forward to do choreography (*ispani*) which has a last movement (throwing themselves on the floor) that prompts the drummer to stop drumming.

Summary

1. Call-and-response between leader and group
2. Chorus
3. Call-and-response between leader and group with clapping and drumming accompaniment to *amasolo* (*solos*)
4. Group choreography (*ispani*)

5.3.3 Song #2 example and analysis

* **FORM:** Solo-Chorus

* **CONTEXT:** Recreational

* **MEDIUM:** Vocal music (with traditional drumming)

Song #2 text (Isoka lizodla amantongomane: Traditional)

SECTION	CALL & RESPONSE	Translation into English
A		
Leader	<i>Sanibonani, sanibonani siyanibingelela</i>	Greetings, greetings! We are greeting you
Group	<i>Sanibonani, sanibonani siyanibingelela</i>	Greetings, greetings! We are greeting you
B		
Leader	<i>Int'enkul'emhlabeni yintombazane, int'enkul'emhlabeni yintombazane</i>	The most important thing on earth is a girl

Group	<i>Int'enkul'emhlabeni yintombazane, int'enkul'emhlabeni yintombazane</i>	The most important thing on earth is a girl
C		
Leader	<i>Sayilobola ngeqhud'elimhlophe</i>	We paid the bride prize with a white cock
Group	<i>Sayilobola ngeqhud'elimhlophe</i>	We paid the bride prize with a white cock
Leader	<i>Sayilobola ngeqhud'elimzwezwe</i>	We paid the bride prize with a well grown white cock
Group	<i>Sayilobola ngeqhud'elimzwezwe</i>	We paid the bride prize with a well grown white cock
D		
Leader	<i>Isoka selizodl'amantongomane</i>	The groom will now eat peanuts
Group	<i>Isoka selizodl'amantongomane</i>	The groom will now eat peanuts

Song context

The song is about a group of people who pride themselves in acquiring a newlywed bride into their family. Again, the sense of *ubuntu* is prevalent in this song text. Note how the leader says, “we paid...” instead of saying, “I paid...” This is symbolic of the traditional marriage which is characterised by *ubuntu*; this means that, though it is the groom who will now ‘eat peanuts’, the bride is married to the entire family of the groom.

Song structure analysis

SECTION A – Call-and-response between leader and group in which the group imitates exactly the leader’s **call**. This is in free meter and singing is characterised by greeting gestures like waving hands to the audience or blowing kisses.

SECTION B – Is strictly in a simple quadruple meter and in *vivace* (lively) tempo. The group’s response imitates exactly the leader’s call and the singing is accompanied by rhythmic hand clapping.

SECTION C – Though the meter is still the same as in section B, here, the tempo is moderately fast or walking tempo and the drummer accompanies the singing. The group again, imitates exactly the leader’s call. The leader rhythmically dances to the group’s response when they articulate their last two syllables (*elimzwe-zwe*) of the phrase by foot stomping twice.

SECTION D – Again, here the response is the same as the call. However, this is when the leader opens the solos by doing his/her solo first. The clapping or drumming is only emphasized on the foot stomping sound (*gqi*). This is known as *ukucupha* (only clapping or drumming when a performer stomps).

Summary

1. Imitative call-and-response between leader and group
2. Significance of simple quadruple tempo and lively tempo; Imitative call-and-response between leader and group
3. Drumming accompanies the singing; imitative call-and-response between leader and group
4. Execution of solos; Occasional/targeted drumming (*ukucupha*)

5.3.4 Comparing the two *Umvumo* songs’ structures

Song #	Call & Response	Meter	Dance	Drumming
1 Thandiwe	Call-and-response is in a form of a conversation . That is, the leader’s call is a melodic question and the group’s response is a harmonic two-phrase answer	Varies from free meter to simple duple meter	Executed during the third (as solos) and last section (group choreography)	Executed during the third and last section. The drumming is constant, there is no <i>ukucupha</i> .
2 Sanibonani	The call-and-response is	Varies from free	Executed during the third (only by	Executed during the third and last section.

	imitative. The leader's call is a melodic statement, and the group's response is a four-part harmonic imitating statement.	meter, simple quadruple meter	the leader) and last section (as solos)	The drumming is occasional/targeted – which means <i>ukucupha</i>
--	---	-------------------------------	---	---

5.3.5 *Umvumo* performance and assessment guidelines

PERFORMANCE GUIDELINES
<p>Brief introduction: <i>Umvumo</i> is the call-and-response/refrain style of IAM that is characterized by Zulu dancing (<i>ukusina</i>), in group choreography (<i>ispani</i>) or solo (<i>uwani</i>) performance.</p>
<p>Performance directions: The performer does the leading (call) while the others do the response. In everything they do, the leader must show virtuosity that sets him/her apart from the group. S/he has an unquestionable dominance throughout performance.</p> <ul style="list-style-type: none"> • The leader might decide to arrange the <i>Umvumo</i> into a medley (which must be 'message related'), and the last phrase must lead to a dance routine (choreography) that is performance-ready. • The dance routine might be done by the examined learner (leader) or a few selected members of the team. • The leader might decide to do an 'on-the-spot' creation (<i>uwani</i>) of the dance while the rest of the group continues to keep the rhythm by clapping while singing. • The performance is characterized by vocal techniques (ululations, whistling, or crepitation). <p>There might be an exit piece or the performers might quietly exit the stage</p>
ASSESSMENT GUIDELINES
<ul style="list-style-type: none"> • Leader's roles: In charge of cuing every step of the song-dance; Sings the song's call; Dances the dance call (<i>ukuyilanda</i>); Possesses an improvisational character

- **Group’s roles:** In charge of the entire response (chorus, dance routine, *izaga*, or vocal techniques); responsible for the elocution of the soloists’ praises (*ukuhasha*); The group’s clapping maintains the rhythm
- **Drummers’ roles:** Maintain the rhythm; interpret body gestures such as stomping or when the dancers throw themselves on the floor.
- **Overall Performance:** The entire performance must depict the text meaning – these are identified while the performers sing, through body gestures such as facial expression, movements’ articulation; and non-verbal meaning during the execution of the choreography.

5.4 *Amahubo* songs

5.4.1 Introduction

According to Xulu (1992), the “meaning of *Amahubo* songs can be derived from the nature of the contexts within which they are performed” (p. 1). These performance contexts are the *Zulu* wedding, the funeral of a king, chief or *induna* (the chief’s right-hand man), and other commemorative ceremonies, which could involve a clan, a region or the whole *Zulu* nation (Ibid; also see Pewa 2005, p. 152). Xulu (1992) records the following about *amahubo* songs:

Informants refer to *Amahubo* as *amagama abadala*, that is, the songs of the old people or *amagama amadlozi* (the songs of the ancestors). When we look at the nature of the context with which *Amahubo* songs are performed we note that the involvement of the ancestors is sought by the performers. Performers are old people of the clan, a region or the nation (p. 1).

Ukuhuba means to sing with a deep roaring sound, like a flooding river, or a waterfall (Xulu 1992, p. 2; Nkabinde 1997, p. 24). This suggests that an *ihubo* song performance can only be achieved by a group of people. Thus, is the nature of African music: it relies on the idea of *ubuntu* (humanity) and the belief that *umuntu, umuntu ngabantu* (a person is a person because of other people) or

umuntu uwutho ngabantu (a person matters because of others). Hence Nzewi & Nzewi (2009, p. 4), posit that:

The staging of a musical arts activity in traditional Africa invariably adhered to the mandatory ensemble principle that a community of individuals must contribute and interact differentiated attributes to accomplish a common goal. Even a solo music performance can be imaginatively structured to convey ensemble presence...It was not common, however, in traditional Africa to present one artistic sub-field in isolation as a functional public performance. Thus, a musical performance in solitude invariably implicates notional dance and drama; a dance being performed in public space without any music complement would then be regarded as the antics of a mentally deranged person.

That is *abantu* (Africans) and *ubuntu* (humanity). Rycroft (1982), cited in (Xulu 1992), also confirms that *Amahubo* songs “are also catalysts of certain social ideas...an example is their musical structure which, as a result of the nature of *ukhuba*, which demands the participation of many people, as well as the ‘call-and-response’, makes it impossible for one person to sing an *ihubo* song meaningfully” (p. 3). *Ihubo* is the single form of the word, *Amahubo*.

During an *ihubo* song performance, the meaning of the piece lies in what the participants seek to achieve within that performance context, be it a wedding, in war, or the funeral (Xulu 1992, p. 15). Like most, if not all, IAM vocal music performances, the performance is more than just for musical satisfaction. It is functional. For example, as mentioned in the introduction, when performing a relevant *ihubo* song, a group of *Zulu* warriors attain power to face their enemy, or a certain clan in a wedding, attains power to carry out the task of getting one of its members married (Xulu 1992, p. 20). That married member, in turn, attains power to exist functionally in his/her newly-attained role.

Pewa (2005, pp. 152, 153) records that, there are *Amahubo* songs that may be performed for certain exclusive functions and that these songs possess a sacred aspect of *Amahubo* culture:

- They are performed in the custody of the Zulu King’s programmes of ceremonial office, where only certain royal elders may attend. These are for certain ancestral functions that relate to the monarchical rituals. There are some that can be sung for the respective ceremonies that the king holds for his subjects, like the *Umhlanga*

(reed) ceremony, *Ukweshwama* (first fruits) ceremony, (Interview: Inkosi Endala KwaKhoza 23rd. October 2004).

- Similar items can be observed when certain family rituals are conducted by the leaders of the *ibandla lakwaShembe*, like the ceremony of *ukukhipha intombazane* (Interview: Rev. J. Mthethwa: 19th. December 2004 – Mtubatuba).
- There are also sacred *Amahubo* that are performed only at a king's funeral, and these may not be sung anywhere else. When they are done at the next king's funeral, it will be then that people who were not present at the previous king's funeral will know them. In this sequence, knowledge is passed from one generation to the other. In this way, the new generation relies on the memory of the previous generation. This is also one of the ways in which the vertical line of interaction is maintained (Interview: John Hadebe. 31st. October 2004 - Emahlabathini).
- Certain Clans that are culture-conscious do have *ihubo* for the family. That music is performed only when the whole family is gathered for some ritual. Such music is never sung as a form of entertainment (Interview: Bhekisisa Mthethwa. 19th. December 2004).

These kind of *Amahubo* are not known by most members of the community because “if a person has never attended that type of a function, he is likely not to know that there are such items in repertory of his own people” (Pewa 2005, p. 153). Today, *Amahubo* songs are also performed in theatrical performance versions for entertainment, though the objective behind the establishment of the ensembles is to preserve the Zulu or African heritage at large. Mbuso Khoza, the founder of African Heritage Ensemble, is one of the musicians who is exemplary in that aspect. Khoza (2020), commenting about the music style, states that:

Amahubo is a rare style of music and also serves as a scroll of the nation. These are songs associated with the very beginning of the time when the *Nguni* people were in control of their destiny...*Amahubo* are songs of the ancients. They are at the centre of our spiritual lives, our historical lives. Even our religious lives. They carry messages of the past, warning us about the present. (The South African State Theatre publication, 02/13/2020 13:16:43).



Figure 7: African Heritage Ensemble and Mbuso Khoza in Concert at the South African State Theatre, February 2020. Images used by permission from Mbuso Khoza.

Currently in schools, the most common *Amahubo* songs in use are those that are performed during the reed dance ceremony – *Amahubo ezintombi* (girls) and those that are performed during a traditional wedding (*umgcagco*). Also, learners relate more with theatrical version of *Amahubo* and of the girls, as some of the girls do ritually attend *umhlanga* (reed ceremony). Ensembles like African Heritage Ensemble are even recorded and accessible in digital platforms and Zulu-speaking radio stations such as Ukhozi Fm.

5.4.2 Song #1 example and analysis

- * **FORM:** Group
- * **CONTEXT:** War song
- * **MEDIUM:** Vocal music

Song #1 text (African Heritage Ensemble: *Uyamaz'uZulu*⁵)

SECTION	CALL & RESPONSE	Translation into English
---------	-----------------	--------------------------

⁵ See excerpt notation in the Appendices (Appendix 6.3)

A		
Leader	<i>Wen'usematheni!</i>	You, who is popular!)
	<i>Wen'usekushumayeleni!</i>	You, who is amongst the praised!
	<i>Wen'usezintabeni zikaZulu!</i>	You, who is on the Zulu hills!
	<i>Umkhosi kanti bath'abawuzwanga, zifunda nithuleleni?</i>	Did the troop not hear, why are you quiet?
	<i>Luuyamemez'usuthu!</i>	The warriors are calling!
B		
Group	<i>Uyamaz'uZulu? X 4</i>	Do you know the Zulus? X4
Leader's improvisation	<i>Bath'uNdab'uyazihole, zadl'ezamahole, awu!</i>	Ndaba is a leader, a great leader
	<i>Uyamaz'uMithiyonke? ngith'uyamaz'uMngun'omnyama?</i>	Do you know Mithiyonke? Do you know Mngun'omnyama?
	<i>Ngith'uyamazi uLuzimane? Uyamazi yini na umuntu, uZulu?</i>	Do you know Luzimane? Do you know the person, the Zulus?
	<i>Ngith'uyamazi yin'uMnguni? ngith'uyamazi yin'uMalandela?</i>	Do you know Mnguni? Do you know Malandela?
	<i>Ngith'uyamazi yin'uPhunga noMageba?</i>	I'm asking, do you know Phunga and Mageba?)
	<i>Ngith'uyamazi yin'uNtombela?</i>	I'm asking, do you know Ntombela? Do you know Nkos'inkulu? Do you know Gumede?

	<i>ngith'uyamazi yin'uNkos'inkulu? ngith'uyamazi yin'uGumede?</i>	
	<i>Ngith'uyamazi yin'uJama? ngith'uyamazi yin'uMkabayi? Uyamazi yin'uSenzangakhona?</i>	I'm asking, do you know Jama? Do you know Mkabayi? Do you know Senzangakhona?)
	<i>Ngith'uyayazi yin'iNyathi ejame ngomkhonto phesheya koMzimvubu?</i>	I'm asking, do you know the buffalo that is armed with a spear across the Umzimvubu?
	<i>Ngith'uyalazi yin'uGasela kaNdaba kaBhavuka besala ngimthand'egasel'uZwide kwabakwaLanga, emkhomba la liphuma khona, emkhomba la lishona khona?</i>	I'm asking, do you know the victorious Ndaba of Bhavuka? I loved him when he defeated Zwide of Langa, sending him to the East, sending him to the West
	<i>Ngith'uyalazi yin'idolo likaNdab'elibushelelezi?</i>	I'm asking, do you know Ndaba's slippery knee?)

Song #1 Context:

The leader starts the song possessing an *imbongi* (Praise Poet) character before prompting the group with an assertion that “the warriors are calling!”. The song is a praise to the historical victory of Zulu leaders or warriors. Therefore, performing this *ihubo*, learners can portray movements that depict Zulu pride, like imaginary spears and shields. This *ihubo* is categorised as *ihubo lempi*. In this *ihubo*, this group of performers lyrically seek power/strength to face their enemy. When they sing *uyamaz'uZulu?* (do you know the *Zulus*?) they actually proclaim that they are as powerful as the historical Zulu warriors that the leader is mentioning in his improvisational lyrics.

Song structure analysis

SECTION A: The *imbongi* character of the leader in which he introduces the listener to the historical victory of uZulu (*Zulus*).

SECTION B: The group repetitively sings ‘Uyamaz’uZulu (Do you know the Zulus?)’ while the leader improvises over the group’s harmony. They also execute a rhythmic but slight movement throughout this section.

Summary

1. Introduction by leader in a form of a poetic verse
2. The group responds with a repetitive phrase while the leader improvises over them

Song #2 below is also *ihubo lempi*. However, the mood of the song is sad or graceful. This is because the song was originally a prayer of warriors seeking strength to conquer.

5.4.3 Song # 2 example and analysis

* **FORM:** Group

* **CONTEXT:** War song

* **MEDIUM:** Vocal music

Song #2 text (African Heritage Ensemble: Uzithulele⁶)

SECTION	CALL & RESPONSE	Translation into English
A		
Women	<i>[Eeeeeeya eeeeeeh!] X2</i>	
Men	<i>Hoooooooooooo</i>	

⁶ See excerpt notation in the Appendices (Appendix 6.4)

Women	<i>(U)Zidl' izwelonke okaNdab'uzithulele!</i>	Ndaba quietly conquered them all!
Men	<i>[Hoooooooooooo] X2</i>	
Women	<i>Bamqal'okaNdaba engaqali muntu</i>	They provoked Ndaba, yet he provokes none
Men	<i>[Hoooooooooooo] X2</i>	
	<i>OkaNdab'uzithulele</i>	Ndaba is quiet in nature
B		
Women	<i>[Eeeeeeya eeeeeeh!] X 2</i>	
Group	<i>[Hoooooooooooo] X2</i>	
Leader & Women	<i>Uzidl' izwelonk' okaNdab'uzithulele!</i>	Ndaba conquered the whole nation
Leader & Women	<i>Bamqal'okaNdaba engaqali muntu</i>	They provoked Ndaba, yet he provokes none
Group	<i>[Hoooooooooooo] X2</i>	
Group	<i>OkaNdab'uzithulele</i>	Ndaba is quiet in nature

Song structure analysis

SECTION A: Ostinato – The phrases sung by women and men are continually repeated in a manner that suggests a prayer or worship as there is no crepitation or dramatic movements during the performance.

SECTION B: This section is exactly the same as the previous one, except that the leader is vocally dominant over the parts that are sung by women.

Summary

1. Ostinato: Call-and-response between women and men
2. Ostinato: Call-and-response between women and men with the leader's improvisational character

5.4.4 Amahubo songs performance and assessment guidelines

PERFORMANCE GUIDELINES
<p>Brief introduction: <i>Amahubo</i> songs, like <i>Isicathamiya</i>, are usually sung a cappella by large ensembles. Lyrics are strictly <i>isiZulu</i>. In the singing of <i>Amahubo</i> songs, there is harmonization, that is, a sounding of more than one voice part, at any given time, which is totally different from the Western formula and which needs to be understood in its own terms.</p>
<p>Performance directions: Learners might enter the stage quietly or with a song. On stage, they form a straight line or an arch with the leader in front of the chorus. The leader introduces the <i>ihubo</i> song – <i>Leli hubo</i> (This <i>ihubo</i>), <i>ihubo lezintombi</i> (is girls') / <i>lempi</i> (is war) / <i>lenkos' u</i> (King's)... etcetera). The performance is usually graceful, except if it is <i>ihubo lempi</i> (war song) which is characterised by many vocal techniques like whistling, crepitation, <i>uphondo</i> (horn) playing, and brandishing with real or imaginary shields and spears. Intonation is expectantly perfect [this refers to the pitch accuracy of the leader (the examined learner), specifically, it means that the opening phrase must be sung accurately]. The movement must complement the <i>ihubo</i> content meaning. Depending on the <i>ihubo</i> context, the tempo might either be 'graceful' or 'energetic' – with vocal techniques such as ululation, crepitation, and whistling or vocal glissando.</p> <p>Performers, might quietly after bowing, exit the stage or exit with another orderly piece (a piece with a relevant movement).</p>
ASSESSMENT GUIDELINES
<ul style="list-style-type: none">• Leader's roles: Introduces the <i>ihubo</i> to the audience; In charge of the song's call; Possesses an improvisational character• Group's roles: in charge of the response (harmony); Executes the <i>ihubo's</i> movement and add ululation or even random gestures like <i>ukugiya</i>.

- **Overall Performance:** The entire performance must depict the text meaning – these are identified while the performers sing, through body gestures such as facial expression, movements’ articulation.

5.5 *Isicathamiya*

5.5.1 Introduction

The genre *Isicathamiya* emerged at the turn of the century out of the experiences and struggles of Zulu-speaking migrant workers in Natal. Fleeing desperate living conditions in the countryside, growing numbers of males were pushed into South Africa’s burgeoning industrial economy to work in harbour and railway yards of Durban or in the white households and embryonic manufacturing industry of the Witwatersrand (Rycroft 1998, p. 14).

According to Mkhombo (2019), *Isicathamiya* “is a strong, powerful style of singing in indigenous music, which originated from the *AmaZulu* who are the largest indigenous group in South Africa” (p. 129). Nkabinde (1997) holds that “out of boredom, fatigue and frustration [men] would form small groups according to areas where they come from” (p. 37). Erlmann (1992) describes *Isicathamiya* as a Zulu song and dance genre or “a competitive song and dance among Zulu migrant workers in South Africa” (p. 688), which is performed in hostel halls during the night. Hence, it is named *ingoma-busuku* (song of the night). The name *Isicathamiya* derives from the choreography *cathama* (which means to walk in a stalking way). “The stomps and tip-toe moves keep singers in tone with the strong harmony and pride” (Mkhombo 2019, p. 129). According to Nkabinde (1997, p. 37), the tip-toing also stems from rehearsals, in which neighbours would complain about the hard stomping of feet, so, in adherence to noise regulations, they ended up tip-toing. Joseph Shabalala in Nkabinde (1997, p. 38) claimed that his group, *Lady Smith Black Mambazo*, managed to popularise the style on an international level.

In highlighting the appearance of *Isicathamiya* performers, Thwala, as quoted in Biyela (2001, pp. 12, 13), describes the music style as:

...amaculo abawacula futhi banyakaze ngendlela ethile. Abaculi bawo ababuye babizwe ngokuthi ngoswenka, ubafica becothoza, benyathela kancane ngamanzonzo.

(...the songs that are sung and danced to by fashionistas with their noticeable tip-toing).

Biyela (2001) adds that the style can be described as the style associated with neat people, and used to be male dominated. Indeed, today women have taken interest in the style and have modernized it by adding other languages and beat-boxing (mouth drumming). *The Soil* is an example of a group of two males and a female. The style is sometimes nowadays fused with other genres such as Jazz which contradicts its popular characteristic which a cappella singing.

Like most indigenous music, *Isicathamiya* is learnt by rote, in which themes vary from love, religious beliefs, current affairs or socio-political dilemmas and issues. “The texture is antiphonal (call-and-response), sometimes Western (chordal), which is the influence of the Western traditional hymn from church” (Nkabinde 1997, p. 37). Similarly, Rycroft (1975) states that “multi-part organisation of voices is common in communal *Zulu* music...In any choral song, there are at least two voice-parts singing non-identical texts, and the temporal relationship between these parts observes the principle of non-simultaneous entry” (p. 383).

5.5.2 Song #1 example and analysis

* **FORM:** Solo-Chorus

* **CONTEXT:** Recreational

* **MEDIUM:** Vocal music

Song #1 text (Ladysmith Black Mambazo: Homeless⁷)

SECTION	CALL & RESPONSE	Translation into English
A		
Leader	<i>Emaweni webaba</i>	On the rocky hills, oh daddy

⁷ See excerpt notation in the Appendices (Appendix 6.5)

Group	[<i>Silal'emaweni X 3, webaba silal'emaweni X 2</i>] X 2	We sleep on the rocky hills, oh daddy we sleep on the rocky hills
Leader	SING <i>Nhliziyo yami</i> <i>Somandla</i>	My heart Father God
Group	[<i>Nhliziyo yami X 4</i>] X 3 [<i>Thuhulu X2 thuhulululululu</i>] X 3	[Homeless, homeless Moonlight sleeping on a midnight lake] X 3 [My heart X4] X3
Leader		Strong wind
Group		[Strong wind X 2 destroy(ed) our homes Many dead, tonight it could be you] X 3 [Homeless, homeless Moonlight sleeping on a midnight lake] X 3
B		
Leader		Somebody sing!
Group	<i>HihIh X3</i>	
Leader		Somebody sing!
Group		Hallo X 3
Leader		Somebody cry!
Group	<i>(Yith'omanqoba) X2</i>	Why? Why? Why? (We are the ones who conquered) x2
Leader		Helele!
Group	<i>HihIh X3 Yith'omanqoba</i> <i>Esanqoba lonk'ilizwe</i>	We are the ones who conquered, we conquered the world

	<i>HihIh X3 (Yith'omanqoba) X2</i>	We are the conquerors X2
Leader	<i>(helele mama weh)</i> Oh, sayibamba kwakhal'amadoda!	We conquered to a point where men commended us
Group	<i>HihIh X3 Yith'omanqoba Esayibamba phakath'eNgilandi [Awuzwe baba (Yith'omanqoba) X2 Esayibamba phakath'eLandani] X2</i>	(We are the ones who conquered, we even conquered in England /London) X2
Leader		Somebody sing!
Group	<i>HihIh X3</i>	
Leader		Somebody cry!
Group		Why? Why? Why?
C		
Leader	<i>Khulumani, Singenzenjani?</i>	Talk, What shall we do?
Group	<i>Khulumani X 2 sizwe, Bayajabul'abasithandayo oh!!</i>	Talk X2 Let's hear you Happy are the ones who love us!

Song Context

The song is about the expression of homelessness, however, as the song progresses, it is noticeable that the group prides itself in conquering despite the death they might have previously experienced. Though they have experienced homelessness they have travelled the world and for them, that is success. Again, in this song 'yith'omanqoba' (we are the conquerors) comes from the group's winning competitions nature that now identifies them.

Song structure analysis

SECTION A: Call-and-response between leader and group in which the leader [tenor voice (T)] calls and the group [Tenors and Bases (TTBB)] respond. This call-and-response is in a form of narration in which the leader opens the narrative with an idea and the group completes it to provide a comprehensive meaning. For some phrases the call-and-response is imitative in which the leader

calls and the group imitates him, while he improvises with a different but complementary text. There are instances where the groups' parts also carry an improvisational character, and they do this in an alternative manner, which results in an overlapping presentation of response. The beginning of this section is also characterised by crepitation (imitation of real-life sounds like 'griii' or 'eshe!'). These exemplary sounds are usually used by cattle herders in the grazing fields or during ploughing. This section also features *ukucothoza* (tip-toing) as the group repeatedly sings 'Nhliziyo yami' and the syllabic humming (*thulu lulu thulu lulu*), which is the hummed version of 'Nhliziyo yami'.

SECTION B: Call-and-response between leader and group. As the section progresses, the basses, again here, possess an improvisational character in which they respond in a call-and-response amongst themselves in a form of assertive statements. Crepitation and ululation vocal techniques are prevalent in this section.

SECTION C: Coda – Here, the leader calls while the group responds in a form of a statement

Summary

1. Call-and-response between the leader and group in which the leader possesses an improvisational character.
2. Call-and-response between the leader and group in which both the leader and group possess and improvisational character
3. Coda in a form of a statement.

5.5.3 Song #2 example and analysis

* **FORM:** Solo-Chorus

* **CONTEXT:** Recreational

* **MEDIUM:** Vocal music

Song #2 text (Ladysmith Black Mambazo & The Soil)

SECTION	CALL & RESPONSE	Translation into English
A		

Leader	<i>Oh hamba</i>	Go
Group	<i>Iyo hamba</i>	Go
Leader	<i>Hamb'uyosebenza, Hamb'uyemsebenzini</i>	Go and work, Go to work
Group	<i>Hamb'uyosebenza</i>	Go and work
The Soil (Female)	<i>Oh hamba</i>	Go
Group	<i>Hamba</i>	Go
The Soil (Male)	<i>Iyohayo!</i>	
Group	<i>Hamba, Hamb'uyosenza!</i>	Go, Go and work
B		
The Soil (Male)	<i>Oh, hamba!</i>	Oh! Go, go!
Group	<i>[Hamb'uyosebenza] Ostinato</i>	Go and work!
The Soil (Male)	<i>Hamb'uyosebenza! Hamba!</i>	Go and work, go!
The Soil (Female)	<i>Ndithi hamba! Hamba!</i>	I say go, go!
The Soil (Male)	<i>Ngumnt'onjani lo? Ngumnt'otheni? Thina siyosebenza yena uhleli [Ngumnt'onjani lo? Ngumnt'otheni? Uvuk'ekuseni ujong'abant'emehlweni] X2</i>	What kind of a person is this? We are going to work and he is just sitting! [What kind of a person is this? What is wrong with him? He wakes up in the morning only to gaze at other people] X2
The Soil (Female)	<i>[Ndithi hamba! Hamba!] X2 Izinsana zilambile, Mvubo uphelile hamba, Vuka sekusile</i>	[I say go! Go!] X2 The infants are hungry, The sour milk-porridge is finished Wake up, it is now dawn

	<p><i>Qhude likhalile, hamba!</i> <i>Sebenza vila ndini, awuboni xesha</i> <i>liphelile? Hamba!</i> <i>Ndithi hamba! Hamba!</i> <i>Hamba vila Hamb'uyosebenza!</i></p>	<p>The cock has crowed, go! Work, you sluggard, can't you see the time is up? Go! I say go, go! Go, you sluggard, go and work!</p>
Leader	<i>Amany'amadoda asemsenzini hamba!</i>	Other men are at work, go!

Song context

The song addresses poverty, which according to The Soil and Ladysmith Black Mambazo is a result of a man's laziness. Therefore, the only way to defeat poverty is to wake up and go to work.

Song structure analysis

SECTION A: Call-and-response between leaders (of the Ladysmith Black Mambazo and of The Soil) and group. This call-and-response is imitative.

SECTION B: Call-and-response between leaders (of The Soil) and group in which the leaders alternatively exchange their calls that are in a form of verses which they sing over the groups' response that is continually repeated (ostinato) throughout this section. Here, the singing is accompanied by beat-boxing which provides a rhythmic melody (bass) that is in simple quadruple meter. All these features (beat-boxing; inclusion of a female; and multiple leaders within one piece) in this section are a clear symbol of *Isicathamiya* modernisation. Originally, *Isicathamiya* is sung *a cappella* and the ensembles used to consist of males only. Almost all the singers in this section possess an improvisational character as they now and then burst into unexpected texts that complement the message, 'go and work'.

Summary

1. Imitative call-and-response between leaders and group.
2. Call-and-response between leaders' verses and group characterised by improvisation and beat-boxing.

5.5.4 Isicathamiya performance and assessment guidelines

PERFORMANCE GUIDELINES
<p>Brief introduction: A music style that is sung <i>a cappella</i>. Like most of the IAM styles, <i>Isicathamiya</i> is performed by at least 4-6 and above members. Originally, lyrics are <i>isiZulu</i>; however, nowadays lyrics can be mixed with other <i>Nguni</i> languages or English and beat-boxing can be added to enhance rhythm and harmony.</p>
<p>Performance directions: The ensemble enters the stage either, quietly or with a song. When they are on stage, they form a semi-circle with the leader in the middle front of the circle. During the cat-walk-like dance (<i>ukucothoza</i>), the leader prompts the ensemble for all the movements.</p> <p>Besides the fact that voices should blend well, the leader must possess an improvisational character, both vocally and in gesture.</p> <ul style="list-style-type: none">• S/he must create a close rapport between him/herself and the audience.• The performance will be characterised by vocal techniques such as ululation or crepitation. <p>It is the learner's discretion to have an exit-piece or to quietly leave the stage.</p>
PERFORMANCE ASSESSMENT GUIDELINES
<ul style="list-style-type: none">• Leader's roles: Possesses an improvisational character; Sings the call; Prompts the response and tip-toing• Group's roles: Responsible for response (harmony); Add vocal techniques such as ululation and crepitation NB: In modernised isicathamiya one or two of the group's members are responsible for beat-boxing to maintain rhythm.• Overall Performance: The entire performance must depict the text meaning – these are identified while the performers sing, through body gestures such as facial expression, movements' articulation; and the execution of the tip-toing.

5.6 *Maskandi*

5.6.1 Introduction

Maskandi is the most popular, evolving and accessible amongst all the other IAM styles in KwaZulu-Natal. Even in academia, *Maskandi* is the most researched topic, compared to the other styles that the researcher has presented. In the presentation of data, the researcher added a third song example as an example. This is because *Maskandi* is categorised into two classifications: Male and Female *Maskandi*. Therefore, in addition to the two male *Maskandi* examples the researcher has added one female *Maskandi* song example.

Maskandi music style is also called Zulu guitar music. It is unclear when exactly the style originated, as Pewa (2005) notes that: "...whenever learning is not taught formally, there is no order of definable pattern that can be described. It is therefore, not easy to identify the time when the *Maskandi* practitioners started to interfere with the tuning of the guitar" (p. 97). However, from Ntombela's (2011, p. 2) comment on the recording of the introduction of the guitar by Portuguese explorers in the 1880s, we can safely say that, that is when *Maskandi* originated:

Ukufika kwamaPutukezi neziginci kwenza amaZulu asungula olunye uhlobo lomculo. Ezimayini kwakunezinhlanga zabantu ezehlukene. Phakathi kwazo kwakukhona amaBhunu ayedlala izinkositini emculweni wawo. Nakho ukuhlangana kwamaZulu namaBhunu kwaba nomthelela omkhulu emculweni wamaZulu. AmaZulu abe esethatheka anyenkela isiginci nezinkositini emculweni wawo womdabu.

(The arrival of the Portuguese explorers with guitars resulted in the establishment of this style of music. In the mining industry there were different races, which involved Boers who played concertina music. Then, this interaction between the Boers and *amaZulu* influenced Zulu music. The Zulus started to adopt guitars and concertinas in their ethnic music).

Ntombela notes that the new guitar music fit perfectly within Zulu music, as minor changes were made to their music (2011, p. 2). According to him, the reason was that the Zulus had previously used a gourd bow (*Umakhweyana*), Zulu drums (*izigubhu*), horns (*izimpondo*), and other instruments. "*OMasikandi bafunda ngalo mculo besebancane befunda ngokubukela kanye nokubamba iqhaza kwezinye izinhlobo zomculo emphakathini* (Practitioners learn about *Maskandi*

at a tender age by rote method, as well as involving themselves with other styles of music available in their communities)” Ntombela 2011, p. 12).

According to Biyela (2001, p. 18), some of *Maskandi* sub-styles like that of Phuzekhemisi, originate from *Umvumo* (call-and-response) song-dance; however, he states that the rhythmic clapping has now been replaced by Western instrumentation, like the bass guitar, the violin, or the concertina and the Western drum. Biyela notes that John Bhengu, affectionally known as Phuzushukela from Inkandla, north of KwaZulu-Natal, is the father of *Maskandi*. Originally, amongst the Zulus, “*kwakuhlatshelelwa izingoma zokusina kuphela uma kukhulunywa ngomculo. UMaskandi-ke ubaluleka khona lapho, lo mculo bewuculwa ngabesifazane ngomakhweyana* (Only traditional Zulu dance songs meant music for the Zulus. *Maskandi* is tracked back from the women who played *Umakhweyana* gourd bow that gave birth to the style)” (Biyela 2001, p. 41; also see Ntombela 2011, p. 4). Biyela (2001) also clarifies the term *UMaskandi*:

Ekualeni Umculo kaMaskandi bekungowabesilissa kuphela. Lapha uma kukhulunywa ngoMaskandi kuqondiswe kulaba abashaya isiginci. Sekube noguquko olukhulu muva nje kuMaskandi. Sekuyinsakavukela umchilo wesidwaba ukubona amaqembu axube abesilisa nabesifazane.

(Originally, *Maskandi* music was dominated by males. Here, *UMaskandi* refers to the person who plays the acoustic guitar. There’s a great evolution lately though. It is now common to see groups incorporative of females) (p. 27).

Those who sing/perform *Maskandi* without being able to play the acoustic guitar, are referred to as *abaculi bakaMaskandi* (*singers of UMaskandi*). “Generally, the name *UMaskandi* refers to a musician who is an instrument player” (Pewa 2005, p. 4). The style’s practitioners though, even if a person can play instrument, still do not qualify to be called *UMaskandi* until they are able to master their guitar tuning technique, because they believe *UMaskandi kufanele umuzwe ngezihlabo zakhe eziwuyena* (the listener must identify each practitioner by his/her unique guitar introduction that sets him apart from the rest). This is because *izihlabo* are the significant characteristic of the style:

Ngokuhlaba izihlabo UMaskandi usuke enikeza ukhiye labo acula nabo eqenjini futhi eklama nendima yokuthi iculo lizoculwa ngayiphi ishuni. Izihlabo zenza futhi nabalaleli

bakwazi ukusho ukuthi iculo likabani elidlalwayo, ngisho izwi likaMasikandi lingakezwakali.

(By playing *izihlabo*, *UMaskandi* gives the key to the fellow band members and guidance to song substyle [*ushuni*]. *Izihlabo* also allow the listeners to identify the practitioner even before they could identify his voice), (Ntombela 2011, p. 13).

Ntombela (2011) further notes the prominence of *UMaskandi* amongst the other band members or within the *Maskandi* scene:

Ukudlalwa kwesiginci esizihola phambili kunzima lapho kuqhathaniswa nesiginci sebhesi. Isizathu salokho ukuthi sithi sinezintambo eziningi sibe sishaywa ngendlela esheshayo. Enye inselelo ngaso ukuthi umuntu osishayayo kumele akwazi ukusixoxisa indaba ehambisana neculo eliculwayo aphinde azihasha yena kokunye nabanye eqenjini. Ziningi lezi zinto ezilindeke kumasikandi oshaya lulu lobo lezginka. Kimono lokshen lulu lobo lezginka bee equal futhi shola Ilembe phambili, kwanza UMaskandi oshaya leis since alunite.

(The ability to play the leading *Maskandi* guitar is complicated as compared to bass guitar playing. The reason for that is because, it consists of many strings and it is played in a fast manner. The other challenge is that the person (*UMaskandi*) has to be able to manipulate the strings to tell a story that is coherent with what is sung by the rest of the band. It is lot that is expected of the person who plays this kind of guitar. The skill to sing while playing this kind of guitar makes the person to be respected) (p. 16).

Pewa (2005) notes the same: “for them [*Maskandi* practitioners], they insist that *UMaskandi* is an instrument player who performs music according to some stipulated method of execution and music organisation” (p. 4). Ntombela’s (2011) views resonate with those of Pewa:

UMaskandi umuntu kwaze ukuzidlalela isiginci esizihola phambili, acule phambili eqenjini noma acule yedwa elekelelwa isiginci, indaba ihambisana neculo aliculayo futhi asebenziwe isu lokuzethula, isu lokuzihasha kanye namanye amasu.

(*UMaskandi* is a person with the ability to play for himself the leading guitar, lead the song vocally with a group or as self-accompanied by his guitar, whereby the melody corresponds

with his guitar lines, [and] introduces himself with self-praises and other techniques) (p. 25).

Therefore, those that cannot play the guitar are always dependent on that person who bears the title ‘*UMaskandi*’. Otherwise, theirs is usually a style of *Maskandi* in which the group of women lead the songs, for example, the Izingane Zoma female group. In this style, there is *igosa* (leader) who plays the guitar. “*Yilesi siginci segosa esiveza izihlabo zomculo kaMaskandi* (It is this acoustic guitar that portrays the *UMaskandi*’s virtuosity)” (Biyela 2001, p. 18). The female *Maskandi* music’s texture is characterised by a *call* sung by a group of women and a *response* sung by a group of men, as opposed to a typical *Maskandi* texture in which the *call* is sung by *igosa* and the *response*, by backing vocalists.

Erlmann, in theorising about *Maskandi*, posits that “performance is considered both as a web of meanings to be read from its surrounding context, and as a form of communicative praxis in which meaning is always emergent and relational” (Erlmann 1996 in Olsen 2000). This means that:

Music is an event which is experienced at different times in different circumstances- the location of meaning shifts as music is experienced by people who bear different relationships to the context in which it was created (p. 18).

In describing *Maskandi*, Olsen (2000) states that “*Maskanda* speaks of what it means to be Zulu; it gives shape and form to Zulu identity, not only as a reflection of the reality of lived experience but also as the powerful expression of hopes and aspirations which during the moment of performance become reality” (p. 7). To make the reader envision the style’s performance, Olsen (2000) further describes *Maskandi* as:

...a volatile system of presentation which contains images which impact, sometimes in dramatic ways, on the ways in which we make meaning of the world...*Maskanda* like all music, not only reflects social conditions, but is itself a social practice (p. 7).

The other significant characteristic of *Maskandi* style of music is *izibongo*. They are usually recited in the middle of a song (Ntombela 2011, p. 102). Described by Pooley (2016, p. 6), *izibongo* are Zulu popular praises characterised by rapid, tonally nuanced phrases which are distinct and articulate the performer’s experience, genealogy, and heritage of their orators. Pooley (2016) posits

that “*izibongo* contrasts with *izithakazelo* which are the clan praises recited when men introduce themselves. The clan praises are brief, formulaic and specific. *Izibongo* contain similar formulaic elements but are more complex in structure, more fluid in content, and are declaimed with a more nuanced and melodic prosodic profile” (p. 9). This is the structure of a *Maskandi* piece with *izibongo*:

The functions of *izibongo* section in *Maskandi* music are laid bare in a structure that has become standardized over the past four decades on radio. Ordinary songs begin with a brief solo flourish on the [acoustic] guitar or concertina known as *izihlabo* (stabs) or *intela* (introduction). Alterations between soloist and chorus in call-and-response follow before the *izibongo* are performed half way into the song by the *UMaskandi* (Pooley 2016, p. 15).

Pewa (2005) also records the delivery of *izibongo* by *UMaskandi*:

Besides the varied traditional dance styles that are aligned to music and which have been modified to suit the stage performance, there is also the composition and the oration of *izibongo* (praise poetry) (p. 1)...*Maskandi* practitioners compose their own *izibongo*, and, what is left as a reference for these is the original source in their heads, which is the imagined social event on which the text is based. Therefore, the event and the information remain in their minds (p. 20).

The delivery of *UMaskandi*'s *izibongo* can actually be associated with the King's praise-singer who “was and still is a respected historian, since his pronouncements are based on what actually did take place” Pewa (2005, p. 21). Ntombela (2011) prefers to call *ukuzibonga* (praising one ‘self’) as *ukuzethula* (introducing one ‘self’) and *izibongo* as *izihasho zomasikandi*. This is because he argues that, *izibongo* are specific for Kings’ praise-singers only or prominent individuals in the community (Ntombela 2011, p. 95).

*Yize bonke oMasikandi belisebenzisa isu lokuzethula, abalisebenzisi ngendlela efanayo.
Lokho kudalwa ukuthi balisebenzisela izinhloso ezingefani.*

(Though all *Maskandi* practitioners do use *ukuzethula*, they use it in different ways. This is due to their different motives behind usage), (Ntombela 2011, p. 92).

According to Ntombela (2011), the motive behind *ukuzethula* (introducing one ‘self) is to let themselves be known to their audiences; to *ukuzihasha* (self-praise); or to let themselves be known to other *Maskandi* practitioners, in which the context is usually “bragging about their accompanying bass guitar players or concertina players or even their studio producers” (2011, p. 14).

One other significant characteristic of *Maskandi* style is the acoustic guitar playing technique. The two techniques are notable: *Ukuvamba* (Chord strumming) and *Ukupika* (Chord picking). The *ukupika* or *ukuncinza* uses at least five and mostly six strings, whereas *ukuvamba* technique tends to use fewer strings (Davies 1994, p. 121). Davies (1994) notes that the *Maskandi* guitarists personify the strings, illustrating the association of the strings’ sound with male and female voices in choral music. For example, within the six guitar strings, they would name the three bass strings *amadoda* (men’s voices) and the other treble strings *amantombazane* (girl’s voices), (p. 121).

The last significant characteristic of *Maskandi* style is the guitar tuning technique. Pewa (2005) notes that the essence of *Maskandi* music is the orderly tuning in which the strings are tuned (p. 217). From the six guitar strings, *Maskandi* musicians came up with their own approach that is totally different from that of the Westerners. Their different tuning of the guitar strings identifies them as the owners of the style. According to Pewa (2005), these acoustic guitar tuning styles are:

- *IsiZulu* tuning – Here the pattern of notes is E: A: D: G: B: D. The difference from the Western tuning (which is E: A: D: G: B: E), is in the last or the highest string, that is, the highest interval. In a Western setting, the interval is a perfect 4th. Whereas in the *isiZulu* style, it is the minor 6th.
- *Isigeyane* tuning – This is an offshoot of *IsiZulu* and is produced by certain rhythmic emphases that relate to the *Isigenyane* dance of the Zulu people. This tuning style is the same *IsiZulu* but the chord formation, chord sequence and rhythmic patterns differ.
- *Isichunu* tuning – The pattern is D: A: D: A: B: D.
- *Isishameni* tuning - Also the same as *IsiZulu* and *Isigeyane* but differ in chord sequencing and rhythmic patterning.

- *Isimandolini* tuning – The pattern is E: B: B: C#: F#: G#; therefore, between the first and second string the interval is the 5th. Between the second and the third string, the interval is an 8^{va}. Between the third and a fourth string, the interval goes up by a 2nd. Between the fourth and the fifth string, the interval goes down by a 5th. Between the fifth and the sixth string the interval is a 2nd (pp. 218-222).

5.6.2 Song #1 example and analysis

* **FORM:** Solo-Chorus-Instruments

* **CONTEXT:** Political

* **MEDIUM:** Instrumental music

Song #1 example: Men Maskandi (Phuzekhemisi: Imbizo⁸)

SECTION	CALL & RESPONSE	Translation into English
A		
Leader	<i>Lomhlab'uyathengwa ungaboni sihleli kuwona</i>	This land is paid for, don't just see us dwelling on it
Group	<i>(Lomhlab'uyathengwa ungaboni sihleli kuwona) X2</i> <i>(Njalo ngonyaka sikhokh'imali yamasim'endudeni) X2</i> <i>Lomhlab'uyathengwa ungaboni sihleli kuwona</i>	(This land is paid for, don't just see us dwelling on it) X2 (Every year we pay money for agricultural land to the headman) X2 This land is paid for, don't just see us dwelling on it
B		
Leader	Verse: <i>(Awu njalo njena kukhon'imbizo) X2</i>	Verse: (Oh! Always! There's a gathering!) X2

⁸ See excerpt notation in the Appendices (Appendix 6.1)

	<i>Sihlal'esbizw'emakhosini, sihlale sibizwa phezulu</i>	We are always summoned up there
	<i>Sihlale sifunw'eskoleni, bathi kukhon'imbizo</i>	We are always summoned to the school; they say there's a gathering
Group	<i>Ungaboni siphila kulomhlaba nje siyawukhokhela</i>	Don't just see us inhabiting this land, we are paying for it
C		
Leader	<i>Izibongo: Awu ngayihlaba ngempela mfana, Phuzekhemisi noKhethani madoda. Khona phans'eMkhomazi la sibuya khona kwaDumisa. Hawu ngabatshela mfo kababa Khethani, ngathi bangaboyithint'imamba emgodini wayo ngath'ayi bafana izonilimaza, wobhasobha nsizwa isigxabhani lesi sizokugxoba ngempela, bhuh!!</i>	Praise Poetry: Oh yes! I really made it, Phuzekhemisi and Khethani men. Down at Mkhomazi, that's where we hail, from Dumisa. Yes, I told them my brother, Khethani; I said "you shall not interfere with the snake in its hole; I said "it will hurt you boys; Beware young man, this is a construction tractor, it will grind you!
D	Recap of Section B	

Song #1 Context:

Understanding the song context helps learners to represent the song appropriately in terms of culture, movement, and musicality. For example, in this song, Phuzekhemisi laments against chiefs who constantly summon their subjects. The *izimbizo* (meetings) are about tax payment issues, and Phuzekhemisi, through the song, is a mediator between the people and the chiefs, boldly critiques the exploitative practices of the chiefs. Therefore, when performing this song, learners can articulate their movements and the mood according to the meaning of the song text, which in this

case, is an assertion that, life is not easy: *ungaboni sihleli kulomhlaba, siyawukhokhela* (don't just see us occupying this land, we pay for it).

Song #1: Structure analysis

Section A: Introduction – A form of call-and-response in which the leader calls with a melodic phrase “*Lomhlab'uyathengwa ungaboni sihleli kuwona* (This land is paid for, don't just see us dwelling on it)” and the group responds harmonically by completing the phrase. Here, the call prompts the response which imitates and further provides the full idea of the call by singing two more phrases. This call-and-response introduction is sung along with the acoustic guitar only.

Section B: Instruments, then voices - Follows immediately as an overlapping instrumental call-and-response between the acoustic guitar and the other instruments (bass guitar, concertina and drum kit). This is followed by the leader who sings a verse (in which he sings in unison with the melodic lines of the acoustic guitar's upper strings). The group responds with a chorus (*Ungaboni siphila kulomhlaba nje siyawukhokhela* Don't just see us inhabiting this land, we are paying for it) in which they sing in unison with the lower strings of the acoustic guitar, similar with the bass guitar lines.

Section C: *Izibongo* – recited by the leader along all instrumentation, characterised by imagery and crepitation (imitation of real-life sound).

Section D: Recap of section B

Summary

1. Vocal Call-and-response accompanied by acoustic guitar
2. Instrumental call-and-response between acoustic guitar and other accompanying instruments (bass guitar, drum kit, and concertina). Leader's verse, then call-and-response between the leader and the group
3. *Izibongo*
4. Recap of section 2

5.6.3 Song #2 example and analysis

* **FORM:** Solo-Chorus-Instruments

* **CONTEXT:** Recreational

* **MEDIUM:** Instrumental music

Song #2 example: Men *Maskandi* (Phuzekhemisi: Inkunzi kabhejane⁹)

SECTION	CALL & RESPONSE	Translation into English
A	Introduction: Izihlabo by the leader's acoustic guitar	Introduction: A rapidly played introduction in a descending order by the acoustic guitarist.
B		
Leader	<p>Verse: <i>Induku zethu zidlala nina lamagwala la Ungayikhona na? Uyazi mina ngiyinkunzi kabhejane, nginophondo luny'ekhanda; Ngokuhlaba mfana. Induku zami zidlala nina lamagwala Ningayikhona na? Uyazi mina ngiyinkunzi kabhejane nginophondo luny'ekhanda; Ngokuhlaba mfana. Wemfana mus'ulokhu khuluma kanje, mus'ulokhu khuluma kanje! Uyazi mina ngiyinkunzi kabhejane, nginophondo luny'ekhanda ngokuhlaba mfana</i></p>	<p>Verse: Our sticks are misused by you, cowards Will you manage? You know, I'm a single horned-rhino, I'll stab you boy Our sticks are misused by you, cowards Will you manage? You know, I'm a single horned-rhino, I'll stab you boy Hey boy, stop talking like this, stop talking like this! You know, I'm a single horned-rhino, I'll stab you boy</p>

⁹ See excerpt notation in the appendices (Appendix 6.2)

Group	<i>Ungayikhona?</i> <i>Ungayikhona yin'inkunzi kabhejane?</i> <i>(Nginophondo luny'ekhanda, ngokuhlaba mfana ngokuphakamisela phezulu) X 5</i>	Will you manage? Will you manage the bull/rhino? (I have one horn on my head, I'll stab you boy, I'll lift up to the dead) X5
C		
Leader	<i>Izibongo</i> <i>Zasha phela Phuzekhemisi wayihlaba ngempela phel' uMfo ka Majazana khona phansi eNsepheni la ngizalwa khona, umful'engiwuphuzayo ngiphuz'uMakhuyakade, khona kaDumisa. Ngangilokhu ngabatshela kancane bethi bayiyoyibamba imamba, ngathi musani ukuyidlokodla bafana ngob'izonilimaza. Bhuu! Wobhasobh'ungami ngenzansi uzolimala nsizwa, isigxabhani lesi esizayo siza kabi. Pha! Wath'uMfo ka Mkhize mawufun'ukuqala umunt'ophuz'utshwala, ochith'utshwala bakhe uyowubon'unhlola wena, bhuu!</i>	Praise Poetry There we go Phuzekhemisi, you really made it son of Majazana, down there at Nsepheni where I'm born; the river that I drink at is Makhuyakade, there at Dumisa. I've always told them when they said they can tame the <i>mamba</i> , I said, "don't provoke it boys, it's going to bite you. Be careful young man, don't stand below, this is a caterpillar it's going to destroy you. Mkhize's son said, "if you want to provoke a drunkard, spill his beer, you'll see wonders!
D	Recap of Section B	

Song 2 context:

In song #2, Phuzekhemisi metaphorically warns other *Maskandi* practitioners not to interfere with his business as he asserts that he is a rhinoceros (*ubhejane*), and therefore dangerous. The song requires a lively or vibrant performer to interpret its text mood.

Song #2: Structure analysis

Section A: Introduction – *Izihlabo* (A rapidly played acoustic guitar introduction that is free metered and played in a descending order – to an outsider, this sounds like a rehearsed sound check). This *izihlabo* is played by the leader.

Section B: Verse and Chorus – the leader sings the verse in unison with the melody played by the upper strings of the acoustic guitar, and the last phrase of the verse is a call (*Wemfana mus'ulokhu khuluma kanje, mus'ulokhu khuluma kanje!* Hey boy, stop talking like this, stop talking like this!) to the group which responds in a chorus (*Ungayikhona? Ungayikhona yin'inkunzi kabhejane* Will you manage? Will you manage the bull/rhino? *Nginophondo luny'ekhanda, ngokuhlaba mfana ngokuphakamisela phezulu.* I have one horn on my head, I'll stab you boy, I'll lift up to the dead) that is a question and answer, which complements the leader's verse.

Section C: *Izibongo* (praise poetry) – here the leader recites his praises in which he reveals his lineage and geographical identity and his stance in the maskandi scene, in which he refers to himself as a caterpillar that will destroy his counterparts if they dare to compete with him.

Section D: Recap of section B

Summary

1. *Izihlabo*
2. Leader's verse, followed by call-and-response between leader and group
3. *Izibongo*
4. Recap of section B

5.6.4 Song #3 example and analysis

* **FORM:** Group-Instruments

* **CONTEXT:** Recreational

* **MEDIUM:** Instrumental music

Song #3 example: Women Maskandi (Izingane zoma: Ibonakala ngakho lokho)

SECTION	CALL & RESPONSE	Translation into English
A	Introduction: Izihlabo by Acoustic guitarist	Introduction: A rapidly played introduction in a descending order by the acoustic guitarist.
B		
Women	<i>Impi mayilw'ezoxoshw'ibonakala ngani?</i>	When the battle is action, how are the 'defeated' recognised?
Men	<i>Ibonakala ngokuya len'iyelena</i>	They are recognised by moving this way and that way
Women	<i>Awu?</i>	Really?
Men	<i>Njengoba sikutshela</i>	Like we are telling you
Women	<i>Nans'imp'igilana yodwa</i>	Here is a disastrous battle
Men	<i>Ibonakala ngakho lokho</i>	That is how they are recognised
C		
Leader	<i>(Kunjalo) X4 Ake nitshela Labantu ngeke basithintethina sehlula</i>	(It is, it is like that) X4 Tell these people they will never touch us because we always conquer
Group	<i>Ngabe bazam'ukwenzani?</i>	What are they trying to do?
Leader	<i>Asithintwa thina</i>	We are the untouchables
Group	<i>Ngabe bazam'ukwenzani? mabethinta thina, asithintwa thina!</i>	What are they trying to do? Touching us? We are the untouchables
Leader	<i>Asithintwa thina siziNgane zomama</i>	We are the untouchables, Izingane zoma
Group	<i>Ngabe bazam'ukwenzani?</i>	What are they trying to do?
Leader	<i>Abakhuzananga ngani?</i>	Why did they not reprimand each other?
Group	<i>Ngabe bazam'ukwenzani? mabethinta thina, asithintwa thina!</i>	What are they trying to do? Touching us? We are the untouchables
Leader	<i>Babeyobe bebamb'izinyane lenkanyamba ma bebambe thina</i>	They would have touched the snakelet if they attempted to touch us

Group	<i>Ngabe bazam'ukwenzani?</i>	What are they trying to do?
Leader	<i>Abakhuzananga ngani?</i>	Why did they not reprimand each other?
Group	<i>Ngabe bazam'ukwenzani? mabethinta thina, asithintwa thina!</i>	What are they trying to do? Touching us? We are the untouchables
Leader	<i>(Siyobashaya) X2 kokhal'onina!</i>	We will nail them until their mothers' cry
Group	<i>Unin'owamzalayo siyamkhalela!</i>	The mother who gave birth, we feel sorry for her
Leader	<i>Owazalayo!</i>	Who gave birth!
Group	<i>Siyamkhalela!</i>	We feel sorry for her!
D	RECAP ON SECTION B	
E		
Women	<i>Awuqhele Nduma awuqhele sibagwaz'idibene namhlanje!</i>	Move warrior, move! we want to stab them, today is the day!
Men	<i>Yobe madoda sicele'ushwele!</i>	Pardon us, kindly forgive us!
Women	<i>Abaphume phansi kwezidwaba zonina</i>	Let them escape through their mothers' skirts
Men	<i>Babengazi, babengaz'ukuthi benzani Yobe madoda sicele'ushwele</i>	They had no idea; they had no idea of what they were doing Pardon us, kindly forgive us!

Song context

The song is about masculinity mentality. This group of singers, regard themselves as warriors who are in battle. The notion behind this ranking is that, they believe that there is no other *Maskandi* group that can perform better than they do. They go on to proclaim themselves as untouchables. The phrase that says, “they would have touched the snakelet if they attempted to touch us” means that they are very dangerous/powerful. *Inkanyamba* (serpent) is known for its unbearable wrath, if one snatches away its snakelet. When it is furious it can destroy the entire vicinity in the form of

a tornado. Therefore, performing this piece of music requires one to be very energetic when executing the dance movements to complement the text meaning.

Song structure analysis

SECTION A: *Izihlabo* – A rapidly played introduction by the acoustic guitarist which lasts for 10-11 seconds and is in free meter and rhythm.

SECTION B: Call-and-response – Here the call-and-response is between the acoustic guitar and the other instruments [bass guitar, *Icilongo* (horn) and drum kit] as well as between the women and men. The women sing a two-part harmonised [Soprano; Alto (SA)] **call** whereas men sing the **response** in two-part harmony [Tenor; Bass (TB)]. Women sing in unison with the upper strings of the acoustic guitar and men sing unison with the lower strings which have the same lines as the bass guitar. This call-and-response is in a form of question and answer.

SECTION C: Cross rhythms – Here, the group of backing men act as *ibutho* (warriors) as they suddenly do their call-and-response which is between the leader (*induna*) and the group (*izinsizwa*). It is in two forms; a question and answer, and declarations/assertions.

They conclude this specialised part by reciting *izaga* (spoken word call-and-response usually performed during war songs performances). The women specialise in ululation (*ukukikiza*) to provide a vocal background for this section that runs in contrast across the simple triple meter.

SECTION D: RECAP of section B

SECTION E: Call-and-response between women and men with all the instruments' accompaniment. The call of the women is a statement and the response of men is an apology. In other words, this call-and-response is in a form of a conversation.

Summary

1. *Izihlabo*
2. Call-and-response between a group of women (SA) and a group of men (TB)
3. *Umvumo wezinsizwa* and *izaga* complemented by ululation and whistles/*icilongo* (horn)
4. Recap of section 2
5. Call-and-response between women and men, which is in a form of a conversation.

5.6.5 Comparing men and women Maskandi songs' structures

Song Category	Song #	Introduction	Singing style
Men Maskandi	1 Phuzekhemisi: Imbizo	Call-and-response between Leader and group, accompanied by acoustic guitar	The call-and-response is between the leader and the group (backings)
Women Maskandi	2 Izingane zoma: Ibonakala ngakho lokho	<i>Izihlabo</i> by the Leader's acoustic guitar	<p>1. The call-and-response is between women and men in which the call is sung as two-part harmony by a group of women and the response is sung in two-part harmony by a group of men.</p> <p>2. The call-and-response is between <i>induna</i> and group in which the <i>induna</i>'s call is in a form of a statement and the groups' response is in a form of three-phrase affirmation statements</p> <p>3. The call-and-response is between <i>induna</i> and group in which the <i>induna</i> recites <i>izaga</i> in a form of question and the group responds in a form of an answer.</p>

5.6.6 Maskandi performance and assessment guidelines

PERFORMANCE GUIDELINES
Brief introduction: If the performer is an <i>UMaskandi</i> (sings while playing the acoustic guitar), the style's performance is characterised by virtuosity acoustic guitar playing (<i>isiginci</i>).

However, if the performer is not an *UMaskandi* (*Umculi kaMaskandi*), it is characterised by virtuosity in lead singing. Originally, lyrics are in *isiZulu* and there is praise poetry (*izibongo*) in the middle of the song. Immediately after the last chorus will follow the 'ready for performance' dance (*istebhu*).

Performance directions: The band might enter the stage first and start the song while the lead singer and backing vocalists are off-the-stage or they might all be on stage when the song starts. Then, the drummer will play a roll to signal the bass guitarist and other accompanying instruments. The following roll is usually for the lead singer who starts to sing. Learners might use backing tracks if they cannot afford a live band.

The learner is expected to demonstrate virtuosity in acoustic guitar playing, especially the descending brief improvised acoustic guitar or concertina introduction (*izihlabo*). The learner must sing in unison with the *UMaskandi's* melodic guitar lines, in which intonation is of significance.

- There can or cannot be backing singers (*abavumayo*), depending on the performer's choice.
- The choreography is expected; however, some songs do not require it, for example, the slow tempo songs.

The drummer is significant in *Maskandi* performance as s/he cues everyone/section during the performance. Even the ending (*ukuyivala*) is indicated by the drummer.

ASSESSMENT GUIDELINES

- **Leader's roles:** If the leader is an *UMaskandi* – Gives the key to other band members by playing *izihlabo*; Sings the verse; Sings the call which prompts the response; Recites *izibongo*. If the leader is *Umculi kaMaskandi* – Does everything that *Umaskandi* does, except that s/he does not play the acoustic guitar, but responsible for prompting the group by a **dance call** when it is time to execute the group choreography.
- **Group's roles:** Responsible for the response; executing the dance routine; Add vocal techniques when necessary; Perform *izaga*
- **Drummer's role:** Articulates body gestures of the dancers using the cymbal or the snare drum; Responsible of all the cues by playing the drum roll, e.g. cues the band to enter

after the leader's *izihlabo*, cues the group to respond after the leader's call, cues the group to start their dance routine and cues the band to stop playing when the song ends.

- **Women's roles:** Sing the call; Ululate during men's *izaga*; Add random gestures such as brandishing (*ukugqiza*)
- **Men's roles:** Sing the response; Execute *izaga*; Add vocal techniques such as crepitation or whistling; Add random gestures such as brandishing (*ukugiya*).
- **Overall performance:** The leader and group must interpret the song's text meaning by both body gestures and facial expressions – this means that the performance carries emotion.

NB: If a learner is not an *Umaskandi* and cannot afford a live band, they can use a back track and they are expected to perform their roles as specified.

5.7 Chapter summary

The development of IAM performance and assessment guidelines chapter emerges from the findings from the interviews with IAM teachers, which called for the need of constituting a framework that could aid assessors, especially those that are not familiar with the stream of music. The performance styles identified were, *Indlamu/Ingoma* song-dance; *Umvumo* song-dance; *Amahubo* songs; *Isicathamiya*; and *Maskandi*. The researcher notes that she attained the content cogency of the styles through secondary data collection; then the presentation of each style was thus in a form of literature review which sets the basis for the guidelines. The following chapter presents the researcher's conclusions, and subsequently, recommendations which can be made.

CHAPTER 6 – CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

In the first section of Chapter Four, the researcher presented findings for the objective, *to explore the challenges that teachers face while executing IAM practical assessment*. A constructivist worldview manifested in this phenomenological study, in which IAM teachers described their experiences in their workplaces. In the second section of Chapter Four, findings for the objectives:

- *to determine how IAM performance and assessment guidelines can be further developed;*
and
- *to demonstrate how the developed performance and assessment guidelines can constitute a framework that can be used by examiners in schools that offer IAM in Umlazi district,*

were presented. From all the above findings, this chapter will therefore refer to the research questions and objectives in order to present projected conclusions and recommendations.

6.2 Research question one: What challenges do teachers face when executing IAM performance assessment?

In answering this question, the study assessed the IAM performance programme. The sole mandate was to examine it to determine its effectiveness in meeting the stakeholders' needs. The stakeholders include teachers, examiners, learners and moderators. After exploring the teachers' perceptions through one-on-one semi-structured interviews, the findings indicate that most needs are not met because of the following reasons:

- Music CAPS generalises the learning targets and assessment criteria are not specified according to each indigenous music style.
- Teachers (assessors) are not IAM trained and therefore not familiar with music's performance culture and principles which can compromise the authenticity of assessment results.

The lack of specified IAM performance content in the music CAPS leads teachers to avoid the IAM performance topic, simply because they cannot teach what they themselves do not know. They need to develop skills and knowledge that is required by the learners. The current study found

that, because of lack of specified IAM content in the policy, teachers were reliant on previous papers' memoranda to draw information that they utilised to teach. Unfortunately, this information was for the written paper content, and not the performance. That means that non-IAM teachers were unable to attempt to adapt to teaching performance as they would not be able to assess it, because assessment is rooted in the process of teaching and learning.

The study found out that learners do possess and are familiar with indigenous styles that are practised in the province. This is due to social background/influences. However, teachers do not use the opportunity to allow learners to be instructed in the performance area, because they admit that the field requires expert knowledge.

6.2.1 Recommendations

Learning targets/outcomes need to be clearly specified in the policy. These targets should be specified according to styles indigenous to each South African province. There should be no generalisation of IAM content. Urgent research needs to be conducted on the provincial indigenous styles to determine their cultural contexts, performance principles, in order to develop performance guidelines that will aid both learners and teachers/assessors. Chapter Four of the Music CAPS can then be abridged to integrate the clearly specified criteria that learners can be assessed against. Lastly, IAM performance content should be introduced at Post Graduate Certificate in Education (PGCE) level, so that by the time teachers get into service, they are familiar with it, and are able to impart the knowledge to their learners. Similarly, Leal (2015: 4) asserts that “music teachers emerge from higher education, therefore, whatever they learn at university informs what they teach”.

Furthermore, workshops are also recommended for schools, where a collaborative team of facilitators can present IAM performance content-specific material. The notion of workshops extends Evans' (2017) view that “education should be the driving force behind the promotion of indigenous cultural heritage knowledge, and this is achieved through formalising indigenous knowledge system as part of a basic education curriculum” (p. 112).

6.3 Research question 2: Do teachers/examiners understand IAM performance culture and principles?

Teachers are responsible for a dual role, that is, teaching and assessing. In the literature review, the researcher observed that assessors are alien with IAM, which results in them misinterpreting the significant aspects that could help them understand what to expect in an IAM performance and to fairly judge those performances. However, the findings reveal that, despite their irrelevance, they are willing to adapt to the stream of music – IAM and its activities, that is, teaching and assessing it. Having said that, the reason behind picking certain topics and avoiding performance, is due to a lack of IAM material in the music CAPS.

Affirming McConnachie's (2016) findings the study found out that the standards for music performance need to be identified. Once these are set for student achievement, learning must be assessed in line with those standards. This means that music assessment should be based on specific objectives that identify clearly what learners should know and be able to do. That will ease the process of determining the most appropriate methods for assessing the learning. The assessment should be aligned with the learning targets. For example, if learners are taught the technique to recite *izibongo* (praise poetry) cannot be assessed the ability to sing the *blues scale*¹⁰.

In answering this question, the study focused on five IAM styles – indigenous to the province of KwaZulu-Natal. The literature review and analysis of each style established a clear mirror that portrays assessor competences, that is, the ability to know what to look for when analysing music to judge a performance. The process of developing the performance and assessment guidelines here laid bare the characteristics, performance objectives and the actual performance directions. The study also highlighted the need to specify the learning targets to ensure an effective assessment that is able to assist learners and teachers for future instruction. The development of performance guidelines serves as a remedy for the negative assessors' behavior towards IAM performance which will change their mindset to accord more closely with IAM music culture. The effort of developing these guidelines is an attempt orient the assessor to IAM performance scene.

¹⁰ A blues scale is a six-note scale based on the major or minor pentatonic with an added chromatic 'blue' sharpened fourth ($\sharp 4$) or flattened fifth ($\flat 5$). It is mostly used in Jazz by improvising musicians.

6.3.1 Recommendations

The researcher proposes that the DBE should re-examine the appointment of Grade 12 external assessors and ensure that they are people who are experts in the styles indigenous to each province. Experts could be IAM-trained individuals or practitioners. Furthermore, in discussing and agreeing which styles are active in a province; the musical objectives and outcomes specified by specialists (with the help of the team like the STEP AHEAD that was discussed in Chapter four), should be integrated into a specialized booklet that adopts Chapter four of the national music CAPS. Then, similar to this study, specific guidelines can be developed accordingly.

6.4 Research question three: What kind of competences can be envisaged for IAM performance examiners?

In answering the above question, the study successfully developed the performance guidelines for each selected style to eradicate the challenges faced by teachers in teaching and assessing IAM performance. As previously mentioned, the objective behind the development of performance and assessment guidelines was to empower the assessor with the knowledge of what to look for when judging a particular piece of music during assessment. Therefore, these guidelines provide a much-needed overview, performance directions, as well as level of performance or performance standard. This helps the assessor to envision the performance prior the actual presentation because it considers style characteristics, origins and gender associations. It is worth remembering that Outcomes Based Education (OBE), which is currently practiced in South Africa, is learner-centered. Therefore, in conforming to OBE, some of the benefits of utilizing a criterion-centered assessment which prioritizes learners, according to Wesolowski (2012) should include:

- A means of clearly implementing content standards and course objectives into the assessment process;
- A learner-centered approach to performing, learning, and assessing; clear indications of what students need to accomplish in the future to improve their individual performance;
- A valid and reliable form of individualized assessment and documentation of teacher accountability; a quantitative means for evaluating and scoring qualitative, performance-based tasks, and

- Valuable information for parents on their child’s progress and needs for improvement (p. 38).

Brown (2005) adds that “to ensure that assessment is part of the learning process...it should be learner-centered assessment and should reflect a learner-centered curriculum...Current literature on assessment argues strongly that the process should be a transparent one, with criteria that are explicit and clear to all concerned (assessors, those being assessed and moderators reviewing the process) from the outset” (pp. 82, 83).

6.4.1 Recommendations

Learner assessment is the evaluation of learning which provides a basis for future instruction. The findings prompted the researcher to suggest a notion of conducting a mid-year Grade 12 external assessment, instead of the usual school-based assessment, so that it can provide a basis for planning the final national assessment instruction. This is due to the fact that, as Asmus (1999) states, “...assessment is not an add-on to instruction, rather, it is an integral part of the instructional process, and it can inform both the teacher and the learner” (p. 19).

Again, teachers can use information gained through assessment to modify instruction to meet the learners’ needs, thus “assessment takes on a formative role through its integration with instruction” (Scott 2012, p. 32). Hence Scott (2012) notes, “Assessment for learning represents a constructivist perspective in which students, as active learners, use assessment feedback to extend their current levels of understanding” (p. 32). Again, the suggested mid-year external assessment can aid the departmental official to identify ‘extraordinary circumstances’ (discussed in Chapter four) and therefore plan ahead, which examination model can be used during the final examination.

6.4.2 Recommendation for further study

The study was limited to music styles indigenous to KwaZulu-Natal province. This is due to longitudinal effects. Indigenous styles like *Malombo*, *Mokankanyane*, *Free Kiba*, *Tshikona*, *Isibhaca* song-dance, *Imfene* song-dance, *Dinaka*, *Muchongolo*, and *Umtyityimbo*, to mention a few, were excluded, which disadvantages the provinces that practice these styles. IAM is a diverse human practice. This implies that further research needs to be conducted on a national level in

order to fill the same gap that is filled by the performance and assessment guidelines developed in this study, which now constitute a framework that can aid schools that offer IAM.

6.5 Chapter summary

This chapter presented conclusions to the findings reported in Chapters Four, as well as recommendations. The study's research results both affirm and add complexity to the existing literature. The findings affirm that learning outcomes and assessment standards, for IAM, as well as assessment criteria, need to be specified to ensure valid, and reliable assessment results. Furthermore, the findings affirm the need for the training of IAM teachers to avoid compromised IAM performance assessment system. The complexities referred to include the following:

- Proposal for DBE to re-examine the appointment of Grade 12 final practical examination IAM assessors – these must be individuals who are fully knowledgeable of the conceptual framework of the IAM genres and performance principles for each particular location;
- Suggestion for DBE to consider deeming the Grade 12 school-based mid-year practical exam to be national, so that the feedback can be integrated with instruction for the final practical examination, which is already national, and lastly,
- Further research into the development of IAM performance and assessment guidelines for styles indigenous to each South African province is required, with even more depth.

BIBLIOGRAPHY

- Achieng' Akuno, E. (Ed.). (2019). *Music education in Africa: Concepts, process, and practice*. Routledge. New York.
- Adams, P. (2006). *Exploring social constructivism: Theories and practicalities*. *Education*, 34 (3), 243-257.
- Agawu, K. (2001). *African music as text*. *Research in African Literature*, 32(2), 8-16.
- Akpan, V. I., Igwe, U. A., Mpamah, I. B. I., & Okor, C. O. (2020). *Social constructivism: implications on teaching and learning*. *Br J Educ*, 8(8), 49-56.
- Akuno, E. A. (2000). *A conceptual framework for research in music and music education within a cultural context*. *Bulletin of the Council for Research in Music Education*, 3-8.
- Ammer, C. (2004). *The facts on file dictionary of music*. Infobase Publishing. Library of Congress Cataloging-in-Publication Data, New York.
- Aning, B. A. (1973). *Varieties of African music and musical types*. *The Black perspectives in Music*, 16-23.
- Asmus, E. P. (1999). *Music assessment concepts: A discussion of assessment concepts and models for student assessment introduces this special focus issue*. *Music Educators Journal*, 86(2), 19-24.
- Biyela, T. I. (2001). *Ucwaningo olunzulu lokuqhathanisa Umculo kaMaskandi neSicathamiya njengobalulekile esikweni lesizwe samaZulu, kugxilwe kakhulu kuPhuzekhemisi kanye naMambazo Amnyama*. Doctoral Dissertation, University of Zululand.
- Blacking, J. (1974). *How musical is man?* University of Washington Press. Seattle and London.
- Boulton, L.T.C. (1957). *African Music*. Folkways Records.
- Brown, A. P. (1999). *The Role of a Professional Teacher Organization and the Integration of Music into the Primary School Curriculum*. Masters Dissertation, UNISA.
- Brown, S. (2005). *Assessment for learning*. *Learning and teaching in higher education* (1), 81-89.

- Carver, M. (2017). *Knowledge transfer: Indigenous African Music in the South African music curriculum*. African Music, 10(3).
- Carver, M. (2012). *Understanding African music*. Grahamstown: International Library of African Music.
- Carver, A. M. (2002). *Unit Standards for African Musics in South Africa*. Masters Dissertation, University of Pretoria, South Africa.
- Chisholm, I. (2003). *The Politics of curriculum review and revision in South Africa*. Presented at the Oxford International Conference on Education, at the session on Culture, Context and the Quality of Education.
- Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Fourth Edition. SAGE Publications, University of Nebraska-Lincoln.
- Creswell, J. W. (2013). *Qualitative Inquiry and Research Design: Choosing among five approaches*. Third Edition. SAGE Publications, Thousands Oak.
- Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. SAGE.
- Dargie, D. (2007). *Umakhweyane: A musical bow and its contribution to Zulu music*. African Music: Journal of the International Library of African Music, 8(1), 60-81.
- Davies, N. (1994). *The Guitar in Zulu Maskanda Tradition*. The world of music 118 – 137.
- Denzin, N. K. & Lincoln, Y. S. (2018). *The SAGE handbook of Qualitative Research*.
- Department of Basic Education. (2021). *Music Examination Guidelines*. Pretoria. Government Printers.
- Department of Basic Education. (2020). *Guidelines for Practical Assessment Tasks (Music)*. Pretoria. Government Printers.

Department of Basic Education. (2019). *Guidelines for Practical Assessment Tasks (Grade 12-Music)*. Pretoria. Government Printers. [Online] Available from: <http://www.education.gov.za> [Accessed 13th.April 2020]

Department of Basic Education. (2017). *Music Examination Guidelines*. Pretoria. Government Printers.

Department of Basic Education. (2012). *National Curriculum Statement Grades R-12 (NSC)*. Pretoria. Government Printers. [Online] Available from: <http://www.education.gov.za> [Accessed 25th.April 2020]

Department of Basic Education. (2011). *Curriculum and Assessment Policy Statement (CAPS) Grades 10-12- Music*. Pretoria. Government Printers. [Online] Available from: <http://www.education.gov.za> [Accessed 13th. April 2020]

Department of Basic Education. (2003). *National Curriculum Statement (NCS) grades 10-12 (General)- MUSIC*. Pretoria. Government Printers. [Online] Available from: <http://www.education.gov.za> [Accessed 2nd.February 2020]

De Villiers, A. (2015). *The transformation of music education: A South African case study*. British Journal of Music Education, 32(3), 315.

De Villiers, R. (2017). *A teacher training framework for music education in the Foundation Phase*. Doctoral Dissertation, University of Pretoria, South Africa.

Drummond, U. (2015). *Music education in South African Schools after apartheid: Teacher perceptions of Western and African Music*. Doctoral Dissertation, University of Glasgow.

Ekwueme, L. E. (1974). *African music retentions in the New World*. The black perspective in music, 128-144.

Elliot, D. J. (2012). *Music education philosophy*. The Oxford Handbook of Music Education. Oxford Handbooks Online.

Elliot, D. J. (1995). *Music Matters: A New Philosophy of Music Education*. New York: Oxford University Press.

Erlmann, V. (1992). *“the past is far and the future is far”*: power and performance among Zulu migrant workers. *American Ethnologist*, 19(4), 688-709.

Erlmann, V. (1989). *“Horses in the race course: The Domestication of Ingoma Dancing in South Africa, 1929-39”*. *Popular music* 8(3), 259-273.

Evans, N. N. (2017). *The importance of documenting Indigenous African sheet music*. In *Proceeding of the International Conference on Arts and Humanities, Volume 4*, pp.107-117. Available from: <https://doi.org/10.17501/icoach.2017.4111> [Accessed on 5th. September 2020].

Garfias, R. (2004). *Music: the cultural context (Vol.47)*. Osaka: National Museum of Ethology.

Goundar, S. (2012). *Research methodology and research method*. Victoria University of Wellington.

Haecker, A. A. (2012). *Post-Apartheid South African choral music: an analysis of integrated musical styles with specific examples by contemporary South African composers*. Thesis, University of Iowa. [Online] Available from: <https://doi.org/10.17077/etd.7rjuulj5> [Accessed on 27th. March 2020]

Hartwig, K.A. (Ed.). (2014). *Research Methodologies in Music Education*. Cambridge Scholars Publishing.

Hellberg, E.P. (2014). *A critical review of South Africa’s curriculum and assessment policy statement grades 10-12 music*. Doctoral Dissertation, University of the Free State.

Herbst, A., de Wet, J., & Rijdsdijk, S. (2005). *A survey of music education in the primary schools of South Africa’s Cape peninsula*. *Journal of Research in Music education*, 53(3), 260-283.

Herbst, A. (Ed.). (2005). *Emerging solutions for musical Arts education in Africa*. Selected articles prepared in advance for the 2003 Pan African Society for Musical Arts Education (Pasmae) conference and commissioned research- Based Chapters on the collective voice of conference participants. Kisumu, Kenya. 5-11 July 2003.

Hjørland, B. (2005). *Empiricism, rationalism and positivism in library and information science*. *Journal of Documentation*. 61 (1), 130-155.

Honorene, J. (2017). *Understanding the role of triangulation in research*. Scholarly research journal for interdisciplinary studies, 4(31), 91-95.

Iusca, D. (2014). *The effect of evaluation strategy and music performance presentation format on score variability of music students' performance assessment*. Precedia-Social and Behavioral Sciences, 127, 119-123.

Jabareen, Y. (2009). *Building a conceptual framework: philosophy, definitions, and procedure*. International Journal of Qualitative Methods, 8 (4), 49-62.

Joseph, W. J. (2005). *Improving music performance assessment*. Unpublished Doctoral Thesis, Griffith University, 113.

Joseph, R. (1983). *Zulu women's music*. African music: Journal of the International Library of African Music, 6(3), 53-89.

Kalima, C., & Powell, K.C. (2009). *Cognitive and Social Constructivism: Developing tools for an effective classroom*. Education, 103 (2), 241-250.

Kidula, J. N. (2006). *Ethnomusicology, the music canon, and African music: positions, tensions, and resolutions in the African academy*. Africa Today, 99-113.

Kielmann, K., Cataldo, F., & Seeley, J. (2012). *Introduction to Qualitative Research Methodology: A training manual*. United Kingdom: Department for International Development (DFID).

Kim, B. (2001). *Social constructivism*. Emerging perspectives on learning, teaching, and technology, 1(1), 16.

Kothari, C. R. (2004). *Research Methodology: Method and Techniques (second edition)*. New Delhi, New Age International Publishers.

Kwami, R. M., & Lebaka, M. E. K. (2004). "Horses for Courses?" *Indigenous African Music in Three Relocated Educational Contexts*. Bulletin of the Council for Research in Music education. 125-134.

KwaZulu-Natal Department of Education (DoE). (2020-2021). *Annual report*. [Online] Available from: <http://www.kzneducation.gov.za/index.php/departement-of-education-district-office/umlazi>

- Laughey, D. (2007). *Key themes in media theory*. McGraw-Hill education (UK).
- Leal, S. (2015). *Tertiary music education in South Africa: Meeting the needs of music students and the music industry*. Doctoral Dissertation, University of Pretoria.
- Lebaka, E. (2017). *Transmission processes of Indigenous Pedi music*. Jyväskylä studies in humanities, (328), University Library of Jyväskylä.
- Lester, S. (1999). *An introduction to phenomenological research*. Taunton UK, Stan Lester Developments (www.sld.demon.co.uk/resmethv.pdf) [Accessed on 16th.November 2020].
- MacDonald, S., & Headlam, N. (2008). *Research Methods Handbook*. Centre for Local Economic Strategies (CLES).
- Mahajan, M. & Singh, M. K. S. (2017). *Importance and benefits of learning outcomes*. IOSR Journal of Humanities and Social Science, 22(03), 65-67.
- Mapaya, M. G. (2016). *University-based music training and current South African musical praxis: Notes and tones*. African Studies Quarterly, 16(2), 47-67.
- Mapaya, M. G. (2014a). *Indigenous African Music: A Descriptive Analysis of Mmino Wasetso from a Northern Sotho Perspective*. Mediterranean Journal of Social sciences, 5(20),2211.
- Mapaya, M. G. (2014b). *The study of Indigenous African Music and Lessons from Ordinary Language Philosophy*. Mediterranean Journal of Social Sciences, 5(20), 2007.
- Mapaya, M. G. (2014c). *African musicology: Towards defining and setting parameters of the study of Indigenous African music*. The Anthropologist, 18(2). 619-627.
- Mazama, A. (2001). *The Afrocentric paradigm: Contours and definitions*. Journal of Black Studies, 31(4), 387-405.
- McConnachie, B. (2016). *Indigenous and Traditional Musics in the School Classroom: A re-evaluation of the South African Indigenous African Music (IAM) Curriculum*. Doctoral Dissertation, Rhodes University, Grahamstown.

- McPherson, G. E. & Thompson, W. F. (1998). *Assessing music performance: Issues and influences*. Research Studies in Music Education, 10(1), 12-24.
- Meintjes, L. (2017). *Dust of the Zulu: Ngoma aesthetics after apartheid*. Duke University Press.
- Meintjes, L. (2004, November). *Shoot the sergeant, shatter the mountain: the production of masculinity in Zulu ngoma song and dance in post-Apartheid South Africa*. In ethnomusicology Forum (Volume 13, No.2, pp.173-201). Taylor and Francis.
- Merriam, A. P. (1964). *The Anthropology of Music*. Northwestern University Press.
- Merriam, A. P. (1959). *Characteristics of African music*. Journal of the International Folk Music Council, 11, 13-19.
- Mkhombo, S. M. (2019). *The status of Indigenous African Music in the South African curriculum with special reference to isiZulu*. Doctoral dissertation, UNISA.
- Mngoma, K. (1987). *The teaching of African music in South Africa*. Africa Insight, 17(3), 199-203.
- Mohajan, H. K. (2018). *Qualitative research methodology in social sciences and related subjects*. Journal of Economic Development, Environment and People, 7(1), 23-48.
- Mohajan, H. K. (2017). *Two criteria for good measurements in research: Validity and reliability*. Annals of Spiru Haret University. Economic series, 17(4), 59-82.
- Nkabinde, T. (1997). *Indigenous features inherent in African popular music of South Africa*. Masters Dissertation, University of Zululand.
- Nketia, J. K. (1973). *The study of African and Afro-American music*. The black perspective in music, 7-15.
- Nketia, J. K. (1962). *The problem of meaning in African music*. Ethnomusicology, 1-7.
- Ntombela, S. A. (2011). *Amasu asetshenziswa ngoMaskandi besiZulu emculweni wabo*. Doctoral Dissertation, UNISA.

- Nzewi, M. & Omolo-Ongati, R. (2014). *Interjecting the African Spirit of Humanity into Assessment of Musical Arts in The Classroom*. Journal of the Musical Arts in Africa, Taylor & Francis, 1-27
- Nzewi, M. & Nzewi, O. (2009). *African Classical Ensemble Music*. Book 3, Centre for Indigenous Instrumental African Music and Dance (CIIMDA). African Minds.
- Nzewi, M., & Nzewi, O. (2007). *A Contemporary Study of Musical arts Informed by African Indigenous Knowledge Systems*. Volume 5: Theory and Practice of Modern African Classical Drum Music. Centre for Indigenous Instrumental African Music and Dance (Ciiimda).
- Nzewi, O. E. S. (2010). *The use of performance composition on African music instruments for effective classroom music education in Africa*. Doctoral Dissertation, University of Pretoria.
- Nzewi, M. (2007). *A contemporary study of musical arts informed by African indigenous knowledge systems*. Volume 4, Centre for Indigenous Instrumental African Music and Dance (CIIMDA).
- Nzewi, M. (1997). *African music: Theoretical content and creative continuum: the culture-exponent's definitions*. Inst. für Didaktik Populärer Musik.
- Oehrle, E. (1990). *Music Education in South Africa*. The Quarterly, 1(4), 5-9.
- Olsen, K. (2000). *Politics, production and process: Discourses on tradition in contemporary maskanda*. Masters Dissertation, University of Natal, Durban.
- Omibiyi, M. (1973). *A model for the study of African music: Journal of the International Library of African Music*, 5(3), 6-11.
- Omolo-Ongati, R. (2005). *Prospects and Challenges of Teaching and Learning Musics of the World's Cultures: An African perspective*. Cultural Diversity in Music Education, 59.
- Osanloo, A., & Grant, C. (2016). *Understanding, selecting, and integrating a theoretical framework in dissertation research: Creating the blueprint for your "house"*. Administrative Issues Journal: Connecting Education, Practice, and Research, 4(2), 7.

Pan African Society for Musical Arts Education (PASMAE). 2017. [Online] Available from: <http://www.pasmae.africa/> [Accessed on January 2021].

Petersen, A. (2009). *Teaching African Musics: Personal reflections in a South African university setting*. *The World Music*, 51-64.

Pewa, E. S. (2005). *The philosophical, behavioural and academic merit of UMaskandi music*. Doctoral Dissertation, University of Zululand.

Pooley, T. M. (2016). *UMaskandi Izibongo: Semantic, Prosodic and Musical Dimensions of Voice in Zulu Popular Praises*. *African Music: Journal of the International Library of African Music*, 10(2), 7-34.

Risse, T. (2004). *Social constructivism and European integration*. Oxford University Press: Oxford.

Rycroft, D. K. (1998). *How beautiful is small? Music, globalisation and the aesthetics of the local*. *Yearbook for traditional music*, 30(1998) 12-21.

Rycroft, D. K. (1975). *A royal account of music in Zulu life with translation, annotation, and musical transcription*. *Bulletin of the School of oriental and African Studies, University of London* (1975): 351-402.

Sadler, D. R. (2005). *Interpretations of criteria-based assessment and grading in higher education*. *Assessment and Evaluation in Higher Educational Studies*, 17 (2), 173 – 181.

Sadler, D. R. (1989). *Formative assessment and the design of instructional systems*. *Instructional science*, 18, 119-144.

Scherzinger, M. (2001). *Negotiating the music-theory/African-music nexus: A political critique of ethnomusicological anti-formalism and a strategic analysis of the harmonic patterning of Shona Mbira song Nyamaropa*. *Perspectives of New music*, 5-117.

Scott, S. J. (2012). *Rethinking the roles of assessment in Music Education*. *Music Educators Journal*, 98(3), 31-35.

Shay, S. (2008). *Beyond social constructivist perspectives on assessment: the centring of knowledge*. *Teaching in Higher education*, 13(5), 595-605.

South African State Theatre. (2020). *Mbuso Khoza's First Amahubo In Concert at SAST*. [Online] Available from: http://www.artlink.co.za/news_article.htm?contentID=46043/ Artlink.co.za - Mbuso Khoza's First 'Amahubo In Concert' at SAST" / [Accessed on 19th. January 2021].

Stanley, M., Brooker, R., & Gilbert, R. (2002). *Examiner perceptions of using criteria in music performance assessment*. *Research Studies in Music Education*, 18(1), 46-56.

Thorsen, S. M. (1997). *Music Education in south Africa-Striving for Unity and Diversity*. *Svensk Tidskrift for musicforskning [Swedish Journal for Musicology]*, 79, 91-109.

Tracey, H. (1965). *A Plan for African Music*. *International Library of African Music (ILAM)*. Volume 3, 6-13.

Tracy, H. (1963). *The development of music*. *African Music: Journal of the International Library of African Music* 3(2), 36-40.

Umalusi Council for Quality Assurance in General and Further Education and Training (South Africa). (2018). *Exemplar Book on effective Questioning*. Music. Compiled by the Statistical Information and research (SIR) Unit. Umalusi.

Vermeulen, D. (2009). *Implementing music in an integrated arts curriculum for South African primary schools*. Doctoral Dissertation, University of Pretoria.

Walliman, N. (2010). *Research methods: The basics*. Routledge.

Wesolowski, B. C. (2012). *Understanding and developing rubrics for music performance assessment*. *Music Educators Journal*, 98(3), 36-42.

Wrigley, W. J. (2005). *Improving music performance assessment*. Unpublished Doctoral Thesis, Griffith University, 113.

Xulu, M. K. (1992). *The re-emergence of Amahubo song styles and ideas in some modern Zulu musical styles*. Doctoral Dissertation, University of Natal, Durban.

Yilmaz, K. (2013). *Comparison of qualitative and quantitative research traditions: Epistemological, theoretical, and methodological differences*. European Journal of Education, 48(2), 311-325.

APPENDICES

Appendix 1: Approval letter from the provincial Department of Education (DoE)



KWAZULU-NATAL PROVINCE
EDUCATION
REPUBLIC OF SOUTH AFRICA

OFFICE OF THE HEAD OF DEPARTMENT

Private Bag X9137, PIETERMARITZBURG, 3200
Anton Lembede Building, 247 Burger Street, Pietermaritzburg, 3201
Tel: 033 3921062 / 033-3921051

Email: Phindile.duma@kzndoe.gov.za
Buyi.ntuli@kzndoe.gov.za

Enquiries: Phindile Duma/Buyi Ntuli

Ref.:2/4/8/7011

Ms Nozuko Nguqu
38 Brand Road
Unit 3
Bonaminx
DURBAN
4001

PERMISSION TO CONDUCT RESEARCH IN THE KZN DoE INSTITUTIONS

Your application to conduct research entitled: **"EVALUATING INDIGENOUS AFRICAN PERFORMANCE : GRADE 12 FINAL PRACTICAL EXAMINATION**, in the KwaZulu-Natal Department of Education Institutions has been approved. The conditions of the approval are as follows:

1. The researcher will make all the arrangements concerning the research and interviews.
2. The researcher must ensure that Educator and learning programmes are not interrupted.
3. Interviews are not conducted during the time of writing examinations in schools.
4. Learners, Educators, Schools and Institutions are not identifiable in any way from the results of the research.
5. A copy of this letter is submitted to District Managers, Principals and Heads of Institutions where the Intended research and interviews are to be conducted.
6. The period of investigation is limited to the period from 21 September 2020 to 10 March 2023.
7. Your research and interviews will be limited to the schools you have proposed and approved by the Head of Department. Please note that Principals, Educators, Departmental Officials and Learners are under no obligation to participate or assist you in your investigation.
8. Should you wish to extend the period of your survey at the school(s), please contact Miss Phindile Duma/Mrs Buyi Ntuli at the contact numbers above.
9. Upon completion of the research, a brief summary of the findings, recommendations or a full report/dissertation/thesis must be submitted to the research office of the Department. Please address it to The Office of the HOD, Private Bag X9137, Pietermaritzburg, 3200.
10. Please note that your research and interviews will be limited to schools and institutions in KwaZulu-Natal Department of Education.


Dr. EV Nzama
Head of Department: Education
Date: 21 September 2020

GROWING KWAZULU-NATAL TOGETHER

Appendix 2: Approval letter from UKZN Research Ethics Office.



15 OCTOBER 2020

MISS NOZUKO NGUQU (212531585)

DEAR MISS NGUQU

Protocol reference number: HSSREC/00001882/2020

Project title: Evaluating Indigenous African Music performance assessment: The role of teachers during grade 12 external practical examination.

Degree: Masters

Approval Notification – Expedited Application

This letter serves to notify you that your application received on 11 August 2020 in connection with the above, was reviewed by the Humanities and Social Sciences Research Ethics Committee (HSSREC) and the protocol has been granted **FULL APPROVAL**

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number. PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

This approval is valid until 15 October 2021.

To ensure uninterrupted approval of this study beyond the approval expiry date, a progress report must be submitted to the Research Office on the appropriate form 2 - 3 months before the expiry date. A close-out report to be submitted when study is finished.

All research conducted during the COVID-19 period must adhere to the national and UKZN guidelines. HSSREC is

registered with the South African National Research Ethics Council (REC-040414-040).

Yours sincerely,



Professor Dipane Hlalele (Chair)

/dd

Humanities & Social Sciences Research Ethics Committee

UKZN Research Ethics Office Westville
Campus, Govan Mbeki Building Postal
Address: Private Bag X54001, Durban
4000

Tel: +27 31 260 8350 / 4557 / 3587

Website: <http://research.ukzn.ac.za/Research-Ethics/>

Founding Campuses:  Edgewood  Howard College  Medical School  Pietermaritzburg  Westville

INSPIRING GREATNESS

Appendix 3 – Information letter & Consent form [Translated to isiZulu]

Appendix 3: Information letter & consent form [Translated to isiZulu]

TO: The teachers



**UKZN HUMANITIES AND SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE
(HSSREC)**

APPLICATION FOR ETHICS APPROVAL

For research with human participants

INFORMED CONSENT

Information Sheet and Consent to Participate in Research

Date:

Dear Colleague

My name is Nozuko Nguqu (Student No. 212 531 585) and I am currently in my graduate study in Music at University of KwaZulu-Natal. I am conducting a dissertation study titled: *Evaluating Indigenous African Music (IAM) performance assessment: The role of teachers during grade 12 external practical examination*. The study is a partial fulfilment of my intended degree, the Master of Arts, supervised by Dr. Patricia Opondo, co-ordinator of African Music and Dance studies and Senior Lecturer at UKZN.

As an experienced educator, you have been selected to participate in an interview with questions that are attached to this information sheet. In addition to your responses to the interview questions, you are encouraged to offer your candid comments regarding anything you might find confusing, misleading or unclear. The duration of the interview will be two hours or less, provided that I am

sending questions prior the date. If you are interested, I will conduct the interview at a date and time and place that is convenient for you in November 2020.

This study has been ethically reviewed and approved by the UKZN Humanities and Social Sciences Research Ethics Committee (approval number_____).

In the event of any problems or concerns/questions you may contact the researcher at nozukonguqu0276@gmail.com / opondop@ukzn.ac.za

or the UKZN Humanities & Social Sciences Research Ethics Committee, contact details as follows:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building, Private Bag X 54001 Durban 4000

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557- Fax: 27 31 2604609

Email: [REDACTED]

Please note that your participation in this study is entirely voluntary and that you can freely inform the researcher in case you no longer feel comfortable and wish to withdraw. Your information will be kept as confidential as legally as possible, should you wish, you will not be identified in any way. Please reply at your earliest convenience regarding your interest in participation.

CONSENT

I _____ have been informed about the study entitled: *Evaluating Indigenous African Music (IAM) performance assessment: The role of teachers during grade 12 external practical examination*, by Nozuko Nguqu.

I understand the purpose and procedures of the study as explained in the information sheet.

I have been given an opportunity to answer questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without penalty.

If I have any further questions/concerns or queries related to the study I understand that I may contact the researcher at [REDACTED]

If I have any questions or concerns about my rights as a study participant, or if I am concerned about an aspect of the study or the researcher then I may contact:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building, Private Bag X 54001 Durban, 4000.

KwaZulu-Natal, SOUTH AFRICA Tel: 27 31 2604557 - Fax: 27 31 2604609

Email: [REDACTED]

Signature of Participant

Date



**UNIVERSITY OF
KWAZULU-NATAL**

**INYUVESI
YAKWAZULU-NATALI**

**UKZN HUMANITIES AND SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE
(HSSREC)**

APPLICATION FOR ETHICS APPROVAL

For research with human participants

UKUVUMA UNGAPHOQIWE

Incwajana yolwazi nokuvuma ngokuzikhethela ukuba vingxenye vocwaningo

Usuku:

Ngiyabingelela!

Igama lami ngingu Nozuko wakwa Nguqu (Inombolo yomfundi: 212 531 585). Ngifundela iziqu zemfundo ephakeme kwezomculo enyuvesi ya KwaZulu-Natal. Ngenza ucwaningo oluqondene nokuvivinywa kwabafundi abenza umculo wesintu, isihloko esithi: *Insinga-simo yezivivinyo zomculo wesintu: Indima yabafundisi ngesikhathi sezivivinyo zebanga-12 zokuphela konyaka*. Lolu cwano luvumzamo wokuphuthula iziqu zobungoti kwezobuciko, ngeso elibukhali lika Dokotela u Patricia Opondo, owengamele uphiko lwezomculo wesintu nonguMfundisi osemnkantsh'ubomvu eNyuvesi yakwaZulu-Natali.

Wena ke, njengomfundisi onolwazi olunzulu, uqokiwe ukuba uphawule kwinhlolovo enemibuzo engenzansi kulencwajana. Ezimpendulweni zakho kule mibuzo ngiyothokoza uma ungenaba uphendule nengingakubuzanga, inqobo nje uma ubona ukuthi kuzongisiza ukuthi imiphumela yocwaningo lwami ibe nesisindo. Isikhathi senhlolovo ngeke seqe emahoreni amabili, kwazise nemibuzo uyithola lungekafiki usuku lwayo.

Uma ke kuwukuthi uyavuma ukuba yingxenywe, ucwaningo luyokwenzeka ngelanga nesikhathi esivuna wena, enyangeni uLwezi 2020.

Lolucwaningo lucubungulwe lwavunywa isikhungo I UKZN Humanities and Social Sciences Research Ethics Committee (_____).

Makwenzeka uba nemibuzo ngokungahle kungakucaceli kahle ngicela usithinte:

KUMBE i UKZN Humanities & Social Sciences Research Ethics Committee:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building, Private Bag X 54001 Durban, 4000.

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557- Fax: 27 31 2604609

Email: _____

Ngicela wazi ukuthi ukubayingxenywe kuwukuzikhethela awuphoqiwe futhi uma unquma ukuhoxa ngenxa yokungakhululeki thizeni angeke ujeziswe. Uma ufisa igama lakho ligodlwe kumbe izithombe zakho nangempela ngeke sikuveze. Ngicela ungazise ngokushesha uma uvuma.

UKUVUMA UNGAPHOQIWE

Mina _____ ngazisiwe kabanzi ngocwaningo oluqondene nokuvivinywa kwabafundi abenza umculo wesintu, isihloko sithi: *Insinga-simo yezivivinyo zomculo wesintu: Indima yabafundisi ngesikhathi sezivivinyo zebanga-12 zokuphela konyaka.*

Ngiyiqonde kahle inhloso nemigomo ngokwencwajana yolwazi enginikezwe yona.

Nginikeziwe nethuba lokuphendulwa imibuzo ebengingase ngibe nayo mayelana nocwaningo nezinhlelo zalo, nganeliseka.

Ngiyafunga ukuthi ukuba yingxenywe kwami kuwukuzivumela angiphoqiwe, futhi angizohola lutho, nanokuthi ngingahoxa noma inini uma ngithanda.

Ngियाqonda ukuthi uma ngineminye imibuzo phezu kwalokhu engichazelwe kona ngingabuza ku:

Uma kuneminye imininingwane engacacile mayela namalugelo ami njengomuntu oyingxenywe yocwaningo noma kunokungacacile ngalo ucwaningo noma umcwaningi ngyazi ngingathinta:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building, Private Bag X 54001 Durban, 4000.

KwaZulu-Natal, SOUTH AFRICA Tel: 27 31 2604557 - Fax: 27 31 2604609

Email: [H _____](mailto:_____)

Isigxivizo-mbhalo

Usuku

Appendix 4 – Information letter & consent form [Translated to isiZulu]

TO: The education official



UKZN HUMANITIES AND SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE
(HSSREC)

APPLICATION FOR ETHICS APPROVAL

For research with human participants

INFORMED CONSENT

Information Sheet and Consent to Participate in Research

Date:

Dear Sir

My name is Nozuko Nguqu (Student No. 212 531 585) and I am currently in my graduate study in Music at University of KwaZulu-Natal. I am conducting a dissertation study entitled *Evaluating Indigenous African Music (IAM) performance assessment: The role of teachers during grade 12 external practical examination*. The study is partial fulfilment of my intended degree, the Master of Arts, supervised by Dr. Patricia Opondo, co-ordinator of African Music and Dance studies and Senior Lecturer at UKZN.

As a department's Official, and a knowledgeable participant, you have been selected to participate in an interview with questions that are attached to this information letter. In addition to your responses to the interview questions, you are encouraged to offer your candid comments regarding anything you might find confusing, misleading or unclear. The duration of the interview will be two hours or less, provided that I am sending questions prior to the date. If you are interested, I

will conduct the interview at a date and time and place that is convenient for you in November 2020.

This study has been ethically reviewed and approved by the UKZN Humanities and Social Sciences Research Ethics Committee (approval number_____).

In the event of any problems or concerns/questions you may contact the researcher at

or the UKZN Humanities & Social Sciences Research Ethics Committee, contact details as follows:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building, Private Bag X 54001 Durban, 4000.

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557- Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

Please note that your participation in this study is entirely voluntary, and that you can freely inform the researcher in case you no longer feel comfortable and wish to withdraw. Your information will be kept as confidential as legally as possible, should you wish, you will not be identified in any way. Please reply at your earliest convenience regarding your interest in participation.

CONSENT

I _____ have been informed about the study entitled: *Evaluating Indigenous African Music (IAM) performance assessment: The role of teachers during grade 12 external practical examination*, by Nozuko Nguqu.

I understand the purpose and procedures of the study as explained in the information sheet.

I have been given an opportunity to answer questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without penalty.

If I have any further questions/concerns or queries related to the study I understand that I may contact the researcher at [REDACTED]

If I have any questions or concerns about my rights as a study participant, or if I am concerned about an aspect of the study or the researcher then I may contact:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building, Private Bag X 54001 Durban, 4000.

KwaZulu-Natal, SOUTH AFRICA Tel: 27 31 2604557 - Fax: 27 31 2604609

Email: [H \[REDACTED\]](#)

Signature of Participant

Date



UNIVERSITY OF
KWAZULU-NATAL
INYUVESI
YAKWAZULU-NATALI

**UKZN HUMANITIES AND SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE
(HSSREC)**

APPLICATION FOR ETHICS APPROVAL

For research with human participants

UKUVUMA UNGAPHOQIWE

Incwajana yolwazi nokuvuma ngokuzikhethela ukuba vingxenywe vocwaningo

Usuku:

Mhlonishwa!

Igama lami ngingu Nozuko wakwa Nguqu (Inombolo yomfundi: 212 531 585). Ngifundela iziqu zemfundo ephakeme kwezomculo enyuvesi ya KwaZulu-Natal. Ngenza ucwaningo oluqondene nokuvivinywa kwabafundi abenza umculo wesintu, isihloko salo sithi: *Insinga-simo yezivivinyo zomculo wesintu: Indima yabafundisi ngesikhathi sezivivinyo zebanga-12 zokuphela konyaka*. Lolu cwano luvumzamo wokuphuthula iziqu zobungoti kwezobuciko, ngeso elibukhali lika Dokotela u Patricia Opondo, owengamele uphiko lwezomculo wesintu nonguMfundisi osemnkantsh'ubomvu eNyuvesi yakwaZulu-Natali.

Wena ke, njengomuntu onolwazi olunzulu noyisikhonzi kuhulumeni kwezemfundo, uqokiwe ukuba uphawule kwihlobo enemibuzo engenzansi kulencwajana. Ezimpendulweni zakho kule mibuzo ngiyothokoza uma ungenaba uphendule nengingakubuzanga, inqobo nje uma ubona ukuthi kuzongisiza ukuthi imiphumela yocwaningo lwami ibe nesisindo. Isikhathi senhlobo ngeke seqe emahoreni amabili, kwazise nemibuzo uyithola lungekafiki usuku lwayo.

Uma ke kuwukuthi uyavuma ukuba yingxenywe, ucwaningo luyokwenzeka ngelanga nesikhathi esivuna wena, enyangeni uLwezi 2020.

Lolucwaningo lucubungulwe lwavunywa isikhungo I UKZN Humanities and Social Sciences Research Ethics Committee (_____).

Makwenzeka uba nemibuzo ngokungahle kungakucaceli kahle ngicela usithinte:

██████████ / [o](#) ██████████

KUMBE i UKZN Humanities & Social Sciences Research Ethics Committee:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building, Private Bag X 54001 Durban, 4000.

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557- Fax: 27 31 2604609

Email: ██████████

Appendix 5 – Interview schedule 1 [Translated to IsiZulu]



**UNIVERSITY OF
KWAZULU-NATAL**

**INYUVESI
YAKWAZULU-NATALI**

**UKZN HUMANITIES AND SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE
(HSSREC)**

Name: Nozuko Nguqu

Student number: 212 531 585

Intended degree: Master of Arts

Title of the Dissertation: Evaluating Indigenous African Music (IAM) performance assessment:
The role of teachers during grade 12 external practical examination

Sample Interview Questions for Indigenous African Music (IAM) Teachers

- Did you study Indigenous African Music? Tell me a bit about your musical background.
- How long have you been teaching IAM? Has your school always been offering IAM?
- What strategies do you use when teaching IAM? Especially the performance.
- What challenges have you encountered during your teaching or assessing the learners in your school? Have you overcome yet? If not, in your opinion, what do you think needs to be done to overcome the challenges?
- How have you sought help to overcome whatever obstacles you came across in the past?
- Do you find the resources like textbooks or the Department of education's guiding documents helpful enough to equip yourself as an educator?
- Lastly, what motivated you to choose IAM instead of Jazz or Western Art from the curriculum?



UNIVERSITY OF
KWAZULU-NATAL
INYUVESI
YAKWAZULU-NATALI

**UKZN HUMANITIES AND SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE
(HSSREC)**

Igama: Nozuko Nguqu

Inombolo Yomfundi: 212 531 585

Iziqu azifundelayo: Ungoti Kwezobuciko

Isihloko socwaningo: Insinga-simo yezivivinyo zomculo wesintu: Indima yabafundisi ngesikhathi sezivivinyo zebanga-12 zokuphela konyaka.

Imibuzo ebhekiswe kubafundisi bomculo wesintu.

- Kungabe wawufundela umculo wesintu? Ake wenabe ngebanga osulihambile endimeni yomculo.
- Kungabe unesikhathi esingakanani ufundisa umculo wesintu? Kungabe isikole senu besilokhu sinawo umculo wesintu?
- Yiziphi izindlela ezikusebenzelayo uma ufundisa umculo wesintu? Kakhulukazi lengxenywe yaseshashalazini phecelezi ukuphefoma.
- Yiziphi izinselelo oke wahlangabezana nazo ngezikhathi ufundisa noma usubavivinya abantwana? Usuzinqobile lezo zinselelo? Uma kungenjalo, ngokwakho, ucabanga ukuthi yini engenziwa ukuze unqobe?
- Kungabe uke wazama ezinye izinsiza ukuze ubhekane ngqo nezinselelo zezingqinamba kulengxenywe yesifundo?
- Kungabe izinsiza eziphuma kumnyango wezemfundo ezinjengezincwadi, uzithola ziwusizo olwanele ukukhlohlomisa njengomfundisi?
- Okokugcina, yini eyakugququzela ukuthi ukhethe umculo wesintu, kube kukhona oJazz nomculo waseNtshona okukhona ohlwini lwezemfundo?

Appendix 6 – IAM excerpts (Nguqu Transcriptions)

6.1 Imbizo: Phuzekhemisi

Excerpt from 'Imbizo'

Andante



Lo m hla bu ya the ngw' u nga bo ni si hleli ku wo na nja lo ngo nyaka

4
— s kho kh'ima li ya ma si me ndu neni - nja lo ngo nya ka - si__ kho

7
kh'ima li ya ma si me nduneni Lo m hla bu_ya the ng'u nga bo ni s' hle li kuwona

Bassline except



unga bo ni - s'phi la ku lo mhla - ba a s'yawu kho khela

6.2 Inkunzi kabhejane: Phuzekhemisi

Excerpt from 'Inkunzi kabhejane'

Moderate

I - ndu ku za - mi zi dla la ni na la ma gwa la u ya - zi mi na ngiy nku nzi ka - bhe ja

5
ne - ngino pho ndolu ny'e kha nda ngok'hla ba mfan' mi n' ngo k'pha kam'se la phe

8
- phe-zu lu u nga y' - kho - na u ngay' kho - na u nga - yi khona na

12
yi - n'i nku nzi ka bhe ja - ne ngi no pho nd'o lu ny'e kha -

15
nda ngok'hla ba mfana mi n' ngo k'pha kam'se la phe zu - lu.

6.3 Uyamaz'uZulu: African Heritage Ensemble

Excerpt from Uyamaz'uZulu

Moderate

SOPRANO



Uya ma z'u Zulu Uya ma z'u Zulu Uya ma z'u Zulu

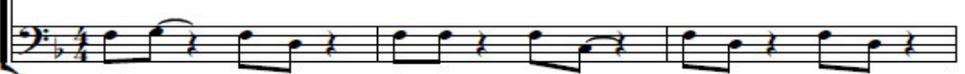
ALTO



TENOR



BASS



4

S.

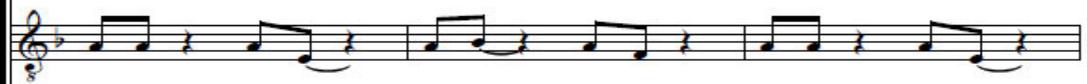


Uya ma z'u Zulu Uya ma - z'u Zulu Uya ma z'u Zulu

A.



T.



B.



2

7

S. Uya ma z'u Zulu Uya ma z'u Zulu

A.

T.

B.

6.4 Uzithulele: African Heritage Ensemble

Excerpt from 'Uzithulele'

Very slow

SOPRANO

E ee ya aa eh ee ha Ho oo ho oo E ee ya aa eh ee

ALTO

TENOR

BASS

6

S.

ha Ho oo Ho oo Uzi dli ii ii zwe lo oo oo kaNda b'uzi thule ee ee

A.

T.

B.

6.5 Homeless: Ladysmith Black Mambazo

excerpt from 'Homeless'

Andante

TENOR 1
E ma we - ni we ba ba si la - l'e ma we ni e ma we e ni

TENOR 2

BASS 1

BASS 2

6
T. we ba ba si la - l'e ma we ni si la - l'e ma we ni we - ba ba si la

T.

B.

B.

2

11

T.

l'e ma weni we ba ba si la - l'e ma wen Home less

T.

B.

B.

15

T.

Home less we moon light_slee ping on the mid night la - ke

T.

B.

B.

Appendix 7: Other Maskandi artists and groups

- Phuz'ushukela – Real name: John Bhengu (late), regarded as the first recording *Maskandi* musician – now known as *idlozi likamaskandi* (*Maskandi* ancestor)
- Mqgashiyo Ndlovu (late)
- Muzikayifani Buthelezi (late)
- Ihashi Elimhlophe (Mfoka Manyomfana) – Real Name: Bhekisisa Ngcobo

- Mqabulasheshe – Real name: Mfiliseni Magubane
- Mfazomnyama (Mfoka Mgquzula) – Mphatheni Khumalo (late)
- Bhekumuzi Luthuli (late)
- Ikhansela – Real name: Mfihleni Roland Mkhize
- Thwalofu Namankentshane – Real name: Thwalofu Khoza
- Inkunz’emdaka – Real name: Mlindelwa Mralatya
- Ichwane Lebhaca – Real name: Zelule Mtshali
- White Zulu – Real name: Johnny Clegg (late)
- Busi Mhlongo (late)
- Simosakhe Mthalane – Founder of Imithente Ehlab’isamila
- Shiyani Ngcobo
- Shwii noMtekhala – Real names: Mandla Xaba and Rodgers Magubane
- Somnandi – Real Name: Thokozani Langa
- Mggumeni – Real name: Kwakhe Khumalo (late)
- Matshitshi (anolwazi) Ngema
- Shabalala Rhythms
- Indidane – Real name: Mtshengiseni Gcwensa (late)
- Amageza Amahle – Founded by Indidane (late)
- Ali Mgube – Leader of AmaSAP Maskandi group
- Imfez’emnyama – Real name: Phumlani Khumalo
- Bahubhe – Real name: Sibusiso Mkhize
- Jayva Zimnike – Real name: Mzuvukile Khenyeza
- Nyon’emhlophe – Real name: Mxolisi Jali
- Maqhinga Hadebe
- Ithwasa Lekhansela – Real name: Sbonelo Majola
- DSD (Dubulasodubulana) – Real name: Khangelani Mhlongo
- Indlamlenze – Real name: Khuzani Mpungose
- Sgwebo Sentambo – Real name: Vela Khoza
- Mbuzeni Mkhize
- Ichalaha LikaShafuza – Real name: Sbongiseni ‘Mjikijelwa’ Ngubane (late)

- Sanda Magubane
- Qhoshangokwenzakwakhe – Real name: Siyabonga Nkosinathi Sibisi
- Gadla (Bethithiza) Nxumalo
- Mzukulu – Real name: Sfanele Dumisani Zulu
- Mroza Fakude
- Cevuzile – Real name: Mlindeni Mchunu
- Unjoko – Real name: Njoko Mbambo
- Igcokama Elisha – Real name: Mthandeni Manqe
- Ntencane – Real name: Senzo Zondo
- Amabunjwa – *Maskandi* group
- Izingane Zoma – Female *Maskandi* group, founded by Shobeni Khuzwayo
- Imithente Ehlab'isamila– Female *Maskandi* group
- Amatshitshi Amhlophe – Female *Maskandi* group
- Izindlovukazi ZikaMageba – Female *Maskandi* group
- Senzeni Nhlebela – Founder of Osenzeni Female *Maskandi* group
- Dumisile Manana – Co-founder of Imithente Ehlab'isamila
- Buselaphi Gxowa – Co-founder of Imithente Ehlab'isamila
- Tholakele Malunga (late)
- Vumile Mngoma
- Nothembi Mkhwebane

Appendix 8: Other Isicathamiya groups

-
- Ubuhle Bezinsizwa
 - Kholwa Brothers
 - Mpumalanga White Birds
 - Zulu Messengers
 - Thulisa Brothers
 - Royal Tigers

- PMB Homeboys
 - Bergville Green Lovers
 - Pomeroy Gorden Stars
 - Thee legacy
 - Colenso Abafana Benkokhelo
 - Easy Walkers
 - Junior Mambazo
 - Afrika Mamas
 - Dlamini Home Defenders
 - King Star Brothers
 - Xolo Homeboys
 - Easy Walkers
 - Hlanganani
 - Newcastle Five Roses
-