

UNIVERSITY OF NATAL

MUSIC TEACHER EDUCATION  
IN POSTINDEPENDENCE ZIMBABWE

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MUSIC TEACHER EDUCATION IN POSTINDEPENDENCE ZIMBABWE

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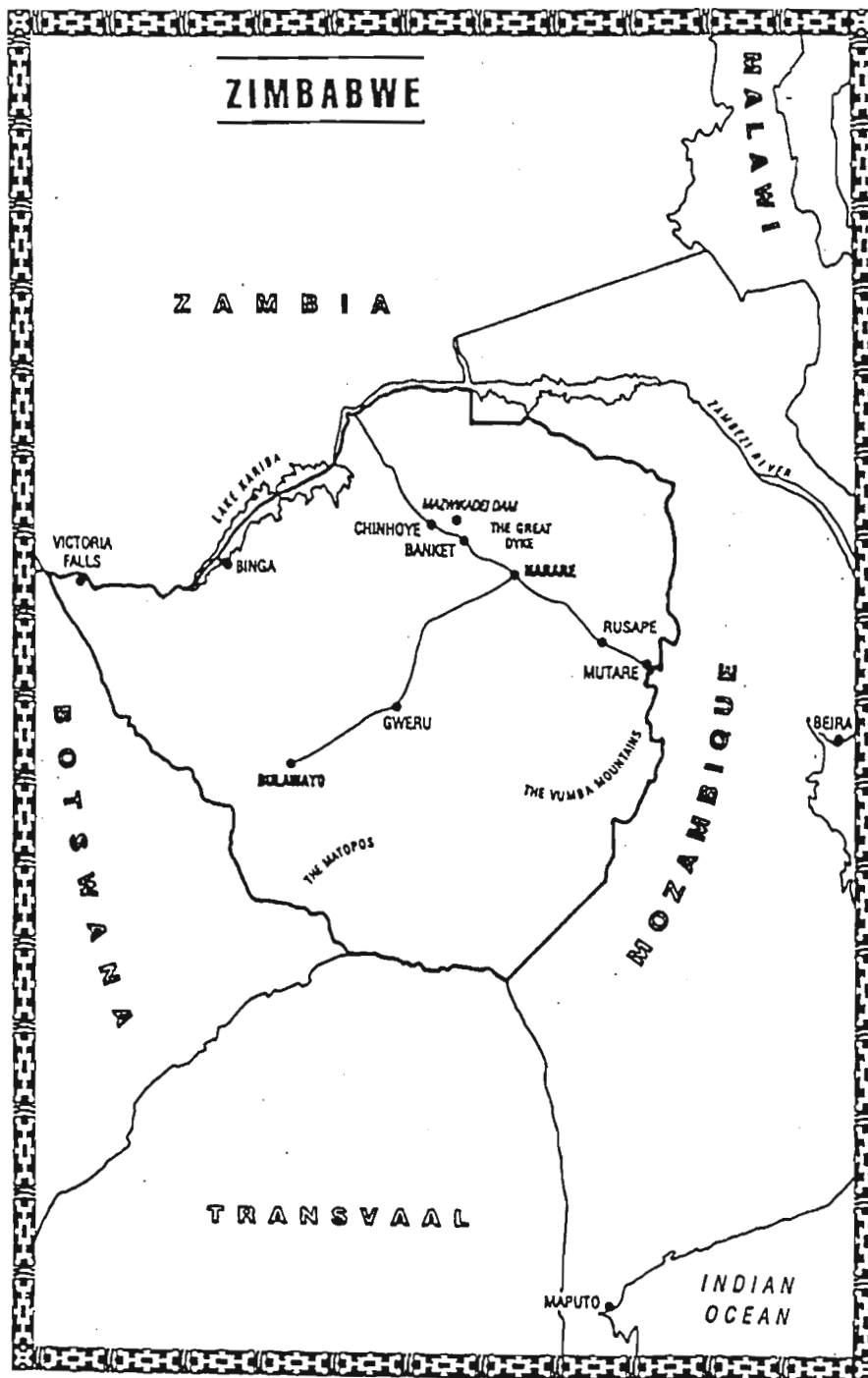
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Zimbabwe. Adapted from Doris Lessing, African Laughter: Four Visits to Zimbabwe, London: Flamingo, 1993.

## Chapter 1

### ENSEMBLES OF CONTINUITY AND CHANGE

This study investigates the influence of neo-colonialism and Africanism on the development of music teacher education in postindependence Zimbabwe.

#### 1.1 THE INFLUENCE OF ZIMBABWEAN HISTORY ON THE DEVELOPMENT OF MUSIC TEACHER EDUCATION

Zimbabwe is a land locked Southern African country wherein some 10.4 million people occupy a land mass of some 390,759 square kilometres. <sup>1</sup>

Until the decline of the influential city-state, Great Zimbabwe, (in approximately 1450), the area between the Zambezi and the Limpopo rivers, and the high plateau west of the Indian Ocean was occupied by people of related cultures and dialects. As the state associated with Great Zimbabwe declined, the influence of the homogeneous cultures of the Karange-speaking people - now known as the Shona - was superseded by the Munhumatapa Empire. The latter ruled over the area which is now Zimbabwe until approximately 1902.

In the early nineteenth century, events in South Africa resulted in a northward dispersal of (ama) Ndebele people. In 1838, the Ndebele people settled in the area in south-west Zimbabwe which

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<sup>1</sup> See Christine Sylvester, Zimbabwe: The Terrain of Contradictory Development, (Boulder, Westview Press, 1991), p.2 for an overview of the physical geography of Zimbabwe, and p.123 for a history of the demography of Zimbabwe. The figure for Zimbabwe's population was cited in Business Mail in The Weekly Mail and Guardian, October 14 to 20 1994, p.B2.

was until relatively recently known as the Matopos, and is now generally known as the Matobo. The Ndebele - a heterogeneous group of Sotho and Tswana Nguni peoples - successfully integrated a diversity of Shona and other groups into their ranks. This resulted in the growth and development of interculturalism in the area around the Matobo.

It was not until the 1890's and the arrival of European settlers that economic upheaval and political turmoil began to impact on the lives of the population. While Portuguese traders and missionaries had been visiting Zimbabwe since the sixteenth century, the European settlers from the south were motivated by reports in the South African press that gold existed in great quantities. They therefore sought to establish "a second rand ... north of the Limpopo".<sup>2</sup>

Although they established what appeared to be just another plateau state, unlike previous states, this one adapted only minimally to local customs and did not incorporate locals except as labourers or inferior collaborators. The timing of the settler entry was also key: the technological innovation in Europe and the move from mercantilism to free-trade imperialism and then to outright imperialism meant Africans faced incorporation, not just into a new regional state but into the formidable capitalist world system as well.<sup>3</sup>

By 1897 the settlers had crushed a ferocious joint Shona/ Ndebele uprising and by 1898, they gained rights to prospect and mine metals and minerals. A royal charter granted to the British South African Company the following year granted rights to "enter

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<sup>2</sup> Sylvester, Contradictory Development, p.16.

<sup>3</sup> Ibid.

treaties, promulgate laws, maintain a police force and undertake public works in what would become Southern Rhodesia".<sup>4</sup>

For the next eighty years there ensued a period of colonization and resistance during which the state "extracted resources and exacerbated social divisions of race, class, ethnicity, spatial location, ideology, goals and so on".<sup>5</sup>

In the mid-1960's Southern Rhodesia became known as Rhodesia and, in an attempt to hold back the tide of decolonization and black majority rule, the Rhodesian Front Government declared unilateral independence from Britain. Almost two decades of bitter armed struggle ensued which culminated in a negotiated settlement and elections based for the first time on universal non-racial franchise. The Zimbabwe African National Union (Patriotic Front) won the elections, and on April 18th, 1980, the British colony of Rhodesia formally ended and was superseded by the birth of an independent state which is today known as Zimbabwe.<sup>6</sup>

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<sup>4</sup> Ibid., p.17.

<sup>5</sup> Ibid., p.56.

<sup>6</sup> Ibid., pp. 4-14, for an overview of disputes concerning the histories of Great Zimbabwe, and interculturalism and the Ndebele. As far as the history of interculturalism and the Ndebele is concerned, Sylvester writes that there is some evidence to suggest that the Ndebele "did behave badly toward peoples who resisted ..." She adds that the European settlers latched on to stories about the bad behaviour of the Ndebele in order to present themselves as "white pioneers freeing an enslaved nation of Shona from a superior Ndebele nation-state". Doris Lessing suggests that "the picture of Mashonaland presented as history to the heirs of the Pioneer Column went something like this: When we whites came we found the Matabele, an offshoot from the Zulus. They had travelled north to escape from murderous Zulu Kings, and taken land from the Mashona, whom they harried and raided. The Mashona were groups of loosely related clans always on the move, for they stayed in one place only long enough to exhaust the soil and scare away the animals. We, the British, brought the Mashona people peace as well as white civilization." Doris Lessing, African Laughter: Four Visits to Zimbabwe, (London, Flamingo, 1993), p.6.

Musical life during the ascendancy of the Great Zimbabwe city state, was in all probability characterized by "songs to do with work, hunting, weddings, funerals and religion ...".<sup>7</sup>

The earliest written references to Zimbabwean music and musical instruments date from 1586 to 1589. At the Uteve Kingdom, part of the Munhumatapa Empire, for example, there were

great musicians and dancers, ... playing many different musical instruments and singing to them a great variety of songs and discourses in praise of the kings, in very high and sonorous voices.<sup>8</sup>

As far as instrumentation is concerned, "different musical bows, flutes, horns, rattles and drums could have been incorporated into musical activities from a very early period".<sup>9</sup>

The written references of the time describe instruments such as the marimba and the mbira, and horns of wild animals. The arrival of the Ndebele saw the introduction of a musical heritage which was markedly different from that of the Shona. The Ndebele heritage is to a larger extent based on vocal genres which emphasise call and response. However, interculturalism resulted in the appearance of new forms and genres. For example, "traditional scales used by the Nguni singers were originally

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<sup>7</sup> Claire Jones, Making Music: Musical Instruments in Zimbabwe Past and Present, (Harare, Academic Books, 1992), p.23.

<sup>8</sup> Ibid., p.25, quoting Records of South-Eastern Africa, Vol. 7, p.202.

<sup>9</sup> Ibid., p.23.

hexatonic (six notes), but, over time, they adopted heptatonic (seven-note) scales indigenous to the Shona and others".<sup>10</sup>

The arrival of the European settlers (the beginning of the second phase of Zimbabwean history), brought about

the gradual disappearance of traditions such as *ngano* (Sh: story songs used as a means of passing on traditional values to the younger generation) and work-songs associated with daily activities.... Herdboy instruments such as the musical bows and flutes also declined in popularity as the need for herding declined.<sup>11</sup>

Further influences which resulted directly from the effects of European settlement were songs related to changing patterns of employment, and the introduction of instruments of non-African origin such as the guitar, the banjo and the harmonica. The establishment of missions by various Christian denominations resulted in imposition of European religious and aesthetic values on the population which led to the emergence of European-style a cappella singing in four-part harmony, as distinct from call and response patterns.<sup>12</sup>

While the European settlers imported 'classical music' or 'high art music' into Rhodesia, it has been suggested that the genre was, and still is - to a large extent - the preserve of the white community.<sup>13</sup>

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<sup>10</sup> See *ibid.*, p.26, for further examples of Shona/Ndebele interculturalism through music.

<sup>11</sup> *Ibid.*, p.27.

<sup>12</sup> *Ibid.*, pp. 27-28.

<sup>13</sup> *Ibid.*, p.28.

The effects of colonialism on musical trends is further evidenced by the growth of recording studios, gramophones, radios and transportation systems which provided opportunities for preservation and dissemination of Zimbabwean traditional musics together with exposure to music from abroad. Urbanization and the emergence of an African middle class in the 1930s and 1940s led to the mushrooming of live concerts, big band music at performance venues, and night clubs in major urban centres. By 1954 there were over 200 night clubs in the cities of Harare and Bulawayo - a trend which was linked to the legalising of liquor in 1953, and the growing influence of music from nearby countries - principally Zairian rhumba and the South African smanjemanje beat. <sup>14</sup>

Resistance to colonialism and the growth of African nationalism in the 1950's and 1960's stimulated a renewed interest in a variety of notions of African cultural identity.

Traditional music acquired a new political significance in perpetuating respect for African, rather than European authority figures and in writing implicit political messages into the lyrics. <sup>15</sup>

African nationalism led to the growth of music associations in townships and in rural areas. The music associations, which were set up to revive and preserve traditional music practices,

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<sup>14</sup> For a full discussion about the development of Zimbabwean popular music see Jones, *ibid.*, pp. 30-32.

<sup>15</sup> *Ibid.*, p.28, quoting Paul Berliner, "Political Sentiment in Shona Song and Oral Literature", in Essays in Art and Science 6 (March 1977), p.7.

fuelled the renaissance of the mbira in the 1960s. Further, the early negative attitudes of missionaries underwent progressive change, leading to acceptance of traditional Zimbabwean instruments in the church, and the growth of compositions of original African church music. Therefore new styles emerged where "a folk melody may be given new words from the Bible, or an African chant may be constructed using western four-part harmony with a traditional drumming pattern".<sup>16</sup>

Resistance to colonialism and the war of independence saw the development of Chimurenga songs - a fusion of traditional and popular music - which provided politicisation and a means of raising morale among freedom fighters. One of the most notable chimurenga musicians is Thomas Mapfumo whose music is based on "traditional music played on electric guitars and keyboards".<sup>17</sup> As a result of Mapfumo's influence, "[t]he late 1970s saw many new bands emerge with styles based on the sound of mbira or other traditional music. A distinctly Zimbabwean popular music was re-established."<sup>18</sup>

The arrival of settlers in pursuit of 'a rand north of the Limpopo', and the setting up of the state of Southern Rhodesia was accompanied by the introduction of formal education. Describing the development of Salisbury (now Harare), the

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<sup>16</sup> Ibid., p.29.

<sup>17</sup> Ibid., p.33.

<sup>18</sup> Ibid.

capital of Zimbabwe, Doris Lessing suggests that shortly after 1890 "there was a town with banks, churches, a hospital, schools...":

A year later came Mother Patrick and her band of Dominican nuns, wearing thick and voluminous black and white habits. They at once began their work of teaching children and nursing the sick.<sup>19</sup>

The introduction of formal education by the European settlers saw a concomitant emergence of structures, processes and contents for the maintenance and development of formal teaching and learning - syllabuses, mechanisms for assessment, and colleges for the education of would-be teachers. In general, the racist nature of policies of the governments of Rhodesia/Southern Rhodesia resulted in a qualitatively and quantitatively inferior education for the black majority. In general, colonial music education created a situation where

[p]hilosophies, theories, techniques and repertory were mostly unspoken but clearly understood. As the Western influence gained momentum, [indigenous] musicians aimed to adapt Western approaches to their teaching, falling in with the more competitive attitudes that Western cultures brought them. Most adopted Western art music as the content of the formal curricula that were devised, but also included music of their own native tradition taught in Western-style.<sup>20</sup>

After the achievement of political independence from colonial rule, the Zimbabwe government made ongoing commitments to

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<sup>19</sup> Lessing, African Laughter, p.4.

<sup>20</sup> David Sell, "Fixation or Fiction - Western Music in Education", in A World View of Music Education, papers from the XVIII International Conference of the International Society for Music Education held in Canberra, Australia, 1988, (ISME Yearbook XV, 1988), p.138. David Sell describes the effects of colonial music education in the colonised world in general. The effects of colonial music education in Rhodesia in particular have not been investigated.

democratize access to the arts and to redress qualitative and quantitative deficiencies which resulted from colonial education. The drastic shortfall in access to education in the arts, for example, is reflected in the aims of the Zimbabwe Government's arts education policy. This seeks to "democratize the acquisition of artistic skills and access to the arts by the greater masses of the people ...".<sup>21</sup>

## 1.2 THE REASONS FOR THE STUDY

The idea of a study of the influence of neo-colonialism and Africanism on the development of music teacher education in postindependence Zimbabwe began to take shape during the second term of my service as a music teacher educator at a Zimbabwean teachers' college in the late 1980s. Before I took up my appointment, I was perplexed by the prospect of teaching European high art music in a country which had only recently emerged from a protracted and ugly war against a colonial rule. By the second term of my service in Zimbabwe, I was no less perplexed by the imponderables of my role and by my perceptions of the needs of the students, than I was in the first term.

I started to grapple with the problem of finding models which would enable me to teach something which might be appropriate for the education of music teacher educators in a newly independent country and which might be useful for an investigation of the

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<sup>21</sup> Government of Zimbabwe (1986) First Five-Year National Development Plan 1986 - 1990, Harare, quoted in Stephen Williams, "Art in Zimbabwe: From Colonialism to Independence", in Cultural Struggle and Development in Southern Africa, ed. Preben Kaarsholm, (Harare: Baobab Books, 1991), p.70.

development of music teacher education therein.

This study will be of interest to the administration, tutorial staff, students, and alumni of Hillside Teachers' College, and to members of the Bulawayo community with a particular interest in developments at the College; to musicians, musicologists and ethnomusicologists, who have an interest in developments in the Zimbabwean milieu, and to those working in the fields of history and historiography of Zimbabwean education.

#### 1.2.1 The Curriculum as a Signifier of Power Relations

The first reason for this study is to write a contextual portrait of the effects of social, economic and political changes on the development of music teacher education in a newly independent country in southern Africa. The aim of writing a contextual portrait is to explore the

symbolic value of the curriculum [which] is particularly powerful in newly independent nations where the state places a high premium on uprooting the ideology and values of the colonial class within the context of local struggles and international power relations.<sup>22</sup>

Further, analysis of curriculum development in Zimbabwe may be seen as a tool for "signifying" the political directions, struggles and contradictions expressed through the policies of a newly independent state.<sup>23</sup>

Therefore, this study would be of interest to sociologists of

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<sup>22</sup> Jonathan D. Jansen, "Curriculum Reform in Zimbabwe: Reflections for the South African Transition", in Inventing Knowledge: Contests in Curriculum Construction, ed. Nick Taylor (Cape Town: Maskew Miller Longman, 1993), p.60.

<sup>23</sup> Ibid.

education in general, and to sociologists of education in southern Africa in particular.

### 1.2.2 Epistemological Considerations

The second reason for this study is to add to the small but growing number of investigations which employ qualitative techniques and methods for research in education in southern Africa, and in music education generally. This study would therefore be of interest to those working in the fields of third world education research methodology, and music education research methodology. This study aims to contribute - generally - to the development of epistemology for education research in southern Africa and for music education elsewhere.

### 1.2.3 Alternative Theoretical Frameworks

The third reason for this study is to explore the possibilities for the development of alternative theoretical frameworks which address the problems which beset the development of music teacher education in a newly independent country.

The need for alternative theoretical frameworks arises from the contrasting histories of the development of cultural relativism in the music education curriculum in the Western world and in former colonies in southern Africa.

In the Western world, the concept of culture was associated in the eighteenth century with the tendency to natural growth - agricultural or personal - and was therefore applied to both

plants and human beings. Both might hold the possibility of being, or becoming, 'cultured'. Culture evolved as a term for the description of the best of European artistic creativity during the nineteenth century, and during the twentieth century became increasingly influenced by new relativist thinking, particularly in anthropology of culture. Therefore, the word "culture", (and hence, the word "art") was increasingly applied not just to the artistic creation of Europe, but to artistic creations which had previously been considered exotic, primitive or archaic.

Broader and more relative definitions of culture and art were the result of comparative images of humanity which were depicted in studies in anthropology, and were an outcome of postcolonial loss of confidence in the supremacy of all things European.

The latter led to the adoption of the notion of a global artistic output of equal aesthetic and moral value and to the emergence of concepts of cultures rather than 'the concept of culture'.

Culture, as a concept and as a term, has become increasingly associated with a colonial racist Euro-centric definition. The plural of the term is associated with liberal sensitivity.<sup>24</sup>

Changes in concepts of culture have been echoed by redefinitions of the concept of 'music'. Before the post-second world war collapse of colonialism, 'music' was associated to a large extent with European high art music. Post-second world war re-

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<sup>24</sup> For an overview of the history of the emergence of a relativist notion of culture see James Clifford, The Predicament of Culture: Twentieth Century Ethnography, Literature and Art, (Cambridge Mass: Harvard University Press, 1988), pp. 233-234 passim

definitions of the concept are in part an outcome of historiography of the damaging effects of the export of European high art music to former colonies. Historiography of musical colonialism has asserted that

the efforts made to apply ... elements of one musical system on musical systems based on other types of relations between sounds ... have led in most cases to the decay and disappearance of musical systems whose subtle connotations were brutally erased.... Thanks to colonial expansion, this process spread to the very ends of the world: small military band leaders have retuned the gongs and xylophones of the Cambodian royal orchestra. The choral songs of the missionaries and their badly tuned harmoniums have spread their influence from Oceania to the heart of Africa.<sup>25</sup>

The damaging effects of the colonial export of European high art music have led firstly to a reappraisal of the perceived superiority of the genre since "the hegemony of the European classical music is caused not by its aesthetic superiority but by nineteenth century colonialism".<sup>26</sup>

Further,

doubts [about] the value of what we call progress and on the exclusive value of some aspects of our musical traditions [resulted in re-examination of] the conception of the very art that other men [sic] in other civilisations have been able to create and perfect ...<sup>27</sup>

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<sup>25</sup> Alain Danielou, "Co-operation and Exchanges in the Field of Music between Countries of Different Cultures", in Music as a Dimension of Lifelong Learning, papers and recommendations of the 12th International Conference of the International Society for Music Education held in Montreux, Switzerland, 1976, (ISME Yearbook III, 1975-76), pp.42-43.

<sup>26</sup> Jan Ling, "Music in the World Around Us", in New Perspectives in Music - New Tasks for Music Education, papers from the XVIIth International Conference of the International Society for Music Education held in Innsbruck, Austria, 1986, (ISME Yearbook XIII, 1986), pp.42-43.

<sup>27</sup> Danielou, "Co-operation", p.43. The shift in the concept of music is further reflected in changes in the words used to describe emerging new realities. According to Danielou, Ibid., p42, there has been "[...] an enlargement of the concept of what we call music. We begin in fact occasionally to speak of "musics" and not only of "music" [...]" . Furthermore, it has been suggested that the emergence of new words and phrases is an organic measure of change in

A further factor which influenced the emergence of cultural relativism in the music education curriculum in the Western world was the influence of the black civil rights movements, and black nationalist movements in the nineteen sixties in the United States. These movements effectively put an end to the idea that the languages and cultural mores of the majority population would be adopted by the minority, via a 'melting pot' into which the minority would assimilate. The civil rights movements advocated the idea of equality of worth of all languages and cultures, and the black nationalist movements generally advocated the idea of superiority of black languages and black cultures.

In the nineteen nineties,

multiculturalism continues to be a central feature of American educational discourse. The major points which occur repeatedly include: respect for one's "heritage"; affirmation of one's own cultural values; a critique of the Eurocentric and Western cultural tradition; self esteem through pride in one's culture; being able to "recognise oneself" in the curriculum (which seems to mean culture friendly examples in textbooks); and, at times, upholding the virtue of having role models (that is, teachers) from one's own cultural or minority group. <sup>28</sup>

The influence of cultural and musical relativism in the Western world has led to ongoing reforms in music education curricula

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Gloria Steinem, "Words and Change", in Outrageous Acts and Everyday Rebellions, 2nd ed. (London: Fontana, 1984), p.149,

<sup>28</sup> Johan Muller, "Difference, Identity and Community: American Perspectives on the Curriculum", in Inventing Knowledge: Contests in Curriculum Construction, ed. Nick Taylor (Cape Town: Maskew Miller Longman, 1993), p.47. For an overview of the influence of the civil rights and black nationalist movements on notions of cultural relativism see Clifford, Predicament of Culture, p.4.

based on appeals for "[m]usic of very different background and structure - old and new, vocal and instrumental, Western and non-Western - [to] be introduced and played for children as early as possible".<sup>29</sup>

The affective domain of music education curricula has become a vehicle for enabling learners in the majority group to acquire new attitudes and behaviours towards the musics, languages and cultures of minority groups. Learners are encouraged to develop the notion that

the universe of human musical achievement pivots on fundamental human propensities, and not the aesthetic assumptions of Western society, or the musical idiosyncrasies of one particular culture.<sup>30</sup>

Further, music education curricula reforms have aimed to provide learners from minority languages and cultural groups with a less oppressive experience in the classroom.

Learners from minority groups are encouraged to make their own music, to share it with others, and to know its value, both for itself and for its contribution to the total pattern of music making.<sup>31</sup>

The history of the development of music educational curricula

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<sup>29</sup> Michael Jenne, "Accepting what is different", in New Perspectives in Music - New Tasks for Music Education, papers from the XVIIth International Conference of the International Society for Music Education held in Innsbruck, Austria, 1986, (ISME Yearbook XIII, 1986), p.91.

<sup>30</sup> David Elliot, "The Role of Music and Musical Experience in Modern Society: Towards a Global Philosophy of Music Education", in Music for a Small Planet, papers from the XVIth International Conference of the International Society for Music Education held in Eugene, Oregon, U.S.A., 1984, (ISME Yearbook XI, 1984), p.75.

<sup>31</sup> Jack P.B. Dobbs, "Music as Multicultural Education" in Tradition and Change in Music and Music Education, papers of the International Conference of the International Society for Music Education held in Bristol, England, 1982, (ISME Yearbook IX, 1982), p.144.

reforms in the Western world is concerned with re-evaluation of the notion of the superiority of the culture of the majority group, and re-evaluation of perceived inferiority of the musics of minority groups.

At the time of Zimbabwean independence, the majority of learners in music education faced a situation, which was in stark contrast to that of the majority of learners in music education in the Western world. Colonial music education coerced the **majority** of learners into learning the musical mores of the minority white European culture, and denied access to musical learning which related to the majority culture. Johan Muller, for example, poses the following questions about the possible effects of wholesale adoption of US style multiculturalism in the post apartheid South African curriculum.

What stops the celebration of difference in the US curriculum (multiculturalism in other words) from having all the effects of a neo-apartheid? Why should the new emphasis on difference necessarily empower rather than disempower disprivileged Americans? What then recommends it to a South Africa **en route** out of a curriculum of legislated cultural difference? <sup>32</sup>

Further, the minority group in Rhodesia gained access to a relatively privileged education - qualitatively and quantitatively - in contrast to the power positions of the majority and minority groups of learners in the Western world. Muller for example suggests that

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<sup>32</sup> Muller, "Difference, Identity and Community", p.41.

The claim of various cultural and numerical minorities in the USA for inclusion into the curriculum is ... different to that of their counterparts in South Africa, where the white culturally dominant group is a tiny numerical minority, resembling in this respect European colonists elsewhere. Consequently, it is in general far easier for American multicultural claims for inclusion to be pluralised, defracted [sic] and incorporated in marginal and supplemental ways than it ought to be in South Africa. Whatever meaning multiculturalism comes to assume in South Africa will be decisively shaped by this fact of numerical majority. Minority rights are one thing: the rights of, and therefore the case for, the majority is far more compelling. By the same token empirical examples of multiculturalism from the USA should be viewed with this major difference in mind. <sup>33</sup>

Is there a case for the transfer, modification or application of theories of music educational relativism from the Western world to the Zimbabwean milieu? If there is not a case for the transfer of First World music educational relativism to Zimbabwe, then what are the philosophies of knowledge upon which the music education curriculum might develop?

This study will be of interest to those working in the fields of metatheory of music education and metatheory of music teacher education in newly independent countries.

### 1.3 THE CONCEPTUAL FRAMEWORK AND THE PROBLEMS TO BE INVESTIGATED

The overarching theory for this study is rooted in a growing number of studies which eschew the notion that postindependence development entails a sudden ending of preindependence mores, and an abrupt emergence of a modern and progressive postindependence state.

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<sup>33</sup> Ibid, p.44. See also Julie Frederikse, All Schools for All Children: Lessons for South Africa from Zimbabwe's Open Schools, (Oxford: Oxford University Press, 1992), p.2.

In the postindependence period for example,

Zimbabwe has continued to be restricted by many colonial features. In economic terms control, ownership and distribution of wealth are still extremely unevenly balanced, the geography and social worlds of both town and countryside are as fundamentally, if less formally, segregated as in the heyday of imperialism, and as far as the modernization of politics and culture is concerned, there are huge gaps between the needs and languages of the different groups of the population.<sup>34</sup>

Further, the postindependence period has been characterized not only by continuing influences of colonial mores but by the ongoing influence of a variety of tactics and strategies for resistance to colonialism - the most prominent of which are nationalist movements.<sup>35</sup>

### 1.3.1 Music Education and Neo-colonialism

The first problem to be explored is the influence of the consequences of colonial education on the development of music teacher education in postindependence Zimbabwe.

The concept of the consequences of colonial education is rooted in two theories of neo-colonial education which have developed

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<sup>34</sup> Preben Kaarsholm, "Introduction", to Cultural Struggle and Development in Southern Africa, ed. Preben Kaarsholm (Harare: Baobab Books, 1991), p.2. Further, Sylvester in Contradictory Development, p.56 describes the Zimbabwean postindependence period as "an ensemble of change and continuity". Furthermore, the term "post" as in postindependence refers to "post" as an era "after" or "following" independence. The term "post" does not presuppose that the postindependence has been characterised by dominance of challenges to preindependence values, or by dominance of reaction to challenges to preindependence values. For a discussion of the term "post" as in "post coloniality" and "postmodernity" see Kwame Anthony Appiah, In My Father's House: Africa in the Philosophy of Culture, (Oxford: Oxford University Press, 1992), p.149 and p.155.

<sup>35</sup> Kaarsholm, "Introduction", p.3.

from theories of neo-colonial economic development.

The first theory, which emphasises the concept of dependency, asserts that an unequal power relationship between former colonies and the former colonising countries creates a situation where former colonies are unable to break away from the influences of the former colonising power.<sup>36</sup>

In educational terms, dependency theory refers to the concentration of intellectual power in the rich countries of the world and

the means by which existing educational institutions and patterns are subtly, and not so subtly, preserved, or even controlled by external powers, usually the former colonial authority.<sup>37</sup>

The second theory, known as centre periphery relations suggests that at national and international levels, economic developments in poorer countries help to sustain the economies of rich industrial countries.<sup>38</sup>

Centre periphery relations refers to an imbalance of intellectual power relations between the rich and the poor world.

The majority of the world's leading universities, research institutions, academics, academic journals, publishing

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<sup>36</sup> See Keith Watson, "Educational Neocolonialism - The Continuing Colonial Legacy", in Education in the Third World, ed. Keith Watson (London: Croom Helm, 1982), p.181.

<sup>37</sup> Ibid, p.183.

<sup>38</sup> Ibid., pp.181-182.

houses, library and research facilities are ... concentrated in the developed countries so that developing countries must look to the developed countries for leadership and assistance. As such they become more subservient than even during the colonial period, especially when it is considered that the speed of developments in research and publishing activities increasingly places the North ahead of the South. <sup>39</sup>

The first sub-problem of the consequences of colonial education to be explored is the influence of the persistence of high value attached to colonial curriculum on music teacher education in postindependence Zimbabwe. This sub-problem refers to the influence on music teacher education of the situation wherein "the majority of school subjects [in Zimbabwe] reflect the heritage of colonial rule in Rhodesia". <sup>40</sup>

The second sub-problem of the consequences of colonial education to be explored is the influence of the dependence of educational reforms on personnel and materials from developed countries on music teacher education in postindependence Zimbabwe. This sub-problem refers to the situation where "educational change in former European colonies is still influenced by changes in the European countries themselves.... the flow of ideas from the developed to the developing world remains as strong as ever. Within the developing world, cross-fertilization exists but is

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<sup>39</sup> Ibid.

<sup>40</sup> Jansen, "Curriculum Reform", p.60.

relatively slight." <sup>41</sup>

The third sub-problem of the consequences of colonial education to be explored is inertia among students and lecturers in music teacher education in postindependence Zimbabwe. Inertia refers to resistance to change as a result of "intense socialisation of the populace into the norms and values of the inherited curriculum". <sup>42</sup>

Inertia further refers to resistance to change as a result of conflicts of identity among planners, policy makers and decision makers, and "ordinary young men and women aspiring for elite status". <sup>43</sup> Specifically, reference is made to conflict between the scientific and bookish basis of the colonial education system and the linguistic and cultural backgrounds of the elite and the aspiring elite, to conflict between perceptions of superiority associated with models of education from the developed world, and perceptions of inferiority associated with local models of

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<sup>41</sup> Mark Bray, Peter B. Clark, and David Stephens, Education and Society in Africa, (London: Edward Arnold Ltd., 1986), pp.12-13. This study frequently employs terms such as the rich countries of the world, the North, the developed world, and the first world in opposition to terms such as the poor countries of the world, the South, the developing world, and the third world. Broadly, oppositionality refers to a global system where the developed countries in the north exploit the developing countries in the south as "providers of raw materials and foodstuffs" for the north. See for example, Ali Mazrui, The Africans: A Triple Heritage, (London: BBC Publications, 1986), p.170. For a brief comment on the development of terms such as first world, third world, and so on, and the linkage between these terms and various oppressed groups, see Steinem, Outrageous Acts, p.157. For a discussion of the probability that there is 'more than one North and more than one South' and of the effects of a variety of Norths and Souths on the balance of power in educational development discourse see Kenneth King, Aid and Education in the Developing World, (Longman: Harlow, 1991), p.xv.

<sup>42</sup> Jansen "Curriculum Reform", pp.63-64.

<sup>43</sup> Ibid.

education. <sup>44</sup>

### 1.3.2 Music Education and Africanism

The second problem to be explored is the influence of the quest for education for African independence on the development of music teacher education in postindependence Zimbabwe.

The quest for education for African independence refers to

the history of postindependence educational systems in other parts of Africa, in Asia and Latin America, [which indicates that] African leaders in southern Africa ... face complex tasks of having to Africanize the educational system of the colonial era in order to meet the sociopolitical demands and economic realities of the new age. <sup>45</sup>

The first sub-problem of the quest for education for African independence to be explored is Africanism and educational development. This refers to

postcolonial educational theory [which aims to] uproot the old ideas of racism, sexism, tribalism, exploitation and individualism, ... and to acquire a new vision of the individual, the country, the people and the world. <sup>46</sup>

The second sub-problem of the quest for education for African independence to be explored is the influence of Africanism on the

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<sup>44</sup> Ibid. In general, "the elite" refers to the upper echelon of public servants, and Members of Parliament.

<sup>45</sup> David Chanaiwa, "The Political Economy of Colonial Education in Southern Africa: Summaries and Conclusions", in Independence Without Freedom: The Political Economy of Colonial Education in Southern Africa, eds. Agrippah T. Mugomba and Mougo Nyaggah (Santa Barbara, California: ABC-Clio, 1980), p.238.

<sup>46</sup> Agrippah T. Mugomba, "Revolutionary Development and Educational Decolonization in Mozambique", in Independence Without Freedom: The Political Economy of Colonial Education in Southern Africa, eds. Agrippah T. Mugomba and Mougo Nyaggah (Santa Barbara, California: ABC-Clio, 1980), p.215.

development of music education.

#### 1.4 THE ASSUMPTIONS UNDERLYING THE PROBLEMS

The problems for this study are based on the following assumptions: that at the time of independence from Rhodesia, the government of Zimbabwe inherited an education system characterised by qualitative and quantitative underdevelopment for the black majority of the population; that since independence the government of Zimbabwe has actively pursued policies and practices which aim to reverse qualitative and quantitative underdevelopment of education; that since independence, the government of Zimbabwe has actively pursued policies and practices which aim to 'Africanize' education; that the government's steps to reverse the underdevelopment of education have been hampered by the effects of neo-colonial influences on educational policies and practices.

The assumptions for this study are based on a broadly conceived binary opposition of power relations entailing neo-colonialism/Africanism. The conception of neo-colonialism/Africanism is based on value judgements about the damaging effects of neo-colonialism on education, and the desirable effects of Africanism on education. However, the assumptions for this study acknowledge that it is not possible to "draw up a balance sheet on colonialism and educational

development free from political overtones and bias ...".<sup>47</sup>

Further, the study acknowledges that the neo-colonialism versus Africanism duality is only one of a number of models for exploring the problems of postindependence educational development.

### 1.5 THE DELIMITATIONS OF THE STUDY

For the purposes of this study, investigation into the development of music teacher education in postindependence Zimbabwe shall be limited to the collection of data which describes pre-and in-service courses in music teacher education at Hillside Teachers' College, Bulawayo, from April 19th 1980 to January 30th 1993.

### 1.6 THE ORGANISATION OF THE STUDY

Chapter two of this study explores the literature related to the first problem to be investigated - the influence of the consequences of colonial education on music teacher education in postindependence Zimbabwe. Chapter three explores the literature related to the second problem to be investigated - the influence of the quest for education for African independence.

The fourth chapter explores the paradigms and research techniques for the study. Chapter five presents the findings of the investigation in the context of the first problem of the study -

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<sup>47</sup> Keith Watson, "Colonialism and Educational Development", in Education in the Third World, ed. Keith Watson ( London: Croom Helm, 1982), p.3.

the consequences of colonial education. Chapter six presents the findings for the second problem - the quest for education for African independence.

Chapter seven presents the study's limitations, significance and conclusions as well as recommendations for future research.

For the purposes of this study, the contents of the music teacher education curriculum have been divided into two categories. The first category presents aspects of the contents of the music teacher education curriculum which are examples of the consequences of colonial education. These are the teaching and learning of the theory of staff notation; Curwen tonic sol-fa; the history of European high art music; and the performance of diatonic chords on the guitar.

The second category presents aspects of the music teacher education curriculum which are examples of the quest for education for African independence. These are the teaching and learning of African General Musical Knowledge; the study of the marimba; the mbira; and the performance of Zimbabwean traditional music on the electric guitar.

## Chapter 2

### THE CONSEQUENCES OF COLONIAL EDUCATION

This chapter explores three aspects of the consequences of colonial education:

- 2.1 persistence of high value attached to colonial curriculum
- 2.2 dependence on reforms of personnel and materials from the developed world
- 2.3 inertia among students and lecturers

#### 2.1 PERSISTENCE OF HIGH VALUE ATTACHED TO COLONIAL CURRICULUM

This phenomenon is linked to the effects of the race-segregated education system which predominated in Rhodesia.

In order to maintain the racist status quo, successive colonial administrations, from the British South Africa Company to the Rhodesian Front, "used education as a means of maintaining white domination in the economic and political spheres".<sup>1</sup>

The development and maintenance of the two-tier race-segregated school system was underpinned by contemporary research, the findings of which asserted that black people were of lesser intelligence than white people. The results of ongoing research into the relative intelligence of different races were echoed in statements by colonial education administrators.

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<sup>1</sup> Stephen Williams, "Art in Zimbabwe: From Colonialism to Independence", in Cultural Struggle and Development in Southern Africa, ed. Preben Kaarsholm (Harare: Baobab Books 1991), p.69.

The brain of the black African looked very much like the brain of a European in its infant stage. At puberty, all development in the brain of the Negro ceases and it becomes more ape-like as it grows older.<sup>2</sup>

Acceptance of notions of lesser intelligence of black people among researchers and colonial education administrators influenced, in turn, attitudes and policies which perpetuated the theory and practice of a two-tier race-segregated education system.

The Rhodesian two-tier race-segregated education system was characterised by reliance on two types of education institutions. Those of the first type, known as Group 'A' schools, were reserved for whites, Indians and coloureds (people of mixed race). These schools aimed to enable students to achieve positions as colonial administrators, professional and commercial personnel; the curricula and methods of group 'A' schools were modelled predominantly on the then current trends in British education, and aimed to offer students a relatively high standard of education.

The second type - known as Group 'B' schools - were reserved for blacks only. Aiming to enable students to achieve positions as workers for those from the group 'A' schools, the curricula and

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<sup>2</sup> Essays in the History of African Education, quoted in Dickson Mungazi, The Underdevelopment of African Education: A Black Zimbabwean Perspective, (Washington D.C.: University Press of America, 1982), p.4. For a short history of the development of consciousness of the concept of race and of racial essence, see Kwame Anthony Appiah, In My Father's House: Africa in the Philosophy of Culture, (Oxford: Oxford University Press, 1992), pp.49-50, and for a history of doubts about the capacity of the negro to produce literature see p.52.

methods of the 'B' schools focused on the teaching and learning of rudimentary levels of knowledge and skills in literacy and numeracy. Further, Group 'B' schools offered students a lower standard of education relative to group 'A' schools.<sup>3</sup>

The two-tier race-segregated education system was not without support among the white Rhodesian public of the day. One white Rhodesian asserted the following opinions in a letter to the editor of the Rhodesia Herald:

I do not consider it right that we should educate the Native in any way that will unfit him for service. He is, and always should be a hewer of wood and drawer of water for his (white) master.<sup>4</sup>

Overall, the two-tiered race-segregated education system brought about disparities and differences in opportunities and attainment between black and white which were more glaring than in any other area of preindependence Rhodesian society.<sup>5</sup>

Response to the imposition of the two-tier race-segregated education system among the black population was characterised by demands for increased access to education and for improvements in the quality of education. Increasingly, notions of high

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<sup>3</sup> For an historical overview of attitudes and policies in Rhodesian education see Mungazi, Underdevelopment of African Education, pp.15-51. For an outline of the effects of attitudes and policies in Rhodesian education on black Zimbabweans, see Zimbabwe African National Union (Patriotic Front) (Z.A.N.U. (PF)), Decolonising the Classroom, (Harare: ZIMFEP, 1987), pp.1-10 passim.

<sup>4</sup> Letter to the Rhodesia Herald cited in African Development and Education in Southern Rhodesia, quoted in Mungazi, Underdevelopment of African Education, p.17.

<sup>5</sup> See for example, Theodore Bull, Rhodesia: Crisis of Color, quoted in Mungazi, Ibid., p.22.

quality education became equated with the aim of gaining access to the predominantly academic curricula and methods which the government of Rhodesia had made available to the white minority. The predominance of the notion that high quality education was the equivalent of academic education resulted in the notion that the values and practices associated with pre-colonial education, and education in contemporary rural societies were of relatively low quality.

Colonial education for example, aimed to provide black learners with a means to the acquisition of (menial level) paid employment and therefore separated the principles and practices of education from the principles and practices of paid employment. Education in precolonial settings and in many contemporary rural societies was (and to some extent is) characterised by the notion that learning and working were simultaneous ongoing processes. Further, colonial education separated academic and practical subject disciplines, and created a hierarchy of subject disciplines which relegated practical subjects to a position of inferiority relative to academic subjects. In precolonial times, and in many contemporary rural societies, there is no such separation or hierarchy, any more than there was a separation of education from the 'world of work'.<sup>6</sup>

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<sup>6</sup> D.Ocaya-Lakidi and Ali M. Mazrui, "Secular Skills and Sacred Values in Uganda Schools: Problems of Technical and Moral Acculturation", in Conflict and Harmony in Education in Tropical Africa, eds. Godfrey N. Brown, and Mervyn Hiskett, (London: George Allen and Unwin Ltd., 1975), pp.285-286. See also Derrick Swartz, "Curriculum Change, Certification and Assessment: The Case of Zimbabwe, 1979-1990", in Inventing Knowledge: Contests in Curriculum Construction, ed. Nick Taylor (Cape Town: Maskew Miller Longman, 1993), pp.171-172 and Keith Watson, "Educational Neocolonialism: The Continuing Colonial Legacy", in Education in the Third World, ed. Keith Watson (London: Croom Helm, 1982), p.189.

Because the Rhodesian education system severely limited access to education for black students and because the quality of education on offer to black learners in Rhodesia was vastly inferior to the quality of education on offer to white learners, the black Rhodesian

placed book learning on a pedestal, looked at it as a goal to be achieved, believed it would enable him [sic] to become a clerk, wear a white collar, and sit behind an important desk. He wanted academic education because it was kept from him and because he saw that Europeans placed high value on it. <sup>7</sup>

Upon the achievement of independence in 1980, the rehabilitation of the education system became a top priority for the newly elected government of Zimbabwe, and a programme of massive expansion in enrolments in primary, secondary and tertiary education was initiated. Between 1979 and 1985, school enrolments increased from 819,000 to 2.26 million and in the 1989-90 fiscal year alone, the government allocated 23 per cent of the total recurrent expenditure to the Ministry of Primary and Secondary Education. <sup>8</sup>

More than ten years after independence, postindependence

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<sup>7</sup> Franklin Parker, African Development and Education in Southern Rhodesia, quoted in Mungazi, Underdevelopment of African Education, p.21.

<sup>8</sup> Christine Sylvester, Zimbabwe: The Terrain of Contradictory Development, (Boulder: Westview Press, 1991), p.124. See also, Sarah Graham Brown, Education in the Developing World: Conflict and Crisis, (London: Longman, 1991), p.91. Further, see Julie Frederikse, All Schools for All Children: Lessons for South Africa from Zimbabwe's Open Schools, (Oxford: Oxford University Press), p.3.

increases in student enrolments coupled with preindependence high value placed on predominantly Western notions of curriculum, resulted in a situation where "African customs, culture, and languages appear to have been neglected in the curriculum programmes of the suburban schools...." <sup>9</sup>

Further, the environment in which teachers teach has not changed. "Teachers are not trained as innovators and much of the content of teacher training colleges' curricula is not relevant to this approach." <sup>10</sup>

Although the two-tier race-segregated school system has been formally discontinued,

children going to former white schools in Harare, ... known as 'Group A' schools are likely to get a far better education and have much better facilities than children going to most of the schools, known as 'Group B' schools, in the 'high density suburbs' (formerly segregated black townships). <sup>11</sup>

Overall, primary, secondary and tertiary education curricula are "still geared to a very academic style of learning". <sup>12</sup>

The persistence of high value attached to curricula and methods

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Afterword, by Blade Nzimande and John Pampallis, to Frederikse, *ibid.*, p.121. See also ZANU (PF), Decolonising the Classroom, p. viii; further see Fay Chung, "Education: Revolution or Reform?", in Zimbabwe's Prospects: Race, Class, State and Capital, ed. Colin Stoneman, (London: MacMillan, 1985), p.127.

<sup>10</sup> Graham Brown, Education in the Developing World, p.101.

<sup>11</sup> *Ibid.*, p.105. See also, Jonathan D. Jansen, "Curriculum Reform in Zimbabwe: Reflections for the South African Transition", in Inventing Knowledge: Contests in Curriculum Construction, ed. Nick Taylor (Cape Town: Maskew Miller Longman, 1993), p.65.

<sup>12</sup> *Ibid.*

of Rhodesian education in postindependence Zimbabwe mirrors a similar trend in education in many countries in postindependence Africa. One of the most striking features of postindependence education is that as a result of the high value attached to academic education and of increases in enrolments, post-independence education has expanded the curricula and methods of colonial education. <sup>13</sup>

### 2.1.2 Persistence of High Value Attached to Colonial Curriculum in the Context of Music Education

Music education, like all other aspects of education in Rhodesia, was used as a tool for ideological manipulation. Far from being a subject which led to enlightenment and self-expression it was used to reinforce cultural differences and further inculcate values of racism, sexism and colonial superiority into learners. <sup>14</sup>

Rhodesian music education formed an integral part of the

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<sup>13</sup> Watson, "Educational Neocolonialism", p.184. Further, Doris Lessing, sums up the 'academic is best' mentality via the following dialogue;

"The trouble is that all these poor bloody kids in all the schools of Zimbabwe, have decided that only a literary education is worth having. Where do you find the ultimate bastion of respect for the Humanities? Not in Thatcher's Britain. No, in the bush, where generations of black kids have decided they are too good to be engineers and electricians, and are taking O-levels in English which they mostly fail."

"Quite so. This is where the English aristocratic contempt for people who work with their hands - engineers or technicians - stops. In schools like this. Do you suppose those effete types who said in England, "I can't ask him to dinner, he's in trade!" or "I can't let Angela marry that man, he's only an engineer" would have believed that, roll on half a century, you'd find black kids stuck in the bush hundreds of miles from Harare unwilling to soil their hands with manual work? Would they recognize their heirs?"

African Laughter: Four Visits to Zimbabwe, (London: Flamingo, 1993), pp.200-201.

<sup>14</sup> Art and Socialism, quoted in Williams, "Art in Zimbabwe", p.69. Although the quotation refers to art education in Rhodesia, it is applicable to music education, and by extension - music teacher education.

previously described two-tier race-segregated education system. Syllabuses in music teacher education for blacks emphasised the rote learning of facts about music and music education and the rote learning of basic skills in literacy in European art music. In contrast to contemporary opinions about the inferiority of black intelligence, blacks were thought to possess a musical intelligence which was equal to - if not superior in some ways - to the musical intelligence of whites. The white resident of Rhodesia for example

may applaud the ease with which the African copies the cheap and abundant music of these days and at times even improves upon it. The visiting evangelist may be thrilled by hearing his favourite hymn heartily sung in piano-accordion harmonies with occasional consecutive intervals that touch the musical palate with the piquancy of a stray pickled onion in a dish of potato salad.

The modern dance musician salutes singing and drumming which his accustomed ear acknowledges as rhythmically surpassing his own intricacies. The lover of folk music quickly learns that there is no folk song from anywhere in the world that has not its African counterpart.<sup>15</sup>

If blacks in Rhodesia were considered to possess musical intelligence which was equal or superior to the musical intelligence of the whites, the development of a relatively low level system of music teacher education for blacks in the formal education system would seem to be largely an outcome of the social engineering of the day, which required the maintenance of

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<sup>15</sup> James McHarg, "African Music in Rhodesian Native Education", African Music, 2 (January 1958), 46.

a two-tier education system wholly for the purpose of maintaining race segregation.

The curriculum of Rhodesian music education seems to suggest that there was a large gulf between the aptitudes of the black musicians of the day and the aptitudes which were required in black formal music education in Rhodesia.

The music syllabus of the Southern Rhodesian Native Education Department aimed to teach "the use of sol fa syllables and the Cheve Time Names [and] to impart skill in the use of staff notation".<sup>16</sup>

At Kwanongoma College of African Music in Bulawayo, the syllabus aimed to offer African musicians and African music teachers "a new African musical scholarship which [would] entitle them to the respect of the civilized world".<sup>17</sup>

The syllabus for the two-year full-time course in music teacher education course at Kwanongoma College is one of few published references to music teacher education syllabi in Rhodesia. The syllabus provides a basis for exploration of the possible effects of the persistence of high value attached to colonial curriculum and method on music teacher education in postindependence Zimbabwe.

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<sup>16</sup> Ibid., p48.

<sup>17</sup> Leslie Williamson, "Kwanongoma College, Bulawayo", African Music Society Journal, 3 (1963), 48.

Below is the syllabus for the two-year full-time course in music teacher education for African musicians and African music teachers at Kwanongoma College of African Music as set out in the African Music Society Journal.

### **Theoretical Subjects**

During the first year Grades 1 to V of the Associated Board together with a full appreciation of Tonic sol fa and the transcription of tonic sol-fa into staff notation and vice-versa. Key signatures, time signatures, etc. Simple transcription from performance. In the second year the study of Harmony and Counterpoint is introduced, progress depending on the ability of the individual student. The approach to this advanced work is experimental, in that it is not the desire to impose a purely European idiom upon the students but rather to encourage the flowering of their own cultural background.

### **Aural Training**

Recognition of intervals, chord and time relationships, and the thorough understanding of rhythmic patterns as seen in staff notation and, as heard, in staff notation.

### **History of Music**

The development of music in Europe from the Greek modes onwards through the impact of counterpoint and harmony. Development of opera, oratorio and ballet. Development of musical instruments and the modern orchestra. Relations between music and social life in different countries through the ages and the development of music as a social force in African society.

### **Musical Appreciation**

An intimate and intelligent study of the great works of music of all countries. The study of the various forms that music has taken through the centuries in different parts of the world. A special study of African Music.

## **Acoustics**

The elementary stages of this subject are taken.

## **Practical Subjects**

### **Voice Production.**

Study of the vocal organs. Relation between speech sounds and singing. Pronunciation in song. Use of the voice in developing quality and intensity of tone. Singers receive special instruction.

### **Piano**

The training in piano playing is directed toward a good working acquaintance with the keyboard as the most useful medium for the study of music and musical theory generally.

### **Guitar**

This instrument is taught with the intention of assisting teachers in cases where no piano is available at schools and also of developing a broader understanding of music.

### **African Marimba**

Training in the playing and making of this indigenous instrument is undertaken fully.

### **African Drums**

Are an essential part of the course, and instruction is given in playing, tuning and maintenance of the instruments.

### **Flute (or Fife)**

Being valuable as a fixed pitch instrument when no piano is available in schools. The Melodica (not Harmonica) is also being used as a means to this end.

## **Ensemble Work**

### **Choral Singing**

With full choir, in the Vernacular and in English, progressing towards operatic and oratorio work and the

development of the operatic medium with African environment.

### **African Drum and Marimba Orchestra**

Various combinations of instruments are integrated in the preservation, performance and development of African Music. Public performances are regularly given by choir and the orchestra, giving valuable experience to the students.

### **English**

The course in English is directed to the P.T.H. examination of the African Education Department. It is, however, proposed that this course be re-orientated to embrace more specific instruction as applied to the music course. e.g. Speech training, drama and literature.

### **Teaching Practice**

- (a) Planning progressive school lessons in notes.
- (b) Work on practical aids to teaching. e.g. music charts, Melodica, chime bars, etc.
- (c) Blackboard work, writing, etc.
- (d) Song repertoire, English and Indigenous.
- (e) School administration and organisation.

During the Second Year, teaching practice in schools is organised and the emphasis is on gaining first-hand experience. <sup>18</sup>

The above is evidence of an attempt to include African music in a music education syllabus, which emphasises to a large extent the study of the European high art music canon. Great stress is placed on teaching facts about the 'great works' of European high art music, associated theory and performance practices. Only two paragraphs of the entire syllabus refer wholly to musics of local significance. Other references to musics which may be of local

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<sup>18</sup> Ibid., p.48-49.

significance are relegated to the status of nebulous after-thoughts. The paragraph on history of music begins with the development of music in Europe and with the Greek modes. The one sentence in the paragraph which refers to African music is at the end of the paragraph and is vague in comparison to the three sentences which refer to European music. "The development of music as a social force in African society." The section which refers to practical studies describes the piano as "the most useful medium for the study of music". No mention is made of the possibility that the piano may not be the most useful medium for the study of music which is not based on the equal tempered scale. In one sense, the possibility of Eurocentric bias is acknowledged in the statement that "it is not the desire to impose a purely European idiom upon the students, but rather to encourage the flowering of their own cultural background". Also the writers of the syllabus acknowledge that the approach to advanced theoretical work is experimental. <sup>19</sup>

However, the emphasis on the study of the European high art music canon is somewhat surprising. The director of Kwanongoma College of African Music stated that one of the achievements of the two-year syllabus in music education for African musicians and African music educators was the inculcation of enthusiasm for

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<sup>19</sup> Leslie Williamson, "The Kwanongoma College of African Music, (A branch of the Rhodesian Academy of Music), Newsletter - June 1964", African Music, 3 (June 1964), 117.

indigenous music among the youth of the townships of Bulawayo.<sup>20</sup>

Also, the students who studied at Kwanongoma College of African music appear to have undergone considerable sacrifices in order to obtain a formal qualification in music teacher education. According to the director, the demands of the course precluded any possibility that the students might take up remunerative employment and the problem of lack of funds presented a major difficulty for the vast majority of the students.<sup>21</sup>

Colonial music education curriculum design suggests that the paradigm for the aims of colonial music education were at odds with the aims of music education in pre-colonial and in contemporary rural society. The colonial music education paradigm closely mirrors that of formal education in which education developed as separate and distinct from everyday life. (See the problem of the separation of education from paid employment, above.) In many European societies, music is generally considered to be a domain of leisure. This is in sharp contrast to the roles played by music in pre-colonial, and to some extent in contemporary rural societies. In these contexts, music is closely linked to work, productivity and the socialisation of the young:

Before the colonial period ... the child learned the music of his culture from his mother and from listening

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<sup>20</sup> Ibid., p118.

<sup>21</sup> Ibid.

in the total social and cultural environment. Music was an expressive part of everyday living.... Like all other areas of the culture, the child learned music through active participating or listening to all phases of making music. <sup>22</sup>

Further, colonial music education introduced the opposition between high culture and mass culture into formal education whereas in many societies the predominant distinctions are concerned with audience and genre. <sup>23</sup>

In postindependence Ghana, for example, the influence of colonialism and the Christian church on music education persisted after independence so that the music education curriculum continued to be based on models of British music education curricula. The building up of large repertoires of Western hymns and anthems continued, while the study of local music was marginalised. Further, the high status of academic subjects, together with the labelling of music as an academic subject, has perpetuated the low status of music in the curriculum. More than ten years after independence, the arts curriculum in a suburban school in Harare was dominated by "the colonial sort of stuff -

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<sup>22</sup> P.S. Ofei, "The Training of Teachers of Traditional Music", The World of Music, 8 (1976), pp.16-17.

<sup>23</sup> Appiah, My Father's House, p.148. Further, Appiah suggests that in most places in sub-Saharan Africa distinctions between high and mass culture, correspond to "the distinction between those with and without Western-style formal education..." For further comment, see John Miller Chernoff, African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms, (Chicago: University of Chicago Press, 1979), pp.31-34.

the verse competitions, the nativity plays".<sup>24</sup>

## 2.2 DEPENDENCE ON REFORMS OF PERSONNEL AND MATERIALS FROM THE DEVELOPED WORLD

The second consequence of colonial education to be explored is dependence on reforms of personnel and materials from the developed world.

### 2.2.1 Importation of Educational Personnel

Dependence on the importation of educational personnel from the developed world is related to the postindependence exodus of large numbers of the white settler community. Mass emigration, which coincided with the achievement of black majority rule, created a brain drain of qualified personnel, especially in administrative posts in education.<sup>25</sup>

In Zimbabwe, the brain drain and the importation of staff from the developed world led to a situation where

[t]he young mercenaries, soldiers of fortune, sunbathers, racists and Texas evangelists who arrived in the 1960s and 1970s, attracted by segregated land lots, easy gun laws, 'culling gooks' and laying down the law to 'kaffirs' ... were abruptly displaced in 1980 by the Greens and Reds of the young European intelligentsia. The white artisans moved out, the

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<sup>24</sup> Interview with Robert McLaren quoted in Frederikse, All Schools for All Children, p.112. See also Ofei, "The Training of Teachers", p.81. Further see Ali Mazrui, "The African University as a Multinational Corporation: Problems of Penetration and Dependency", Harvard Educational Review, 45 (May 1975), 196.

<sup>25</sup> Watson, "Educational Neocolonialism", p.185 See also Frederikse, All Schools for All Children, p.17.

white PhDs moved in.<sup>26</sup>

Dependence on the importation of educational personnel from the Western world has been criticised in some quarters, resisted in others, and has sometimes been equated with neo-colonialism. Educational personnel from the Western world who work in postindependence education have been described as an invasion of pedagogues who

normally stayed less than two years, were drawn almost exclusively from the university communities of the developed world, to advise on every phase of education from pre-primary to adult. Eager to travel and pregnant with ideas, they were often culturally unsuited for the task they had to perform.<sup>27</sup>

Some of the effects of the work of personnel from the Western world in postindependence education are tendencies to perpetuate decision-making on the basis of un-African models, leanings toward a marked conservatism in terms of curriculum content and structure, fostering a continued reliance on experts who are white in colour, and continuing mental colonialism.<sup>28</sup>

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<sup>26</sup> David Caute, "Marechera in Black and White" in Cultural Struggle and Development in Southern Africa, ed. Preben Kaarsholm, (Harare: Baobab Books 1991), pp.103-104. See also Graham Brown, Education in the Developing World, p.90, who points out that the emigration of whites at independence was on a lesser scale than the mass exodus which took place in Mozambique and Angola. Further, Zimbabwe was not on the receiving end of white-perpetrated 'scorched earth' policies.

<sup>27</sup> R.J. Smyke, "The Case for Teacher Participation in Development" in Conflict and Harmony in Education in Tropical Africa, eds. Godfrey N. Brown, and Mervyn Hiskett (London: George Allen and Unwin Ltd., 1975), p.415.

<sup>28</sup> *Ibid.*, p.412. See also Mark Bray, Peter Clarke, and David Stephens, Education and Society in Africa, (London: Edward Arnold Ltd., 1986), pp.12-13, and p.16; Chung, "Revolution or Reform?" p.127, and ZANU (PF), Decolonising the Classroom, p.2. For a contrasting view of expatriate experiences in Zimbabwe see Lessing, African Laughter, p.201-202. Lessing suggests that

"large numbers of young teachers, inspired by the rhetoric of marxist Zimbabwe, have arrived in bush schools to find themselves disillusioned. In order to do their job they have to forget the ideals that brought them here.... Some of the ex-pat teachers go home the moment their contracts expire, or pleading illness, before".

### 2.2.2 Staff Development Located in the Developed World

Dependence on staff development at tertiary education institutions in the developed world is linked to the previously described exodus of members of the white settler community. In many countries, postindependence reliance on expatriate staff has increasingly been seen as a short-term measure. Therefore the need to reduce reliance on expatriate personnel, and to reduce the numbers of unqualified and under-qualified local staff in education has resulted in dependence on staff development in tertiary education institutions in the developed world. This dependence is especially so in countries where there is no university and in countries where the demand for university places outstrips the supply.<sup>29</sup>

Dependence on staff development in tertiary education institutions in the developed world leads to problems which African students encounter while studying in the developed world. Students are required to grapple with a plethora of difficulties ranging from extreme weather conditions to negative colonial attitudes. Examples of negative colonial attitudes encountered by Zimbabwean students at the University of Nebraska include comments such as: "Will you be able to use all this knowledge in

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<sup>29</sup> Mungazi, Underdevelopment of African Education, p.194; Watson, "Educational Neocolonialism", p.195. See also Bray, Clarke and Stephens, Education and Society, pp.13-16.

Africa?" "You must have had a good educational background in Africa" and "Did you buy that nice jacket in Africa or here in the US?"<sup>30</sup>

After returning to their country of origin, graduands sometimes find that the theories and practices they have learned in Western education institutions are not suited to local conditions.<sup>31</sup>

Further, staff development in the developed world may not equip students from African countries to deal with "the effects of poor material conditions of teaching, [and with] pupil learning difficulties ..."<sup>32</sup>

Furthermore, the medium-and long-term effects of dependence on staff development at institutions of tertiary education in the developed world increase the status of tertiary education institutions in the developed world and decrease the status of tertiary education institutions in the developing world.

The diplomas and qualifications awarded by overseas institutions tend ... to be regarded not only as essential but as the pattern to be followed when local institutions [are] eventually developed.<sup>33</sup>

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<sup>30</sup> Mungazi, Underdevelopment of African Education, p.x and p.198.

<sup>31</sup> Watson, "Educational Neocolonialism", p.195.

<sup>32</sup> Training for Better Teaching in the Third World quoted by Sheldon Schaeffer, "Participatory Approaches to Teacher Training" in Teachers and Teaching in the Developing World, eds. V. Rust and Per Dalin, (New York: Garland, 1990), p.111.

<sup>33</sup> Watson, "Educational Neocolonialism", p.195.

### 2.2.3 Educational Materials from the Developed World

Dependence on educational materials from the developed world is closely connected to preindependence dominance of colonial publishing houses.

In those Third World nations formerly under colonial domination, the large majority of the books used in primary and secondary schools and in higher education were from abroad, typically from the colonial power, whose publishers controlled the book trade and often reaped considerable profits from sales of books in the colonies. Countries like Ghana, Nigeria, Kenya, India, Singapore and Malaysia were jewels in the British publishing crown.<sup>34</sup>

Since independence the developed world has maintained control of a large proportion of the world's published materials. Publishing houses in the developed world are therefore in a position to exert influence over which books and which knowledge is disseminated to educational institutions in countries in postindependence Africa.<sup>35</sup>

Publishing houses in the developed world can, if necessary, hand out obsolete or unwanted text books or produce books which are not necessarily relevant to national educational needs of

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<sup>34</sup> Philip G. Altbach and S. Gopinathan, "Textbooks in Third World Higher Education" in Textbooks in the Third World: Policy, Content and Context, eds. Philip G. Altbach and Gail P. Kelly (New York: Garland, 1988), p.51.

<sup>35</sup> Graham Brown, Education in the Developing World, p.99.

countries in postindependence Africa. <sup>36</sup>

Further,

imported books typically do not reflect the situation in the Third World, the examples may be irrelevant, and the level of presentation is linked to the pedagogical considerations of the country in which the book was published. <sup>37</sup>

Closely linked to control over books and knowledge exerted by the publishing houses of the developed world is the problem of language. The vast majority of books which are marketed for overseas consumption are written in European languages. In Anglophone Africa, virtually all books are published in English and in Francophone Africa virtually all books are published in French, yet between eighty and ninety per cent of the population are illiterate in those languages.

The result is that the vast majority of the population are prevented from exploring vast avenues of knowledge through ignorance of a metropolitan language, and are thus condemned to second-class intellectual citizenship. <sup>38</sup>

Dependence on reforms of materials from the developed world is also maintained through the control over publications which is exerted by local commercial publishing houses. These were established in former colonies, and continue, after independence,

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<sup>36</sup> Watson, "Educational Neocolonialism", p.192.

<sup>37</sup> Karen L Biriamah, "Gender and Testbooks: An African Case Study" in Textbooks in the Third World: Policy, Content and Context, eds. Philip G. Altbach and Gail P. Kelly (New York: Garland, 1988), p.115.

<sup>38</sup> Watson "Educational Neocolonialism", p.192.

to operate on the basis of colonial interests. Many books published by local commercial publishing houses are written by authors from the developed world. Some books are slightly modified versions of textbooks produced for Western readers, or are slightly modified versions of textbooks produced for readers in entirely different parts of the African continent. Science materials developed for use in Scotland or England may be transferred to countries in postindependence Africa after a few situational modifications, such as delete 'apples' and 'pears'- substitute 'oranges' and 'paw paws', or mathematics textbooks which are published in East Africa may, after changes in names and situations, appear in West Africa. <sup>39</sup>

Finally, dependence on the developed world for books and materials is often a result of the low economic base of developing countries. This results in insufficient funds for the development of local publishing houses, and lack of funds for the purchase of educational materials by education institutions and individual students. <sup>40</sup>

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<sup>39</sup> Altbach and Gopinathan, "Textbooks in Higher Education", p.53. Further, Lessing, African Laughter, pp.203-204, describes a library in a Zimbabwean rural school as

"a narrow room, like a wide corridor, [which has] perhaps three hundred books in it. Obsolete textbooks. Novels donated by well-wishers or by those who have Taken the Gap, most of the kind read by people nostalgic for dear dead England;... There were some formidable tomes donated by an American Foundation, so heavy you could hardly lift them, compendiums of literature, history, and so on, designed, you would think, to put people off for good".

<sup>40</sup> Graham Brown, Education in the Developing World, p.98. For an in-depth view of the problem of debt and the development of local materials see Joseph P. Farrell and Stephen P. Heyneman, "Textbooks in Developing Countries: Economic and Pedagogical Choices" in Textbooks in the Third World: Policy, Content and Context, eds. Philip G. Altbach and Gail P. Kelly (New York: Garland, 1988), pp.19-43 passim.

One of the effects of the low economic base in Zimbabwe is that "[a]s far as the provision of books, materials, tools and other educational facilities are concerned, a good deal of the cost of provision falls on families".<sup>41</sup>

#### 2.2.4 Models of Curriculum Reform from the Developed World

Models of curriculum reform from the developed world are often imported into recipient developing countries via curriculum development centres which are usually World Bank or Unesco funded. Curriculum development centres are usually based in universities or in ministries of education and are generally "modelled on their European counterparts, and in their early stages at least, have often been manned by Europeans. The structures and approaches to curriculum development are thus very European or North American..."<sup>42</sup>

As a result of dependence on developed world funded curriculum development units and models for curriculum development from the developed world, Ralph Tyler's model of curriculum change and Benjamin Bloom's Taxonomy of Educational Objectives have become blueprints for thinking and decision-making about changes in the

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<sup>41</sup> Graham Brown, Education in the Developing World, p.98.

<sup>42</sup> Watson, "Educational Neocolonialism" p.193. See also, Thompson, Education and Development, p.266.

contents and methods of the curriculum. <sup>43</sup>

Further, decision-making about curriculum change has been based mainly on the norms of the liberal Western academic sub-culture. This has in turn resulted in the development of reformed curricula which are as "functionally irrelevant" as the unreformed curricula they were designed to replace. <sup>44</sup>

Functional irrelevance is characterized by the tendency of reformed curricula to "substitute local African material for European material without significantly changing the structure or bias of the curriculum as a whole". <sup>45</sup>

Another result of dependence on the norms of a liberal Western academic subculture as the basis for decisions about curriculum change is that curriculum development has mostly concerned itself with the introduction of relatively new developed-world methodologies which attempt to move away from rote learning and teacher-centred procedures. One of the effects of preoccupation with the possibilities for the local application of learner-centred procedures is that the basis for curriculum reform is rooted in the copying of new methodologies from the developed world. This leads to a situation where the possibilities for the

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<sup>43</sup> Beatrice Avalos, "Neocolonialism and Education in Latin America", in Education in the Third World, ed. Keith Watson, (London: Croom Helm, 1982), p.149.

<sup>44</sup> Thompson, Education and Development, p.266.

<sup>45</sup> Ibid.

development of methodologies which might more closely relate to national needs remain largely neglected.

A further problem with the introduction of relatively new methodologies is that learner-centred methodologies have become effective tools for cultural alienation "wherever such methodologies are themselves alien to local child-rearing practices as is the case in very many communities".<sup>46</sup>

One example of curriculum reform based on liberal Western academic norms of curriculum development and on moves away from rote learning and teacher centred procedures is the new primary approach, initiated in Kenya in the 1970s, then abandoned. The new primary approach stressed spontaneity, self-reliance and individualism, each of which are very much at odds with existing patterns of socialisation in Kenya which generally stress "collectivism, submission, consultation and consensus".<sup>47</sup>

#### 2.2.5 Mechanisms for Assessment from the Developed World

Dependence on mechanisms for assessment from the developed world is closely linked to the lingering influence of the formal written examination as a mechanism for assessment in the group

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<sup>46</sup> Ibid., p.267; See also Gerard Guthrie, "To the Defence of Traditional Teaching" in Teachers and Teaching in the Developing World, eds. V. Rust and Per Dalin (New York: Garland, 1990), p.223.

<sup>47</sup> Thompson, Education and Development, p.267. For a detailed discussion of the new primary approach see D.N. Sifana, Revolution in Education: the New Approach in Kenya, Nairobi: East African Literature Bureau, 1975.

'A' schools.

In many postindependent countries continued dependence on written examinations as a mechanism of assessment has resulted in

an element of rigidity and formalism which permeates the very spirit of the education system and takes no account of values, experience and skills which could well be used in many cases as criteria for assessing acquisitions and aptitudes. <sup>48</sup>

One example of the effects of continued dependence on examinations as mechanisms of assessment is the continued dependence on the British 'O' and 'A' level examination boards in postindependence Zimbabwe. According to former Minister of Education, Fay Chung, reliance on the British system has resulted in "a serious waste of financial and personnel resources," since it is not uncommon for eighty per cent of students in a single district in postindependence Zimbabwe to achieve unacceptable results in British 'O' and 'A' level exams. Dependence on British 'O' and 'A' level examinations has also resulted in the creation of barriers to the development of curricula which may be better suited to Zimbabwe's development needs. In 1984, for example, public uproar greeted a failure rate of 82% in 'O' level examinations. However, none of the protagonists in the debate suggested that the formal written examination system should be abolished. At one end of the scale, it was suggested that the examination system should be reformed in order to place teachers and learners in a less stressful environment, and at the other

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<sup>48</sup> Ibid., p.272. See also Bray, Clarke and Stephens, Education and Society, p.152.

end of the scale, it was proposed that the examinations system should be combined with project work. <sup>49</sup>

In some countries, formal links with overseas examination boards have been disbanded in favour of the setting up of local examinations boards. However the contents and styles of examinations may remain generally unaltered even after the severing of formal links with examination boards in the developed world. For example, formal links with London University or Cambridge Overseas Examination Syndicates may be abandoned, but local examination boards, such as the West African Examinations Board, or the Tanzanian National Examinations Council may tend to perpetuate the style and contents of examination boards of the developed world. Even the use of overseas examiners may persist in instances where there is a dearth of 'suitably qualified' local examiners and in cases where there is a desire on the part of postindependence governments to ensure the maintenance of 'international standards'. <sup>50</sup>

Closely tied to dependence on the style and contents of examination boards in the Western world is the problem of language of examinations. In a survey of national primary leaving and secondary entrance examinations which was conducted in 10 Anglophone African countries in 1978," all examinations were

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<sup>49</sup> Chung, "Revolution or Reform?", p.125; Sylvester, Contradictory Development, p.124 See also Swartz, "Curriculum Change", p.178 and p.180.

<sup>50</sup> Watson, "Educational Neocolonialism", p.196.

conducted in English except in Tanzania where Swahili was used; all examinations were of the objective test or multiple choice type, except for language examinations in all except the east and central African countries, when even language papers were of this type....examinations were heavily weighted towards language proficiency and did not attempt to assess all aspects of the curriculum, notably practical, environmental and cultural subjects".<sup>51</sup>

Further, there was a tendency for pupils to learn in order to pass examinations, rather than to apply knowledge, skills and understandings in their everyday lives.

Because of the ill-effects of reliance on examinations as mechanism of assessment, some countries have explored alternatives. In Tanzania, Benin and Togo, for example, various forms of continuous assessment and community involvement in assessment of entrance to tertiary education have been introduced. The extent to which this might ameliorate the dominance of examinations remains to be seen. Additionally, there is still the problem of assessing practical activities, production, and artistic creation - particularly when these are co-operative activities which encourage social values.<sup>52</sup>

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<sup>51</sup> Thompson, Education and Development, p.273. Further, see Bray, Clarke and Stephens, Education and Society, p.12 and Watson, "Educational Neocolonialism", p.94.

<sup>52</sup> Ibid., pp.273-274.

Overall, dependence on the developed world for models for curriculum reform has hampered thinking about the possibilities for reforms which might be more closely aligned to postindependence development needs. Critiques of dependence on models for curriculum reforms from the developed world have focused on the perceived harmful effects of both liberal and didactic models of curriculum development. The former is perceived as a mechanism for cultural alienation (among other factors), and the latter is perceived as entrenching preindependence conservatism.

### 2.3 INERTIA AMONG STUDENTS AND LECTURERS

The third consequence of colonial education to be explored is inertia among lecturers and students.

In chapter I, 1.3.1 inertia was linked to resistance to change, due to intense socialisation into the norms and values of the inherited curriculum. These phenomena are evidenced, in general, by crises of identity which are experienced by people who have been colonised throughout the world. In some formerly colonial countries crises of identity are reaching endemic proportions even after relatively lengthy periods of independence. <sup>53</sup>

Crises of identity among people who have been colonized are the result of colonial imposition of "a complex package of Western

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<sup>53</sup> Colin Brock, "The Legacy of Colonialism in West Indian Education", in Education in the Third World, ed. Keith Watson (London: Croom Helm, 1982), p.129; Watson, "Educational Neocolonialism", p.189; Thompson, Education and Development, p.161.

civilizing influences" on the local population of colonial territories. <sup>54</sup>

One of the results of the imposition of a complex package of Western civilizing influences is that the local population denigrates local products and displays a preference for everything foreign. <sup>55</sup>

The preference for foreign products is closely linked to the tendency to yearn to take on the identity and culture of the colonizers. In the French colonies, for example, the local people yearned to take on the identity of the French; in the Dutch colonies the local people yearned to take on the identity of the Dutch and in the English territories the colonized "aimed at simple whiteness and modernity, Englishness being impossible".  
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<sup>54</sup> D. Ocaya-Lakadi, "Towards an African Philosophy of Education", Prospects: Quarterly Journal of Education, 10 (1980). One of the outcomes of the complex package of Western civilizing influences is the emergence, after independence, of a political elite who act as powerful role models and who sometimes promote educational reforms, as a tactic for maintaining political power. Furthermore Bray Clark and Stephens, Education and Society, p.173. Commenting on the emergence of the new elite in Zimbabwe, Doris Lessing in African Laughter, p.146, cites the remarks of a United Nations official who said that "Zimbabwe is unique in creating a boss class in less than ten years and to the accompaniment of marxist rhetoric". The influence of the Zimbabwean elite in reforming the postindependence music teacher education curriculum shall be further explored in chapters 6, 7, and 8.

<sup>55</sup> Brock, "Legacy of Colonialism in West Indian Education", p.129. See also Robert W. July, An African Voice: The Role of Humanities in African Independence, (Durham, N.C.: Duke University Press, 1987), p.193, and Avalos, "Neocolonialism in Latin America", p.142.

<sup>56</sup> V.S. Naipaul, The Middle Passage, (Harmondsworth: Penguin, 1969), cited in Brock, "Legacy of Colonialism in West Indian Education", p.130. See also Mazrui, "African University", p.200, who comments on the notion that black Ugandans are taught that they should behave like well-bred Englishmen. Ali Mazrui concedes however, that consumption of Mercedes Benzes and imported mineral water was declining, as of 1975.

Yearning for the culture and identity of the colonizers has been described as a form of psychological colonization which often coincides with feelings of deep shame attached to the local cultural heritage which is believed to be primitive and inferior.

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In the context of formal education, students and lecturers sometimes prefer studies which emphasize the identity of the former colonizers and look down upon studies which focus on the local forms of knowledge, skills and understandings.

Further, resistance to change among students and lecturers may be increasing in instances where curriculum necessitates liberal methods of teaching and learning (as described in 2.2.4 above). In this situation conflicts arise between approved values and behaviours of liberal methods of teaching and learning and approved values and behaviours in teachers' and learners' home environments. This sometimes leads to a situation where

the child who succeeds in schooling is likely to be the one who has most successfully broken with the patterns of belief and thinking and modes of behaviour to be found in his community.<sup>58</sup>

Other factors which influence inertia among lecturers are the Western biases conveyed in the colonial education system and the

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<sup>57</sup> Dickson Mungazi, Underdevelopment of African Education, pp.8-9. See also ZANU (PF), Decolonising the Classroom, p.7.

<sup>58</sup> Thompson, Education and Development, p.267, and Keith Watson, "Colonialism and Educational Development" in Education in the Third World, ed. Keith Watson (London: Croom Helm, 1982), p.34. See also Bray, Clarke and Stephens, Education and Society, p.137 and Gerard Guthrie, "To the Defense of Traditional Teaching in Lesser Developed Countries", in Teachers and Teaching in the Developing World, eds. V. Rust and Per Dalin (New York: Garland, 1988). p223.

Western biases conveyed in staff development located in the developed world. <sup>59</sup>

K.O. Dike, former principal of University College, Ibadan, describes the ways in which his education during the colonial era instilled unconscious assumptions about the inferiority of African culture, and the superiority of everything European:

We were brought up on the kind of history books like Alan Burns' History of Nigeria....There are almost unconscious attempts, almost European assumptions, that the history of Nigeria or West Africa began with an advent [Europe].... That again is born of the fact that they were bringing up a community of educated Africans who began to accept these European impressions about our society, and who became so European-centred in their thinking and in their work, in their dress. When you talk about anything good in your society, it doesn't sink in. <sup>60</sup>

Lecturers who have themselves received a colonial education may display complex and contradictory reaction to their own educational experience and to the objectives of education in countries in postindependence Africa. At one and the same time they may seek the advantages of colonial education and sense that colonial education carries with it a concomitant danger of the destruction of important local values and institutions. <sup>61</sup>

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<sup>59</sup> See July, African Voice, p.220 and Guthrie, "Defense of Traditional Teaching", pp.222-224.

<sup>60</sup> Ibid., p.193.

<sup>61</sup> Ibid, p.11. For further discussion on black teachers coming to terms with two worlds of sharply contrasting values and attitudes, see Dominique Renee De Lerma, Black Music in our Culture: Curricular Ideas on the Subjects, Materials and Problems, (Kent: Kent State University Press, 1970), p.141.

Inertia may be especially prevalent among lecturers and students who are engaged in education in so-called practical subjects, since the colonial education system deemed practical subjects to be inferior to academic subjects. (See 2.1 above for a description of the forced separation of practical and academic subjects as an outcome of colonial education.) Since the hierarchy of practical and academic subjects persists in the vast majority of instances of postindependence education, lecturers in practical subjects feel that the subjects they teach are of lesser value than academic subjects. Additionally they may feel that their status as lecturers is inferior to the status of lecturers who teach academic subjects.

In the mid-nineteen-eighties, the Zimbabwe Foundation for Education with Production noted that

as far as pupils were concerned, they aspired for formal employment and further education. With regard to subjects of study,... secondary pupils were interested in academic as opposed to practical subjects. <sup>62</sup>

Overall, the postindependence period in Zimbabwe has been characterised by a situation where "parents both black and white prefer the academic, exam orientated and competitive curriculum stripped only of its most overt racist content". <sup>63</sup>

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<sup>62</sup> B.R.S. Chivore, Curriculum Evaluation in Zimbabwe: An Appraisal of Case Studies. (Harare: Books for Africa Publishing House, "n.d."), p.76. (The date of this publication is very likely to be mid-nineteen-eighties.)

<sup>63</sup> Jansen, "Curriculum Reform", pp. 63-64.

Further, the persistent influence of the academic model of education has been linked to deep seated attitudes and expectations about the role and aims of education in postindependence Zimbabwe:

The stubborn persistence of the academic model seems to be the popular and professional expectations of what success at schools entails.... As passing examinations - particularly O and A levels - is still closely tied to "success" in Zimbabwe, inordinate pressures are laid on the teaching community to maximize the chances of students "making it", pressures transmitted directly into the learning system. Now, given that examinations and academic knowledge and skills are so closely connected - both because the most examinable subjects are in fact the academic subjects, and because of the predominant weight of the examination in the assessment of such subjects - it is not surprising that students still value the academic as more important. <sup>64</sup>

Furthermore, inertia is evidenced not only through preference for academic education, but preference for styles of education which are associated with preindependence white schooling. More than ten years after Zimbabwean independence, and in schools where blacks have become a large majority of the school community,

there seems to be amongst blacks a mystique about white schools - evidence of the persistence of an inferiority complex born of colonialism. There seems to be an assumption among many parents that high academic standards are only attainable at predominantly-white schools - or at least formerly-white schools which maintain their old ethos and traditions. <sup>65</sup>

### 2.3.1 Inertia in a Music Education Context

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<sup>64</sup> Swartz, "Curriculum Change, Zimbabwe 1979-1990", p.180.

<sup>65</sup> Afterword to Frederikse, All Schools for All Children, p.122.

Inertia has been linked to the effects of the complex package of Western civilizing influences on people who have been colonised. In Zimbabwe in the mid-nineteen-eighties, the style and contents of the music broadcast Radio 3 resembled the output of music broadcasting in England. The similarities between British and Zimbabwean music broadcasting were so striking that "a visitor from the UK who tune[d] into Radio 3 w[ould] probably think that they had tuned into Capital Radio or BBC's Radio One by mistake".

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Also, classical music, which was described earlier as the preserve of the white Zimbabwean community,

is strongly supported by the diplomatic community and by the training programs at Mount Hampden Training Centre, the University of Zimbabwe and the Zimbabwe College of Music. No similar institutionalization of traditional music exists. <sup>67</sup>

Shortly after Zimbabwean independence, a return to the colonial mentality in urban areas was evidenced by a preference among Zimbabwean youth for music from places such as England and the United States. The return to the colonial mentality was a continuation of the preindependence assumption among black disc

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<sup>66</sup> Fred Zindi, Roots Rocking in Zimbabwe, (Gweru: Mambo Press, 1985), p.10. By the mid-nineteen-nineties, things don't seem to have changed all that much. The vast majority of jingles are still imported from BBC Radio One, there's still the USA hit parade, and Zimbabwean music receives - in my own experience - less air time than music from elsewhere. Further, see Luke Mhlaba, "Local Cultures and Development in Zimbabwe: The Case of Matabeleland", in Cultural Struggle and Development in Southern Africa, ed. Preben Kaarsholm (Harare: Baobab Books, 1991), pp.217-218.

<sup>67</sup> Christine Sylvester, Zimbabwe: The Terrain of Contradictory Development, (Boulder: Westview Press, 1991), p.159.

jockeys that "Western music was the only 'civilized' music".<sup>68</sup>

Preindependence assumptions were also reflected in the musical preferences of black Rhodesian music students. These were characterised by a bias toward learning the rudiments and theory of staff notation which went hand in hand with enthusiasm for

singing in vertical harmonies, singing in English and inverted accents to European melodies and in firmly resisting any yielding to spontaneous expression whatsoever.<sup>69</sup>

Inertia is further evidenced by the effects of the distortion of African values in education which is particularly striking in the case of music education in postindependent African countries.

Music is often absent from the curriculum, and in instances where music is not absent from the curriculum it is often marginalized.

In postindependence Ghana, for example, music is one of the subjects which receives haphazard handling, and in some schools, where there are no interested teachers, the music period is often devoted to subjects other than music.<sup>70</sup>

Furthermore, inertia is linked to feelings of disdain for the study of music - in particular, the feeling that music should not

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<sup>68</sup> Zindi, Roots Rocking, p10. For further comment about hero worship of Michael Jackson, the popularity of breakdancing, and acid remix, see Frederikse, All Schools for All Children, p.68. See also, De Lerma, Black Music in our Culture, p.95, for references regarding the history of African-American musicians who looked down on their own music.

<sup>69</sup> McHarg, "Rhodesian Native Education", p.46.

<sup>70</sup> Ofei, "Training Teachers of Traditional Music", p.17. See also Chernoff, African Rhythm, p.31. and Mazrui, "African University", p.200.

be a subject of formal study at all. Feelings of disdain and of being marginalized may be compounded because of the low status of practical subjects in colonial and postindependence education. Steve Chifunyise, quoted by Julie Frederikse, mentions that he

once heard a comment from a parent living in a high-density area who was sending his child to a low-density school. He said he did this because, 'In the low-density schools children learn a lot more. They are not spending a lot of time learning how to play African drums and doing traditional dancing.' <sup>71</sup>

Marginalizing of music in tertiary education is illustrated by the early professional experiences of Kwabena Nketia at the University of Legon. In the late 1950s he spent a number of years working alone, without teaching responsibilities, "in a small laboratory in an out-of the-way corner [in the sociology department since] there was no place in the syllabus where he might function". <sup>72</sup>

In recent years, the government of Zimbabwe has been attempting to correct the marginalizing of practical subjects in the curriculum. "In the latter part of the 1980s, the government has initiated a more wide-ranging change in the curriculum so that all secondary school pupils should do one or more practical subjects." <sup>73</sup>

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<sup>71</sup> Ofei, "Training Teachers in Traditional Music", p.18.

<sup>72</sup> July, African Voice, pp.91-92.

<sup>73</sup> Graham Brown, Education in the Developing World, p.106.

Denigration of local music, reverence for the music of the colonizing country, and the marginalizing of music as a subject of study may be linked to the downgrading of the status of the musician in countries in postindependence Africa. In many societies in pre-colonial Africa and contemporary rural societies, musicians were accorded high status due to the role they played in healing the sick, in everyday rites-of-passage and in important events in the affairs of the state. <sup>74</sup>

During the colonial era, however, black musicians in Rhodesia were on the receiving end of the efforts of colonialists to inculcate a feeling of shame, disgust and inferiority into those who devoted themselves to the study of local musics. Paul Berliner describes the school experiences of two accomplished masters of the mbira, which is a hand held keyboard instrument set within a gourd. The first account tells of the school experiences of Cosmas Magaya:

When he was fifteen, his parents enrolled him in a Roman Catholic boarding school ... and a period of great tribulation in connection with the mbira began for Magaya. Students who had studied there previously had warned him, "If you play the mbira, you'll be chased from school." Many Christians, European headmasters and Shona converts alike looked with great disdain on the traditional Shona religious practices and everything associated with them. Heeding the warning of friends, Magaya reluctantly left his mbira at home when he began school.

The year was a disastrous one for him. He could not study, for the mbira was always on his mind. At night

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<sup>74</sup> Chernoff, African Rhythm, passim. See also Paul Berliner, The Soul of Mbira Music and Traditions of the Shona People of Zimbabwe, (Chicago: University of Chicago Press,, 1978), passim, and De Lerma, Black Music in our Culture, p.67.

he had dreams about the mbira in which he heard new compositions being played ...<sup>75</sup>

The second account relates the school experiences of Ephant

Mujuru:

Since he grew up in the tribal trust lands, Mujuru dutifully went to a Roman Catholic school during the day. This was not a positive experience for him. His African teachers, Christian converts were antagonistic toward traditional Shona religion and fought with Mujuru over his mbira playing. One teacher frequently charged that 'to play mbira is a sin against God'.<sup>76</sup>

In addition to the disapproval of authorities in the school, would-be Zimbabwean musicians faced disapproval from their parents. Oliver Mtukudzi recalls the dilemmas he faced as a budding musician in the early 1970s:

What I really wanted to do deep down in my heart was to play music, but I was scared of my parents reaction to this because musicians were and still are classified as beggars, rascals and lawless people in Zimbabwe. I hated the thought of my parents classifying me as one of those people even though I really wanted to become a musician.<sup>77</sup>

Nine years after independence, it has been suggested that

the Zimbabwe mbira players are honoured outside Zimbabwe, but hardly known there: there is a centre for mbira in New York. Similarly, young people will often have no time for their own songs and music until they hear them played by visiting bands, who have

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<sup>75</sup> Berliner, Soul of Mbira, pp.209-210.

<sup>76</sup> Ibid., p.217.

<sup>77</sup> Zindi, Roots Rocking, p.41.

fallen in love with them and adapted them. <sup>78</sup>

As far as the attitudes of Zimbabwean parents of school students are concerned,

there are some black parents who feel that their children doing [...] traditional dances is just a waste of time. They would be much happier for them to be doing ballet, or one of those 'status' minority arts. <sup>79</sup>

The final example of inertia in a music education context is the the bi-musical curriculum. In postindependence Ghana, the music education curriculum demands the teaching and learning of bi-musicality; knowledge, skills and understandings of African music as well as Western music. <sup>80</sup>

The teaching and learning of non-African musics in colonial and postindependence Africa is a legacy of the imposition of the learning of Western music on colonized people. The teaching and learning of non-African music is an outcome of subjection, not an outcome of choice as it is with music educators in the developed world who learn the musics of cultures other than their own. <sup>81</sup>

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<sup>78</sup> Lessing, African Laughter, p.409.

<sup>79</sup> Interview with Robert McLaren cited by Julie Frederikse in All Schools for All Children, p.113.

<sup>80</sup> Ofei, "Training Teachers of Traditional Music", p.16. Although Ofei refers to music teacher education in postindependence Ghana, his comments are probably applicable to music teacher education in postindependence Zimbabwe.

<sup>81</sup> Zindi, Roots Rocking, p.9.

John Miller Chernoff suggests that musicologists in the developed world who have opted to learn performance of non-Western musics have noted that the rhythms and aesthetics of the West are direct opposites of the rhythms and aesthetics of countries in Africa. It has been further suggested that the diametrically opposite concepts of rhythm and aesthetics in Western and non-Western music may well explain the often enormous difficulties which musicologists from the developed world encounter when learning the performance of non-Western musics.<sup>82</sup>

There is a striking absence from the literature of accounts of the effects of the imposition of the teaching and learning of non-African musics on lecturers and students in music teacher education in countries which have been colonized.

The effects on lecturers and students in music teacher education in postindependence Zimbabwe who teach and learn bi-musicality as an outcome of colonial subjection shall be investigated later in this study.

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<sup>82</sup> Chernoff, African Rhythm, pp.32, 33, 42, 48, 53, 54, 141 and 143.

THE QUEST FOR EDUCATION FOR AFRICAN INDEPENDENCE

This chapter explores three aspects of the influence of the quest for education for African independence:

3.1 Africanism and nation building - studiedly unspecified concepts

3.2 Africanism and education development

3.3 Africanism and music education development

3.1 AFRICANISM AND NATION BUILDING - STUDIEDLY UNSPECIFIED CONCEPTS

The quest for education for African independence is linked to the search for objectives and methods for Africanising postindependence African nation states.

Since the achievement of independence in Ghana in 1957, the notion of Africanism has been closely related to the search for postindependence national identity.

The search for national identity is an outcome of the arbitrary drawing of colonial national borders, and of the importation of indentured labour - principally from South India - by colonial governments. This resulted in the development of culturally heterogeneous societies "with different sections of the community living side by side, but separately, within the same political unit".<sup>1</sup>

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<sup>1</sup> Keith Watson, "Colonialism and Education Development", in Education in the Third World, ed. Keith Watson (London: Croom Helm, 1982), p.37. See also Ali Mazrui, The Africans: A Triple Heritage, (London: BBC Publications, 1988), p.179.

The arbitrary drawing of colonial national borders also resulted in the emergence of postindependence nations which encompassed greatly differing models of political power relations. In Uganda, for example, the politically centralised Baganda had to accept the postindependence governmental authority of the previously stateless Langi. In Ghana, the previously imperial Ashanti had to accept the postindependence military dominance of the precolonially decentralized Ewe. Therefore, the aims of African nationalism are in contrast to those of nationalist movements in nineteenth-century Europe which were based on the problem of how to

fit people who shared the same culture and language into a nation state, [whereas] the fundamental yearning of African nationalism has been to weld peoples speaking different languages and having different traditional cultures into one nation state.<sup>2</sup>

Immediately prior to independence in many African countries, questions of national identity were exacerbated - due to a recession of the major factor which united people of diverse cultures within the colonial nation state - which was opposition to colonial rule. <sup>3</sup>

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<sup>2</sup> A.R. Thompson, Education and Development in Africa, (London: MacMillan International Editions, 1981), p54.  
See also Mark Bray, Peter Clarke, and David Stephens, Education and Society in Africa, (London: Edward Arnold Ltd., 1975), p.23.

<sup>3</sup> See Robert W. July, An African Voice: The Role of Humanities in African Independence, (Durham, N.C.: Duke University Press, 1987), p.15. See also, Kwame Anthony Appiah, In My Father's House: Africa in the Philosophy of Culture, (Oxford: Oxford University Press, 1992), p.162 and Bray, Clarke and Stephens, Education and Society, p.23.

Since independence, the problem of welding diverse groups of people into one nation state has been addressed by a variety of schools of thought which have sought to develop the notion of Africanism - on individual, national, continental and international levels.

One of the most influential early schools of Africanist thought emphasised that pre-colonial Africa was equal to if not superior to Europe in achievements in technology, rationality, and in the development of imperial government. The most striking example of this school of thought is the work of Senegalese historian Cheikh Anta Diop and La Societie Africaine de Culture, which was founded in 1957. Diop's work aimed to demonstrate that the civilization of ancient Egypt was not only African but **black**. Thinkers in the Diop tradition have drawn attention to the great African civilizations, such as Zimbabwe, Mali, Songhay, Oyo and Asante. Further, Diop's work has been influential not only in Africa, but in the Americas, and in general, in the black diaspora.

Another influential early school - based on the work of Aime Cesaire - emphasised the concept of Negritude. Negritude extols the simplicity of village life, the wisdom of rural beliefs and downgrades rationality, scientific method and objectivity.

Negritude

praises those who invented neither the alphabet nor the pen, those whose fingers never itched for the keys of a typewriter, those whose mode of communication did

not require the destruction of trees [and] idealise[s] primitivism in the African style as a romance of rhythm, of the drum and the dance, of continuity through living traditions. <sup>4</sup>

Africanism has further influenced the development of alliances within the African continent and within the black diaspora. These developments are closely linked to an element of Negritude which advocates

the simple recognition of the fact of being Black and the acceptance of this fact, of our destiny as Blacks, of our history and our culture; it is the collection of economic and political, intellectual and moral, artistic and social values, not merely of the peoples of Black Africa, but also the Black minorities of America, Asia and Oceania. <sup>5</sup>

More recently, however, the idea of Africanism has been contested by struggles and disagreements about articulation and definition.

The first factor which has influenced contestation of Africanism is the emergence of pluralistic and holistic notions of development. In the early years of independence, development was linked to an 'economic take off' notion of modernisation.

Modernisation - it was anticipated - would result from economic growth, which would in turn lead to the growth of infrastructure such as roads, houses, factories, airports and so on. By the end of the 1980s, however, the steady and ongoing decline of

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<sup>4</sup> Mazrui, African Triple Heritage, p.75. See also July, African Voice, p.29.

<sup>5</sup> Leopold Senghor, "Problematique de la Negritude", Dakar Colloquium, 1971 quoted in M. Glele, "Culture in Africa" in Africa Today, comp. Raph Uwechue (London: Africa Books Ltd., 1987), p.192 and p.195. See also Mazrui, African Triple Heritage, pp.73-74, for brief histories of cultural co-operation within the African continent.

economies of independent Africa led to a questioning of the boundaries of notions of modernisation and of development. More recently, modernisation and development have become linked to the need for interplay between a plurality of notions of culture, history, and political and economic analysis. Development is thought to be contingent upon

a context of conflicting interests, within a universe of 'struggles over meaning' between different notions of what development implies between different groups of the local population, politicians and the representatives of development agencies. Democratization, in the sense of providing scope and opportunity for these different voices to be articulated and contested, seems a precondition for economic improvement. <sup>6</sup>

Further, the emergence of a plurality of interests in and definitions of development has led to a questioning of colonialism and anti-colonialism as a basic framework for understanding and formulating an agenda for the development of contemporary southern African societies. <sup>7</sup>

The second factor which has influenced contestation of Africanism is the growth of critiques which emphasise the racial bias in the construction of the notion of African identity.

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<sup>6</sup> Preben Kaarsholm, "Introduction" to Cultural Struggle and Development in Southern Africa, ed. Preben Kaarsholm (Harare: Baobab Books, 1991), p.7. See Kaarsholm, *ibid.*, pp. 1-3 for an overview of the complexities of the relationship between culture and development in Southern African states. See also July, African Voice, pp.20-21 and p228 for comments on the effects of the desire for quick economic development in the immediate postindependence years and Thompson, Education and Development, p.53, and Bray Clarke and Stephens, Education and Society, for a sociological perspective on the emergence of broad models of development.

<sup>7</sup> Kaarsholm, "Introduction", p.5.

Kwame Anthony Appiah, for example, suggests that

the very invention of Africa [...] must be understood, ultimately, as an outgrowth of European racialism; the notion of Pan-Africanism was founded on the notion of the African, which was, in turn, founded not on any genuine cultural commonality but, ... on the very European concept of the Negro.... The reality is that the very category of the Negro is at root a European product: for the "whites" invented the Negroes in order to dominate them. Simply put, the course of cultural nationalism in African has been to make real the imaginary identities to which Europe has subjected us. <sup>8</sup>

The third factor which has influenced contestation of Africanism has emanated from what may be termed 'white settler vested interests'. The Zimbabwean postindependence period, for example, has been characterised by entrenchment of separation of white and black communities and by persistence of the idea of white supremacy.

Eleven years after independence, Zimbabwean whites continue to regard themselves as a distinct and self-reliant community. They confuse their relative wealth and high standard of living with 'high quality culture'. They organise their own social world - their own social clubs, musical shows, sports events, night clubs and restaurants, and in general maintain control of 'protocol'.

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<sup>8</sup> Appiah, My Father's House, p.62. Further, Johan Muller, "Difference, Identity and Community: American Perspectives on the Curriculum" in Inventing Knowledge: Contests in Curriculum Construction, ed. Nick Taylor (Cape Town: Maskew Miller Longman, 1993), p55 suggests that "'nation building' as a concept remains studiously unspecified". Benedict Anderson, in Imagined Communities: Reflections on the Origin and Spread of Nationalism, 2nd ed. (London: Verso, 1991), p.3, suggests that

"the reality is quite plain: the 'end of the era of nationalism,' so long prophesied, is not remotely in sight. Indeed, nation-ness is the most universally legitimate value in the political life of our time.... But if the facts are clear, their explanation remains a matter of long-standing dispute. Nation, nationality, nationalism - all have proved notoriously difficult to define, let alone to analyse.... plausible theory about it is conspicuously meagre."

Whites have refused to learn Shona and have shown little interest in the history of Zimbabwe except to dispute progressive interpretations of colonial history. Additionally, they are oblivious to the existence of Zimbabwean music, literature, sculpture and other art forms. <sup>9</sup>

Further, the prevalence of white supremacist ideas in postindependent Zimbabwe has been cited as the principle reason for what has been seen as the failure of an attempt at a "thick" version of Africanism and of African nationalism generally. <sup>10</sup>

It is to the exploration of Africanism and models for postindependence education development that this chapter now turns.

### 3.2 AFRICANISM AND EDUCATION DEVELOPMENT

Educationists in postindependence Africa broadly agree that

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<sup>9</sup> John Vekris, "Calling a Spade a Spade: Questions about White Integration in National Culture", Social Change and Development, Second Quarter 1991, p.13.

<sup>10</sup> See Muller, "Difference, Identity and Community", p.53, wherein "thick" is described as a community of values, culture or ideology essential to the cohesion of a society. See also, Jonathan D. Jansen, "Curriculum reform in Zimbabwe: reflections for the South African transition", in Inventing Knowledge: Contests in Curriculum Construction, ed. Nick Taylor (Cape Town: Maskew Miller Longman, 1993), p.64, for further comment on the "powerful clout" of white parents and of the influence of World Bank policies. However, Luke Mhlaba, "Local Cultures and Development in Zimbabwe: the Case of Matabeleland", in Cultural Struggle and Development in Southern Africa, ed. Preben Kaarsholm (Harare: Baobab Books, 1991), p.209, suggests that the failure of the thick version of Zimbabwean identity is as much a result of top-heavy centralised notions of Africanism which are meaningless to the majority of the population. Christine Sylvester in Zimbabwe: The Terrain of Contradictory Development, (Boulder: Westview Press, 1991), p140, suggests that

"Race is ... a continuing source of identity differentiation in Zimbabwe despite government efforts to promote reconciliation between whites and blacks. In cases where racial reconciliation has taken hold - mainly among the black and white bourgeoisies - traits once associated with whites often reemerge as characteristics of class."

Sylvester, *ibid*, p.137, also suggests that the black-white divides are often overemphasized.

philosophies, policies, processes and contents of colonial education must be changed. However, the aims which underpin the context of change in the development of education in postindependence African countries are in contrast to those which confronts educationists in other parts of the world.

In the first world, one of the most persistent ongoing problems which confronts educationists is that of decreasing the prevalence of European culturally supremacist experiences in the classroom. The development of curricula for lessening cultural supremacy has been characterised by

the incorporation of particular knowledge in the curriculum [which] provides ... a point of identification and belonging for local communities;... promotes a sense of self-worth and ... provides a secure foundation from which to build successful school experiences for communities previously alienated by dominant culture. <sup>11</sup>

Models for educational development in postindependence Africa, however, are counterpoised to those which aim to incorporate cultural diversity in the curricula of the first world. Curricula in postindependence Africa have, almost without exception, aimed to enable education to become a vehicle for the "thick" version of nation building. The development of education is therefore seen as inextricable from ways of

constructing a nation, a collective "we" across local communities, of finding common norms of justice for

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<sup>11</sup> Nick Taylor, "Issues in the production of curriculum knowledge" in Inventing Knowledge: Contests in Curriculum Construction, ed. Nick Taylor, (Cape Town: Maskew Miller Longman, 1993), p.5. While there are other persistent ongoing problems which confront educationists in the first world - skills-based versus knowledge-based models of curriculum development, for example - the problem of the politics of culture in the curriculum is the central dilemma which underpins this study.

governing such a collective, and of constructing a collective memory from the disparate and fragmentary recollection of particular individuals, clans and other forms of solidarity. <sup>12</sup>

However, debates about the role education could play in promoting a "thick" version of nation building have been characterised by lack of broad agreement about how this objective might be achieved. <sup>13</sup>

Lack of agreement has focused on doubts about methods for uniting a plurality of diverse and at times mutually contradictory aspects of culture into a harmonious whole in the curriculum and on problems of context. Should the "thick" version of Africanism be fostered at the international, the pan-African, the national, the sub-national or individual level? Further, lack of agreement has more recently focused on the viability of 'the traditional versus the West' confrontation as a framework for evolving a concept of education which can 'best serve the needs of Africa'.<sup>14</sup>

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<sup>12</sup> Ibid. See also, p.7.

<sup>13</sup> See A.M. M'Bow, "Education in Africa", in Africa Today, comp. Raph Uwechue, (London: Africa Books Ltd., 1987), p.215-6. See also July, African Voice, p.130 for further comments on the need for greater appreciation of the past as a prerequisite for the development of education. Additionally see Thompson, Education and Development, p.30, who suggests that the confusion of ideas surrounding the development of formal schooling in postindependence African countries is largely responsible for inefficiencies in schooling and practice. J.R. Smyke, "The Case for Teacher Participation in Development" in Conflict and Harmony in Education in Tropical Africa, eds. Godfrey N. Brown and Mervyn Hiskett (London: George Allen and Unwin, 1986), p.408-9, suggests that lack of coherence in postindependence debates about how the colonial education structure may be changed are linked to the influence of overseas education received by African academics.

<sup>14</sup> See D. Ocaya-Lakidi, "Towards an African Philosophy of Education" in Prospects: Quarterly Journal of Education, Vol. X No 1, p.14-15 for a discussion of the problems of context of Africanism in education. For a discussion of the terms 'traditional' and 'modern' in philosophy of education in postindependence Africa see G.N. Brown and M. Hiskett, "Introduction to Interaction and the Current Situation" in Conflict and Harmony in Education in Tropical Africa, eds. G.N. Brown and M.Hiskett

Finally, disagreement has been exacerbated by the effects of what has previously been described as white settler vested interests on education. In Zimbabwe, this has been evidenced firstly by an exodus of white students and tutorial staff from government education institutions, concomitant with the mushrooming of predominantly white private schools. Secondly, white settler vested interests have sought recourse to allegations of 'falling standards' in predominantly black government education institutions. Falling standards have been defined variously as failure to maintain British models of education, high turnover of tutorial staff, unacceptably high student/teacher ratio, shortage of textbooks, lack of tutorial staff who are qualified to teach and discontinuance of sports such as hockey, cricket and tennis in the curriculum. These developments have resulted in a growing impression that Zimbabwean education continues to reflect divisions and segregation in wider Zimbabwean society, and that the government's policy of postindependence reconciliation has not made an impact in the educational milieu. <sup>15</sup>

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(George Allen and Unwin, 1986), pp.275-276. See, Godfrey N. Brown, "An Educational Strategy for Reducing Conflict between the Traditional and the Western in African Education" in Conflict and Harmony in Education in Tropical Africa, eds. Godfrey N. Brown and Mervyn Hiskett (London: George Allen and Unwin, 1975), p.431 for comment about the limited usefulness of the traditional versus the West duality. See Bray Clarke and Stephens, Education and Society, pp.27-33, for an overview of extra-educational constraints - political rivalries, trends in employment and economic prosperity - on educational reform for nation building. For an overview of the history of the development and construction of a notion of African Tradition see Terence Ranger, "The Invention of Tradition in Colonial Africa", in The Invention of Tradition, eds. Eric Hobsbawm and Terence Ranger, (Cambridge: Cambridge University Press, 1984), pp. 247-262.

<sup>15</sup> See Julie Frederikse, All Schools for All Children: Lessons for South Africa from Zimbabwe's Open Schools, (Oxford: Oxford University Press, 1992), pp. 89, 90, 92, 93, 95, 96, 97, 99, 111. Further, Frederikse suggests that the reasons for the white exodus from government schools and the falling standards allegations stem from social class prejudice rather than racist prejudice. She further suggests that the private

### 3.1.1 Authenticity and Modernity

One model which explores the role Africanism could play in education development emerged at the conference of Ministers of Education in Lagos in 1976. This model aimed to focus the development of education on concepts of authenticity and modernity and to reject, at the level of content, "imported patterns and ready-made formulae". Authenticity and modernity were seen as contingent upon the twin development of "universal knowledge" which was equated with "modernity" and "authenticity" which was equated with knowledge pertaining to "national development" and "progress".<sup>16</sup>

The curricular implications of authenticity were, among others, the provision of knowledge of the machinery of national, regional, and international relations, and an emphasis on practical and first-hand experience in order to free students from "the feeling of unreality occasioned by bookish imported culture and the exigencies of a daily life in which productive activities loom so large". Further, authenticity and modernity

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schools are not racially exclusive, but aim to perpetuate a multiracial elite, (p.96, for example). A full investigation of the reasons underlying these phenomena is beyond the scope of this investigation, but this study assumes that the growth of private schools and allegations of falling standards stem in large part from racist revanchism. In this context it may be noted that while the private schools are not racially exclusive, more often than not, white students and tutorial staff are the majority. Further, the private schools have maintained a monopoly of the impression that high standards are equivalent to white standards, even though the private schools do not have a monopoly of consistency in examination passes. (See pp.68 and 95, and chapter II,2.3.)

<sup>16</sup> Conference of Ministers of Education of African Member States, Lagos, 27th January - 4th February 1976, Final Report, cited in Thompson, Education and Development, p.306.

were linked to the introduction of a curriculum rooted in the environment, rather than simply in the disciplines of knowledge.<sup>17</sup>

### 3.1.2 African Modernity

Another model which explored the role Africanism could play in education development is Ali Mazrui's concept of cultural import substitution.<sup>18</sup>

This model emphasises delinking the notion of modernity from the notion of Westernisation. The development of education would depend, therefore, on the growth of the idea of a distinctly African modernity.<sup>19</sup>

On the curricular level, African modernity would require "additions and/or substitutions to the traditional Western disciplines". The additions and substitutions would be indigenous disciplines of knowledge such as African languages, African history, African literature, and social and cultural anthropology.

Firstly, the development of indigenous subjects would require restructuring of the disciplines of knowledge in the curriculum. This would result in the development of schools of rural and

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<sup>17</sup> Ibid., p.308.

<sup>18</sup> See Ali Mazrui, "The African University as a Multinational Corporation: Problems of Penetration and Dependency", in Harvard Educational Review, 45 (May 1975), 191-210.

<sup>19</sup> Ibid., p.200-201.

urban studies, oral tradition, historiography, languages, oral literature, religion and witchcraft for example.

Secondly, the development of indigenous subjects would require revision of criteria for the recruitment of students and members of Faculty. Revised recruitment criteria would emphasise evidence of experience and skills in indigenous subjects and would devalue the status of qualifications which are recognised in Western institutions of education. <sup>20</sup>

Thirdly, African modernity would involve decreasing the influence of the African/European dichotomy on curriculum innovation.

Mazrui envisages that over a period of time the curriculum would become reliant on a diversity of external influences, since

it is not enough ... for universities to combine African traditions with those from the West.... The education system should focus not only on Europe and Africa, but also on Indian, Chinese and ... Islamic civilizations. <sup>21</sup>

Finally, diversifying the international influences on curriculum innovation would mean encouraging black Americans, South

Americans and Caribbean blacks to study in Africa so that,

Africans can build a genuine partnership between indigenous cultures and educational systems, stimulated by the input of foreign cultural, intellectual, and technical skills,... and may become

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<sup>20</sup> Ibid., p205. See also, Thompson, Education and Development, p.162 for comment about the adverse effects of the academic and literary focus of university entrance requirements.

<sup>21</sup> Mazrui, "African University", p.206.

leaders, not just followers, of academic trends. <sup>22</sup>

### 3.1.3 Indigenisation as a Process for Africanist Education Development

A further model which explores the role Africanism could play in education development is concerned with the identification of points of contact between 'indigenous education' and formal institutionalised education.

This model stresses the role of indigenous education in the development of the process of teaching and learning, the development of unity and consensus with regard to 'accepted standards and beliefs governing correct behaviour', with the learning of practical skills and with community participation in education development. In these respects, indigenous education can be seen as a process for facilitating the participation of a plurality of local inputs into Africanist notions of education development. <sup>23</sup>

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<sup>22</sup> Ibid, p210. See also, M. Bray, P. Clarke and D. Stephens, Education and Society, pp.19-20 for an overview of the possibilities for changing the balance of curricular imports and exports.

<sup>23</sup> For a description of indigenous education see J. A. Majasan, "Yoruba Education: Its Principles, Practice and Relevance to Current Educational Development", (Ph.D Dissertation, University of Ibadan, 1967), cited in Brown, "Educational Strategy for Reducing Conflict", p.430. See also Bray and Stephens, Education and Society, pp.103-107 for an overview of different types of indigenous education. Further, J. Cameron, "Traditional and Western Education in Mainland Tanzania: An Attempt at Synthesis" in Conflict and Harmony in Education in Tropical Africa, eds. G.N. Brown and M.Hiskett (London: George Allen and Unwin, 1986), p.361, suggests that the aim of increasing indigenous inputs into the curriculum is not new. Notable attempts were made in Tanzania in the 1920s and 1930s. At the Universities Mission to Central Africa in Southern Tanganyika and the Church Missionary Society in central Tanganyika, initiation ceremonies were used as means of instruction in health, hygiene and family life. Further, the aim of increasing inputs into the curriculum from indigenous education into postindependence education has been proposed by a number of African thinkers. Jomo Kenyatta, for example, called for 'the indigenous tradition' to be built upon in order to provide patterns of education which would serve 'modern African purposes'.

However, the development of indigenous inputs into the curriculum has been attempted only minimally, and has been greeted by vociferous opposition and criticism.

The Zimbabwe Foundation for Education with Production, for example, suggested that the study of the problems and needs of local communities could influence the development of a teaching methodology rooted in the teaching and learning of real life tasks. <sup>24</sup>

However, participation in the postindependence development of Zimbabwean education has remained

as in preindependence times, ... in the hands of state planners, administrators, "experts" and career politicians. Thus, the Curriculum Development Unit (CDU) set up by the Ministry of Education in the early 1980s is responsible for the administration of and is itself involved in the design of new texts for schools. Unlike the case of Nicaragua, there seems to be remarkably little if any popular participation in the writing, discussion and vetting of new material, even from the organised teaching community. <sup>25</sup>

Further, attempts to involve local people in the work of formal education institutions as teaching personnel have been fiercely criticised principally by parents. At the root of parents' disquiet is a conflict of views about the aims of education. In particular, parents have questioned the reasons why schools have

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<sup>24</sup> Zimbabwe African National Union (Patriotic Front) Decolonizing the Classroom, (Harare: ZIMFEP, 1987), p.37.

<sup>25</sup> Jonathan D. Jansen, The state and curriculum in transition to socialism, cited in Derrick Swartz, "Curriculum change, certification and assessment: the case of Zimbabwe", 1979-1990. in Inventing Knowledge: Contests in Curriculum Construction, ed. Nick Taylor (Cape Town: Maskew Miller Longman, 1993), p.179.

imported local personnel to teach local practices which parents consider they have already taught their sons and daughters themselves. Additionally parents have asked why schools are teaching content which their children already know, and have emphasised that the central aim of the school should be that of preparing students for examinations. <sup>26</sup>

### 3.2 AFRICANISM AND MUSIC EDUCATION DEVELOPMENT

To date, a very small amount of literature has been written which investigates the effects of Africanist notions of education on music education development. Further, there is a dearth of literature which provides accounts of music education classroom practices in African countries and which describes the philosophies, policies, contents and processes which inform the development of music education.

The following is an attempt to explore the ways in which the existing literature 'signifies' music educators' perceptions about Africanism, and to explore two broad models for the development of Africanism in music education. <sup>27</sup>

#### 3.2.1 The Significance of Traditional, Western and Urban Music in the Classroom

The musics which are taught in classrooms in Africa have been

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<sup>26</sup> Thompson, Education and Development p.276.

<sup>27</sup> See Chapter I, 1.5.1, for reference to the curriculum as a site for an investigation into signifying symbols of postindependence power relations.

broadly described as either Western- meaning European high art music or classical music, or African - meaning traditional music. The latter is sometimes described as indigenous music.

Traditional music is usually music which has disappeared, is dying, has passed or is passing out of practice. Traditional music is seen as having 'inherent value' as a transmitter of knowledge about cultural mores which might otherwise be lost if they were not transmitted within the formal education institution. Also, 'traditional music' refers to methodologies (sometimes called indigenous methodologies) for teaching and learning the oral transmission of music. To date however, there has been scant discussion of whether traditional methodologies are or could be valuable or viable in the classroom. <sup>28</sup>

Traditional music is also seen as a limited genre for the teaching of formal knowledge and skills. Musical activities such

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<sup>28</sup> Appiah, My Father's House, p.148, suggests that the notion of traditional is connected with styles and methods which were established precolonially. For examples of teaching and learning musical instruments via indigenous methodologies see John Miller Chernoff, African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms, (Chicago: University of Chicago Press, 1979), p.21, and p.104. See also the chapter headed 'learning the mbira' in Paul Berliner, The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe, (Chicago: University of Chicago Press, 1978), pp. 140-141. Herein the account of Jege Taperera's teaching at Kwanongoma College provides a relatively rare reference to the teaching of the mbira in an urban formal educational setting, though the purpose of the reference is ethnographic rather than pedagogic. Further, it may be noted that Berliner's account refers to music making before the achievement of independence. Further, see P.S. Ofei, "Revisions of Structures and Curricula of Teacher Training Institutes in Ghana", Yearbook of the International Society for Music Education, 4 (1977), 81. p.83, for an account of emerging pedagogy in music education in Ghana. Furthermore see Claire Jones, Making Music: Musical Instruments in Zimbabwe Past and Present, (Harare: Academic Books, 1992), p.40, for comment about the role of traditional music in the Zimbabwean curriculum and July, African Voice, p.49 for comment about classification and categorisation of the function of traditional art forms. Finally, Sylvester, Contradictory Development, p.156 suggests that

"efforts have been made since independence to define distinctly Zimbabwean histories, ways of life and modes of expression in a Rhodesia-aware society. The scope of this task has been monumental and its execution has been marked by considerable debate about who controls culture and what is authentic and what is invented tradition."

as song and dance are thought, by education evaluators, to become semi-recreational and peripheral when introduced into the classroom. "Although they may have some value, as practised in the past, they can be regarded neither as a truly educational nor as a deep cultural experience." <sup>29</sup>

Traditional music may be considered to be unsuitable as a basis for 'truly educational experiences' because of conflicts of values between the Western literary classical music tradition and the oral tradition which underpins traditional music. Traditional music is not based on 'a literature' and is therefore not seen as a vehicle for enabling students to become 'musically literate.' Also, traditional music is thought to exist outside or beyond 'analytical procedures' so that the study of traditional music is therefore thought to preclude the development of the learning of 'formal musical concepts and understandings' which are equated with the aims of 'true education.' <sup>30</sup>

Traditional music is considered to be of limited educational value, seemingly because of the continuing prevalence of the notion that Western music is, in and of itself, of superior value to African music. In music education programmes which aim to

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<sup>29</sup> Thompson, Education and Development, p.308.

<sup>30</sup> See for example, Minette Mans, "Some Observations of Teacher Training for the Future in Namibia" in Music Education: Facing the Future, proceedings of the 19th World Conference of the International Society for Music Education held in Helsinki, Finland, (ISME, 1990), p318. See also P.S. Ofei, "The Training of Teachers of Traditional Music" in The World of Music, 8 (1976), p.20. Although Ofei's comments refer to the recruitment of teachers from the local community, Ofei stresses, without question, that the teaching of music should be 'rational' and 'analytical'.

teach bi-musicality for example, fifty per cent of timetabled time is allocated to the teaching of Western music. (The remaining time is concerned with African music, usually traditional.) However, it is difficult to locate any rationale for bi-musicality as principle for organising the content of the music education curriculum in Africa. The absence of comment about the value of Western music in music education curricula indicates a possible lack of pressure to defend or justify the continued teaching of music imported by former colonial powers. Is traditional music of limited value because it is not written down or is it of limited value because of the high value which is still attached to the teaching and learning of Western music?

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In addition to the genres which have been described as Western and traditional, there is another genre which is called urban or popular music, although this genre has so far remained at the periphery of music education curricula.

Urban music may be described as formally and elementally eclectic since

contemporary African musicians who are creating in the popular genre [...] are building their music, usually quite self consciously, on traditional arrangements and rhythms. <sup>32</sup>

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<sup>31</sup> See for example, Ofei, "Training Teachers of Traditional Music", pp. 18-19, wherein bi-musicality is simply listed as an aim of the music teacher education curriculum, but is not questioned or justified.

<sup>32</sup> Chernoff, African Rhythm, p.115.

Further,

in many areas of African cultural life - what has come to be theorized as popular culture,... [is] not ... concerned with transcending, [or] with going beyond coloniality. Indeed, it might be said to be a mark of popular culture that its borrowings from international cultural forms are remarkably insensitive to - not so much dismissive of as blind to - the issue of neocolonialism or "cultural imperialism." <sup>33</sup>

The study of urban music could - in one sense - facilitate a variety of music educational objectives which can be described as Western, such as learning I-IV-V harmonies, simple time signatures, electronic keyboards, electric guitars, saxophones and trumpets. In another sense, urban music may be a vehicle for teaching instruments, songs, dances and rhythmic relationships which could be described as traditional. However, urban music does not fit into either the Western or the traditional classification and poses challenges to the perceptions and prejudices of performers and listeners. <sup>34</sup>

There is little evidence that music educators have placed high value on the study of urban music. On the contrary, music educators in African countries have generally placed low value on the study of urban music in the music education curriculum.

Interestingly, academics in the West, for example, have mostly

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<sup>33</sup> Appiah, My Father's House, p.149.

<sup>34</sup> Robert Kauffman, "Tradition and Innovation in the Urban Music of Zimbabwe", in African Urban Studies 6 (Winter 1979-80), 48.

preferred to study musics in Africa which are considered to be traditional, rural or tribal. Urban music in Africa has not been subjected to documentation and classification (construction?) by Western musicologists.

Western focus on rural/tribal musics may be influencing contemporary opinion among music educators in Africa wherein urban music is considered to be less valuable than the 'dying' music of the African rural/tribal past.

The music teacher education programme in Ghana, for example, suggests that students from urban areas should become conversant with the music of rural areas, but does not acknowledge that urban musics may offer valid learning experiences of equal value for students from rural backgrounds and from urban backgrounds.

On the contrary:

The background of these [music education students [is] varied, for while some come from the urban areas, others have a typical rural background and therefore have an advantage over the urban students.... Thus we have candidates who may not be familiar with the traditional musical practices of their own locality ... and others who have a rich background in their own musical practices. <sup>35</sup>

To be fair to the writers of the music teacher education course in Ghana, it must be stressed that the aim of the course is to educate teachers of traditional music. However, as has been suggested above, the study of urban musics would not preclude the study of the performance of musical elements which are regarded

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<sup>35</sup> Ofei, "Training Teachers of Traditional Music", p.18.

as traditional.

A further strand of opinion which devalues urban music echoes assumptions of aesthetic superiority which were until relatively recently associated with assumptions about the aesthetic superiority of European high art music canon. This strand of opinion suggests that urban music is 'not music', since it is too easy to listen to, too flamboyant, too loud.<sup>36</sup>

However, there is some evidence that the study of urban music is not completely marginalised.

Urban students who, in particular, are influenced by the radio and youth sub-culture, opt for the music they are familiar with: rock, soul, disco and reggae. It should however, be remembered that these popular western forms have more in common with Zimbabwean music than with western classical music. We know that their origin lies with African-American music. The evidence for this may be found in the musical characteristics which students can discover for themselves through guided listening: call and response forms, rhythmic and percussive emphasis, and so on.<sup>37</sup>

When urban music is valued highly its value is contingent on the transmission of notions of global African commonality and of the "thick" notion of Africanism.

Urban music is also valued as a resource for fostering a "thick"

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<sup>36</sup> See for example M'Bow, "Education in Africa", p.215. Although M'Bow refers to the problems of cultures which are flamboyant, and which make an easy impression on adolescents in general, his remarks are applicable in the music education context. Given the dearth of data on attitudes to the study of urban music among music educators, I have based the discussion in part on my own experience of comments made to me which have included dismissals on the grounds that urban music is not really African, and on the grounds that urban music is not really music.

<sup>37</sup> Jones, Making Music, pp.40-41.

notion of Africanism on a national level. This strand of opinion stresses that urban music could play a central role in a model of music education which emphasises musical plurality and promotes a sense of national musical identity.

All the musical forms which have been explored in the past century constitute a rich source for musical study or performance. Musics such as **makwaya**, **tsavatsava** and **chimurenga**, as well as European classical and Zimbabwean traditional musics, all constitute a part of Zimbabwe's musical heritage. <sup>38</sup>

On the level of classroom practice, this model aims to enable students to analyse the music they play and listen to and discover "which elements are Zimbabwean and which are not". <sup>39</sup>

Further, students are encouraged to use their knowledge of musical styles in order to create their own music. This activity would involve a process whereby foreign music is "indigenized." An American song, for example, would be indigenized through the addition of call-and-response drumming. The arrangement and indigenization of a variety of musics is intended in this model to enable students to develop an awareness of "how musical styles develop". <sup>40</sup>

In summary, the Claire Jones model emphasises the role of musical plurality, indigenisation of "foreign music" and the development

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<sup>38</sup> Ibid., p.41.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

of students' awareness of Zimbabwean music as a continuous evolution of genres and styles.

It seems that, in music education discourse, high value is accorded to music which has been subjected to extensive classification and categorisation by scholars in the West.

Therefore, music educators value highly musical genres which can be readily categorised and easily contained within labels which emphasise geopolitical separate development - such as 'African' 'traditional', and 'Western' 'classical'.

#### 3.2.1.1 Music Education and the Disciplines of Knowledge

The model for education development which was explored above suggested that the traditional Western disciplines of knowledge are somewhat incongruous, irrelevant and unsuitable.

In performances of African music in non-institutional contexts, for example,

... it is the listener or the dancer who has to supply the beat: the listener must be **actively** engaged in making sense of the music; the music itself does not become the concentrated focus of an event, as at a concert. It is for this fundamental reason that African music should not be studied out of its context or as "music".<sup>41</sup>

In an institutional context, my experiences in Manicaland and Matabeleland provinces during a three-year period indicate that the vast majority of music lessons include the teaching and learning of 'other disciplines' such as dance and/or drama. The

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<sup>41</sup> Chernoff, African Rhythm, p50. Emphasis, Chernoff's.

teacher, for example, "has to correlate music and movement, music and language, music and arts and crafts, and music and drama".<sup>42</sup>

Further, there is evidence that music education coexists with 'other subjects' such as cultural studies and philosophy. Mr T.C. Chawasarira, who - for example - taught at a primary school some thirty kilometres outside Harare,

has a two hour session with his pupils during which he practises particularly traditional music and dance. He is but one example of teachers who have started a new approach to music education, and Chawasarira himself says that the children will be our future leaders and citizens of the country estates, and in order to make them into responsible, respectable and respectful citizens, they need to have the knowledge of the cultural values which have guided the majority of Black people, leading them from past to present. So it is not just the music that [Mr Chawasarira] is teaching the children, but in the actual presentation of the musical side he draws all the social and cultural values out of it ...<sup>43</sup>

To date, the possibilities for restructuring music education curricula have explored the idea of situating the study of music within a programme of African or black studies. At the School of Music and Drama, part of the Institute of African Studies at Legon for example,

the dance programme presented work in modern dance techniques, dance notation, stage-craft, and music that complemented a basic emphasis on African dance

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<sup>42</sup> Ofei, "Revisions of Structures", p.83.

<sup>43</sup> Olof Axelsson: "African Music and its Relation to Education," Proceedings of the Third and Fourth Symposia on Ethnomusicology at the music department, University of Natal, Durban, 16th -19th September 1982 and at the music department, Rhodes University, 7th-8th October 1983. (Grahamstown: International Library of African Music, 1984), p.62.

idioms. ... The traditional literary media of folk tales and minstrel poetry were explored hand in hand with analysis of modern writing forms, while drama students examined village ceremonies and festivals, and religious rites as a basis for development of modern dramatic writing. <sup>44</sup>

The problem of the teaching of music 'as music' and the possibilities for restructuring the disciplines of knowledge shall be explored further later in this study.

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<sup>44</sup> July, African Voice, pp.191-192. See also, Dominique Renee De Lerma, Black Music in our Culture: Curricular Ideas on the Subjects, Materials and Problems, (Kent: Kent State University Press, 1970), p.28, for further comments about developing a black studies foundation as a basis for developing a programme in black music studies.

### 3.2.2 Historiography and Africanist Music Education Development

The models of Africanist identity and Africanist educational development which were explored above stressed the need for the development of historiography as a method for fostering

a deeper knowledge and appreciation of the past, a more accurate perception of the perennial values of African societies, a better understanding of how these can form the basis of socio-economic development and how these can be interwoven into the process of education. <sup>45</sup>

Disregard for foreign concepts of past and present is especially prevalent in rural societies where

there is such a sense of closeness between the living and the ancestors that there is often no clear difference between past and present. Occurrences are frequently related in the present tense and with a fervour that suggests that the informant was present during the incident that may in fact may be hundreds of years old. <sup>46</sup>

Closely related to relative disregard for notions of past and present is the relative weakness of the "calendar and archival traditions" which has resulted in lack of documentation of dates of births and deaths. A further reason for the lack of archival tradition could be the general weakness of the literary tradition in much of the continent. In this respect it may be noted that the literary tradition, and by extension, the written word, were imported into many African societies only during the last

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<sup>45</sup> M'Bow, Education in Africa, p.216.

<sup>46</sup> July, African Voice, p.152.

century.<sup>47</sup>

Another of the obstacles to the development of a historiography of African music may be the influence of disdain for African historical traditions among some Western ethnomusicologists.

During the last decade, however, musicology and ethnomusicology have been moving closer together epistemologically - the latter becoming more diachronic and the former more synchronic.

Nevertheless, the motivation for the coming together of the two disciplines appears mainly to be based upon the needs of the Western academic establishment, and is not concerned with ameliorating the effects of the ahistoricity of African music.

Western ethnomusicological preference for the study of music in rural societies and the epistemological focus on strategies of enquiry which are mainly anthropological may have resulted in generalisations about ahistoricity in African music. Reliance on ahistorical epistemologies and on the study of rural communities may have further encouraged the growth of the idea that Africans themselves are not concerned with the development of a literary and historical musicological tradition. For example,

today Dagombas typically dance to many beats acquired from other peoples, to the extent that, as Ibrahim Abdulai told me, "it has come to look as if they are Dagomba dances." ... Our types of historical considerations would seem somewhat absurd and nearly useless aesthetically if brought out during

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<sup>47</sup> See for example, Mazrui, African Triple Heritage, pp.76-77.

a Takai or Agbekor dance. My experience is that few people in Africa are concerned with such questions.<sup>48</sup>

Another obstacle to the development of a historiography of African music is the influence of Western forms of historiography which equate history with the availability of written historical sources. In the opinion of one Western musicologist, African music "... defies the traditional Western forms of notation and lacks the kind of historical documents we are accustomed to in our normal research".<sup>49</sup>

The views of Manfred Bukofzer may seem hasty and John Miller Chernoff may well be correct to some extent when he states that our historical considerations would seem somewhat absurd and nearly useless aesthetically in the context of the performance of a Takai or Agbekor dance.

There seems, however, to be evidence of increasing concern with the need for formal studies of historical depth which would permit the conservation of the musical past and facilitate awareness of the present. Music education students who study in institutions of tertiary education in postindependence Africa may well be confronted on a daily basis with the products of "our historical considerations". These are found in books in libraries

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<sup>48</sup> Chernoff, African Rhythm, p.203. See also p.61.

<sup>49</sup> Manfred Bukofzer, "Observations on the Study of non-Western Music" in Les Colloques de Wegimont, ed. Paul Collaer (Brussels: Elsevier, 1956), quoted in J.H. Kwabena Nketia. "History and the organisation of Music in West Africa" in Essays on Music and History in Africa, ed. Klaus P Wachsmann (Evanston: Northwestern University Press, 1971), p.5.

and during courses on the history of Western music which are the consequence of colonial music education. (See chapter 2: 1.4 for examples). Further, the effects of "our historical considerations" have led to growing misgivings about the effects of Western-equals-historical-African-equals-ahistorical epistemologies. Dominique Renee de Lerma - for example - asked,

had musicology developed in Africa, would we then know the musical histories of Nairobi, Lusaka, Kampala and Luanda? Has our attention been geographically orientated by a kind of innocent racism or is music finally and completely German or European? <sup>50</sup>

A decrease in the German/European finality may depend on concerted action to meet the "desperate need for a consolidation of Africa's capacity to record its own languages and philosophies" as an antidote to a "memory which has been numbed".<sup>51</sup> To date, however, there are few references in the literature to the problem of the ahistoricity of African music in music education in Africa. This problem shall be explored further in Chapter 7.

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<sup>50</sup> De Lerma, Black Music in our Culture, p.28.

<sup>51</sup> Mazrui, African Triple Heritage, p.79. Further, see Nketia, "History and Organisation", p.24, for a general case for historical depth in African music studies. See De Lerma, Black Music in our Culture, p.33 for speculation about the ways in which a black musicological vanguard may influence a reduction in ethnomusicological preoccupation with exotic artifacts and cultures. Also see p.63 for further comments regarding the need for revising concepts underlying black music history.

## Chapter 4

### TOWARDS A CASE-STUDY OF MUSIC TEACHER EDUCATION IN POSTINDEPENDENCE ZIMBABWE

This chapter explores the paradigms and research techniques which were employed in the study of music teacher education in postindependence Zimbabwe.

Three aspects of the paradigms and research techniques which were employed will be explored:

- 4.1 the specific procedures which were used in the study
- 4.2 the relative merits of interpretative paradigms and qualitative research techniques
- 4.3 the influence of pragmatic factors on the choice of research techniques

#### 4.1 THE SPECIFIC PROCEDURES WHICH WERE USED IN THE STUDY

The collection of data was preceded by a period of research planning during which research procedures and techniques were selected. The period of research planning resulted in the selection of a research design, a time frame for the collection of data, a plan of action for gaining access to the data, selection of the population to be studied, and selection of techniques for collection, analysis and presentation of data.

##### 4.1.1 The Research Design

The research design for the study is a microethnographic case-study. The choice of research design was influenced by relative merits of interpretative paradigms and qualitative research

techniques and by 'pragmatic factors' such as the abilities of the researcher and the characteristics of the context of the study.

#### 4.1.2 The Procedure for Gaining Access to the Data

Tentative permission regarding the possibility of collecting data was obtained through informal discussions with the head of the music department of Hillside Teachers' College, Bulawayo. Formal permission to collect data was secured in the first instance through a written request to the principal of Hillside Teachers' College, Mr Wilson Bako, and in the second instance through application to the Zimbabwe Research Council. This body grants formal permission to foreign researchers to undertake research in Zimbabwe and ensures the researchers lodge a copy of their final research documents in the Zimbabwe National Archive under the terms of the Zimbabwe Research Act 1987.<sup>1</sup>

Prior to the collection of data, the college administration and members of staff of the music department gave permission for teaching duties on a voluntary basis to be undertaken.

(Data were collected in part through participant observation as a lecturer in music education.) While members of staff were aware that they were the subjects of the research, the students in the department were made aware that research was in progress, but were not aware that they were the subjects of the research.

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<sup>1</sup> Copies of correspondence between the researcher, Mr Wilson Bako and the Zimbabwe Research council are available for the reader in a separate attachment.

#### 4.1.3 The Population which was Studied

The population which was studied was fifty-four second-year pre-service music education students and three male lecturers in music education at Hillside Teachers' College, Bulawayo. All the subjects of study were Zimbabwean Nationals, who were first-language speakers of Shona or Ndebele.

Hillside Teachers' College, Bulawayo, was selected as the setting for the case study because of the unusual research opportunities on offer in Matabeleland Province.

The choice of Matabeleland for study is convenient in that, firstly, it helps ... bring to the fore a problem that has confronted this part of Zimbabwe since independence, i.e. economic stagnation; secondly, it recognizes the essentially bi-cultural (more precisely perhaps, bi-lingual) character of the Zimbabwean nation.<sup>2</sup>

Further,

there has been very little serious research into Ndebele music. (Far more research has been done on the Shona mbira than on any other indigenous style, instrumental or vocal.)<sup>3</sup>

#### 4.1.4 The Techniques which were Used for Data Collection

Data was collected firstly through participation in lectures as a lecturer and as a student, and through making notes of observations during and immediately after lectures. Observation

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<sup>2</sup> Luke Mhlaba, "Local Cultures and Development in Zimbabwe: The Case of Matabeleland", in Cultural Struggle and Development in Southern Africa, ed. Preben Kaarsholm (Harare: Baobab Books, 1991), p.211.

<sup>3</sup> Claire Jones, Making Music: Musical Instruments in Zimbabwe Past and Present, (Harare: Academic Books, 1992) p.ix. Parentheses, Claire Jones.

was also conducted during tea breaks, visits from dignitaries, staff development workshops, and during informal conversations with students and colleagues. Observations were written up in a diary, together with the researchers' thoughts and reflections.

Data was also collected through sifting official and semi-official documents. The documents which were collected were two Hillside Teachers' College Prospectuses; a set of principals' annual reports delivered from 1980 to 1991; a report of postindependence developments in Zimbabwean educational research written by Professor Nyagura; articles and letters on music and music education which have appeared in Teachers' Forum magazine from 1980 to 1991; articles on music and music education taken from Hillside Teachers' College Magazine; one thesis titled "Music Education in Zimbabwean Schools", submitted by Mr Godfrey Chizano in partial fulfilment of the requirements for the learner lecturer's certificate; three syllabi for courses in music education (past and current) offered by Hillside Teachers' College; an inventory of audio records in stock at Hillside Teachers' College; an inventory of library books on music and music education in stock in the library of Hillside Teachers' College; an inventory of library books on music and music education in stock in the National Free Library, Bulawayo; examination papers for the end of year exams held in December 1992; handouts which were distributed to staff at the staff development workshop on teaching practice supervision which was held at Hillside Teachers College in November 1992 and abstracts

of dissertations submitted by music education students in the class of 1991.

Data was also collected through individual staff participation in a semi-structured depth interview. Two out of three members of staff participated and during the course of the interview they were asked to discuss issues such as the status of music as a subject of study, the possibility of conflict between the status of music as a subject of study in formal education and the status of music in Zimbabwean society generally. The respondents were asked to discuss the entry requirements for courses in music education at Hillside Teachers' College, as compared to entry requirements for courses in other subjects, to talk about their lives and their musical involvement, the reactions of their family and friends to their decision to study music, the coping mechanisms they employed during the denigration of Zimbabwean music which occurred during the Ian Smith regime, and their ambitions for future generations of Zimbabwean musicians. The role of expatriate staff was discussed and staff were asked whether the employment of expatriate staff was justified in view of ongoing levels of unemployment among Zimbabwean musicians. Staff were asked to discuss the advantages and disadvantages of in-service staff development courses which were funded by overseas aid agencies, and to give their views of the advantages and disadvantages of studying abroad. Finally, staff were asked to outline the procedures of evaluation and assessment they used in the course of their work.

The interviews, which took place in offices within the music department, were tape recorded and transcribed. During each interview, staff were encouraged to give unstructured responses to the questions which were asked. Unstructured responses meant that the questions which were selected prior to each interview were regarded as guidelines for dialogue rather than as strict parameters of topics which should be discussed. In practice this meant that, when staff suggested that they had "wandered off the point of the question" (which they did several times), they were encouraged to 'keep wandering'. It was not suggested that they should feel under pressure to attempt to return to the topic of the question. Each interview lasted for more than one hour.

The final method of data collection was a questionnaire which was distributed to all students. Each student was required to attend the session which was timetabled for the completion of the questionnaire. At the beginning of the session, the researcher worked through the questionnaire question by question with the students before the questionnaire was distributed, and gave assistance to students who were encountering difficulties.

Students were asked to state their first language and to define their backgrounds as either rural or urban, to give the reasons why they chose to study music, to identify the musical subjects which they found the easiest and the most difficult, to state the music they most liked to listen to and to name one musical

subject which they would ideally like to study.

#### 4.1.5 The Techniques which were Used for Analysis and Presentation of the Data

The data were analysed through sorting all the data regardless of the technique(s) which were used for collection. The aim of sorting the data was to code all of the data according to the problem area(s) to which the data might relate.

Next, the data in each problem area were again sorted into categories which represented a variety of viewpoints, perspectives and actions. This was carried out by sorting the statements and actions in each problem area into sub-categories which illustrated many perspectives in each problem area.

Next, the diversity of viewpoints, perspectives and actions in each problem area were sorted into social situational sub-areas. For example, a statement or an action may be recurring in the classroom setting, but not during a tea break, or during a staff development workshop, or a statement may have been made in an official or semi-official documents but may not have been made verbally. Further, a statement may have been made verbally, but only in private. The checking of the social situation of statements and actions was intended to indicate the extent to which the statement or action was widespread or not, and/or the extent to which a statement or action may have been influenced by factors which might be unique to particular social settings.

The presentation of the data conveys a narrative of the postindependence development of music teacher education at Hillside Teachers' College. The style of the presentation of the data is characterized by social situational thick description which aims to familiarise the reader with details of everyday social situational dynamics of continuity and change in music teacher education in a teachers' college in a newly independent country. Overall, the aim of the presentation of the data is to convey "a sense of reality to the account", "to convey the viewpoint of the actors" and "to allow the actors to speak for themselves".<sup>4</sup>

In the final chapter of this study, interpretative commentary on the significance, implications and lessons of the data will be provided. The aim of the interpretative commentary is to compare and contrast the trends which have emerged from the data with the trends which have been described in the second and third chapters of the study. Further, interpretative commentary aims to explore possible explanations for divergence and uniformity of trends.

#### 4.2 THE RELATIVE MERITS OF INTERPRETATIVE PARADIGMS AND QUALITATIVE RESEARCH TECHNIQUES IN THIS STUDY

One of the major influences on the choice of paradigms, research

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<sup>4</sup> The aim of the data presentation is broadly linked to **verstehen**, (understanding) as a research strategy. Generally, a participant observer seeks to understand the actions and meanings attached to the actions of the observed. See for example "Presenting Case Materials" in Anselm L. Strauss, Qualitative Analysis for Social Scientists, (Cambridge: Cambridge University Press, 1987), p.216, and Louis Cohen and Lawrence Manion, Research Methods in Education, (London, Routledge, 1989), p.141, and Roland Bannister, "Difficult but Sensitive: Participant Observation Research in Music Education", in British Journal of Music Education (1992) 9, p.137.

design and research techniques in this study was the relative merits of interpretative paradigms and qualitative research techniques in education research in general, in educational research in the developing world, and in music education research elsewhere. <sup>5</sup>

The interpretative paradigm is generally linked to qualitative research techniques which require researchers to observe and interact with the subject(s) of the research, and to attempt to see the world as defined, experienced and constituted by the objects of the research. The researcher's subjectivity is therefore an important research tool.

In short, one would have to take the role of the actor and see his world from his standpoint. This methodological approach stands in contrast to the so-called objective approach ... namely that of viewing the actor and his action from the perspective of an outside, detached observer ... <sup>6</sup>

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<sup>5</sup> Broadly, paradigms means beliefs, norms and values which guide scientific investigation. Research techniques means strategies and tactics which guide scientific investigation.

More broadly, interpretative paradigms and qualitative research techniques can be contrasted with positivist paradigms and quantitative research techniques which generally require the testing of hypotheses and generalizations about the social world which are based upon the assumption that the subjects of study in the social world can be investigated in an objective and value-free way.

Critiques of positivism have suggested that there is a fundamental difference between natural objects and human beings and that social scientific investigation must be related to the actual ways in which human beings themselves interpret their social situations. Hence, the paradigms which have resulted from critiques of positivism are generally known as interpretative. Some of the traditions which have emerged from critiques of positivism are symbolic interactionism, phenomenology, and ethnomethodology.

<sup>6</sup> Graham Vulliamy, Keith Lewin and David Stephens, Doing Educational Research in Developing Countries: Qualitative Strategies, (London: Falmer, 1990), p.8. 'Doing Educational Research in Developing Countries' is one of a very small number of texts which address research methodology in the context of educational research in developing countries. This chapter relies to a large extent on 'Doing Educational Research in Developing Countries' for discourse about educational research methodology in developing countries. Some of the problems of research methodology which are discussed in this chapter have been extensively discussed in research methodology literature elsewhere -

One of the most common features of qualitative research techniques is the aim of generating hypotheses and theories from continuously emerging data rather than collecting data in order to prove or disprove preconceived hypotheses.

Further, qualitative research emphasises the importance of collecting data in a natural setting through participant observation, informal and/or semi-formal interviews, rather than through experiments under artificial conditions and standardized formal interviews. Further, qualitative research emphasises the collection of data through a variety of techniques which may include non-verbal cues and intuition.

Finally, qualitative research attempts to provide a contextual understanding of interrelationships between the causes and consequences of human behaviour. It therefore attempts to avoid the deliberate manipulation of variables or the study of attitudes or indicators as variables isolated from the wider context. <sup>7</sup>

The debate as to the relative merits of quantitative and

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the merits of logical positivism versus the merits of relativism for example. However, 'Doing Research in Developing Countries' is the only text which specifically relates this problem to problems of educational research methodology in developing countries. Finally, reliance in this chapter on 'Doing Educational Research in Developing Countries' does not imply wholesale acceptance of the premises or the recommendations contained in the text. A critique of the power relations implicit in the text will follow later in this chapter.

<sup>7</sup> The list of common features of qualitative research techniques is based on Vulliamy et. al., *ibid.*, p.11, and Adri Smaling, "Paradigms and Methodologies", in "Course Material for the Qualitative Methodology Summer School", ("N.P.": Centre for Research Methodology: Human Sciences Research Council, 1993), pp.84-97.

qualitative research techniques has been marked by a variety of critiques of the relationship between considerations of epistemology and techniques of data collection and analysis.

At one end of the debate, critiques of positivism argue that positivist and interpretative paradigms are fundamentally opposed to one another, so that different research techniques can be mixed together but different paradigms cannot. For example, the use of a questionnaire survey within a naturalistic research study may be seen as a distortion of the traditional positivist rationale and use. At the other end of the debate are those who see no fundamental difference between the use of different paradigms and techniques in one study. A characteristic of this end of the debate is appeals for movement 'beyond the paradigm debate'. Therefore, a growing number of 'quantitative' methodologists are using naturalistic and phenomenological approaches as a complement to tests, surveys, and structured interviews, and more and more 'qualitative' researchers are using prestructured instrumentation. Definitions of qualitative research are therefore generally controversial and selection of research techniques is, more often than not, a reflection of the theoretical, methodological and pragmatic choices of the researcher. <sup>8</sup>

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<sup>8</sup> For an overview of ongoing debates regarding the relative merits of quantitative and qualitative approaches in social and education research see Vulliamy et.al., Doing Educational Research, pp.9-10.

#### 4.2.1 History and Development of Qualitative Research in Education

The early use of interpretative paradigms and qualitative research techniques was associated with the disciplines of anthropology and sociology. It is only in the last twenty years or so that qualitative research has been associated with educational research. <sup>9</sup>

Educational research has been dominated - for much of this century - by logical positivist paradigms and quantitative research techniques related to research in psychology and educational psychology. Reliance on interpretative paradigms and qualitative techniques coincided with the desire to investigate how classroom learning takes place and to explore the settings and cultures in which learning occurs.

The research techniques which have been associated with qualitative research in education are ethnography and case study. Both techniques frequently involve extended periods of participant observation called fieldwork. Though ethnographic techniques were for many years associated with research in anthropology and sociology, the last forty years has seen a proliferation of case studies in the sociology of education institutions. <sup>10</sup>

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<sup>9</sup> Ibid., p.6.

<sup>10</sup> See *ibid.*, p.13 for an overview of these studies.

#### 4.2.2 History and Development of Qualitative Research in Education in the Third World

The history of educational research in the third world has been characterised largely by investigations of national and regional patterns of education such as enrolment, drop-out rates, examination performance, staffing, costs and resources.

Moreover, educational research in the third world has been dominated by studies which employ quantitative techniques in order to make prescriptions for education change. <sup>11</sup>

However,

Large scale, quantitative-style research projects when pursued in Africa ... have described cultures as monolithic, have assumed that change or development works in linear, distinct stages, and that categories useful for investigation in North America or Europe are equally valid when applied elsewhere. <sup>12</sup>

Due to dissatisfaction with the wholesale application of logical positivist techniques to the study of third world educational problems, there has recently been a growth of studies based on qualitative approaches such as case study and ethnography. In the third world education research context, qualitative research aims to provide a method for exploring the relationship between education and postindependence African societies, to lessen the predominance of prescriptive studies and to provide textured

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<sup>11</sup> Ibid., p.16.

<sup>12</sup> Ibid., p.225. See also p.16. Further, see Kenneth King, Aid and Education in the Developing World, (Harlow: Longman, 1991), p.265, for a discussion about the "shortage of material that would contribute to an ethnography of higher education [in developing countries]", and "the absence of work that examines the character of a single institution".

portraits of life in classrooms.

Anecdotes abound regarding the chalk and talk pedagogical method employed by many Third World teachers. But [there are] few concrete descriptions of how teachers interact with pupils, how student exercises are structured and evaluated, and what forms of knowledge are communicated ... <sup>13</sup>

Furthermore, the adoption of qualitative research in educational research in third world countries has brought to the fore a concern with "academic imperialism" and concomitant focus on problems of power relations between the researcher and the researched:

Just as feminist and anti-racist critiques of Western social science literature have led to a reassessment both of social science disciplines and of the roles of researcher, so have anti-colonial struggles led to a reassessment of work conducted by Westerners in developing countries. <sup>14</sup>

Critiques have suggested that, when the researcher is a national of an overseas first-world country conducting research in a developing country, the research takes place in a situation which is "inevitably colonial", and that "certain forms of academic colonialism ... persist[] even when very deliberate attempts

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<sup>13</sup> Vulliamy, et. al., Doing Educational Research, p.18, quoting Educational Researcher, 18, p.17. Ibid. Further, see Zainal Ghani, "Pre-service Teacher Education in Developing Countries" in Teachers and Teaching in the Developing World, eds. V. Rust and Per Dalin, (New York: Garland, 1990), p.41, and Beatrice Avalos, "Teacher Effectiveness: More Questions about an Old Theme", in Rust, Ibid., p.217. For further cases in favour of small-scale descriptive studies of education institutions in the developing world see Howard L. Jones and A.G. Bhalwankar, "Classroom Teaching Models" in Rust, Ibid., pp.175-176, and A. R. Thompson, Education and Development in Africa, (London: MacMillan International College Editions, 1981), p.34.

<sup>14</sup> Vulliamy, et. al., Doing Educational Research, p.232.

[are] made to try and avoid them".<sup>15</sup>

#### 4.2.3 History and Development of Qualitative Research in Music Education Research

The history of music education research mirrors developments in education research in the first world. Logical positivist paradigms, quantitative techniques, experimental design, and a focus on models and measurements derived from psychology have dominated the field.<sup>16</sup>

During the last twenty years, however, there has been a modest increase in studies which are based on interpretative paradigms and qualitative research techniques. This reflects the growth of influence of qualitative research in education generally, and more specifically research problems which have emerged as a result of changes in the philosophy of music education.

Until relatively recently, the philosophy of music education was based on concern with aesthetic education in European high art music. However, the influence of multicultural education on music education has resulted in increasing attention to the study of social and cultural contexts of music education.

Concern for the study of music in its social context has brought with it an interest in the quality of

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<sup>15</sup> Ibid.

<sup>16</sup> See Liora Bresler, "Qualitative Paradigms in Music Education Research" in The Quarterly Journal of Music Teaching and Learning. Volume III, 1 (1992), p.67 and p.68 and Bannister, "Difficult but Sensitive", p.131 for comments regarding the dominance of qualitative paradigms and techniques in research in music education.

affective experience and a recent concomitant focus on qualitative methods. <sup>17</sup>

Music educators have called for the use of qualitative research in order to explore problems such as the ways in which events in a particular musical setting influence musicians' everyday lives, the ways in which musicians influence social settings, the nature of children's experience in formal music education, and the characteristics of formal and informal music learning processes in specific music ensembles. <sup>18</sup>

However, qualitative research methods have to date made only a small impact on total output of music education research. <sup>19</sup>

#### 4.2.4 Factors Influencing the Choice of Qualitative Techniques in this Study

The choice of interpretative paradigms and qualitative research techniques as frameworks for the study of music teacher education in postindependence Zimbabwe was influenced by four factors.

The first factor was the paucity of previous studies of education institutions in the developing world. This created a lack of theoretical framework for this study and a lack of data from

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<sup>17</sup> For an overview of recent changes in the philosophy of music education see Bannister, *ibid.*, p.133.

<sup>18</sup> For research questions in music education which might be usefully investigated through the use of qualitative research techniques, see Bannister, *ibid.*, p.138, and Bresler, "Qualitative Paradigms", pp.70-73, for details of studies in music education based on qualitative research.

<sup>19</sup> Bannister, "Difficult but Sensitive", p.137. Further, see p.138.

which hypotheses could be generated. The difficulty with the possibility of generating hypotheses seemed to preclude the development of a research design based upon normative paradigms and quantitative techniques. Interpretative paradigms and qualitative techniques seemed to offer the possibility of generating insights and hypotheses upon which future studies might be based.

The second factor was the nature of the problem which indicated the need for techniques which would yield data which might provide insights into the ways in which music teacher education in one education institution was or was not influenced by rapid changes in education in postindependence Zimbabwe. This seemed to call for reliance on techniques which would allow the study to focus music teacher education in social contexts, and which would permit depth investigation into individual thoughts, actions, and reactions. <sup>20</sup>

Furthermore, investigation of the influence of the consequences of colonial education on music teacher education seemed suited to reliance on qualitative techniques since, as has been suggested earlier, it is difficult to prove or quantify educational neocolonialism. <sup>21</sup>

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<sup>20</sup> See for example P.S. Ofei, "The Training of Teachers of Traditional Music" in The World of Music, 8 (1976), p.16 for the case for linking the education of music teachers to the context of rapid postindependence change.

<sup>21</sup> See Keith Watson, "Colonialism and Educational Development", in Education in the Third World, ed. Keith Watson (London: Croom Helm, 1982), p.183 cited in chapter I, 1.4.

The need for techniques which would relate music teacher education to subject-defined social contexts gave rise to a third factor in the selection of techniques. This was the need for techniques which would be compatible with the study of the problem in a natural setting and would allow observation of the subject-defined social contexts to proceed on an everyday, unobtrusive basis. Self-definition in a natural setting was facilitated through participant observation and semi-structured interviewing.

A fourth factor in the selection of research techniques was the need to focus on the specific and to avoid the tendency to make grand generalizations, and, in the context of "academic imperialism", to pay attention to matters of epistemological tact. These needs were facilitated through extensive and unobtrusive observation, semi-structured depth interviewing and emphasis on the collection of documents. <sup>22</sup>

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<sup>22</sup> See Vulliamy, et. al. Doing Educational Research, p.77 for example. The tendency toward making grand generalisations seems especially prevalent in the descriptions of African music which are sometimes the outcomes of ethnomusicological studies, and in commentaries about African music in first-world texts on multicultural music education. For example,

"in Africa, ... people are interested in the special quality of a given performance, and they pay attention to the distinctive touch of a musician who through his central role in the event characterizes it with his personality. Africans cultivate this kind of critical refinement because the style of a performance is such a significant issue."

and

At any rate, African music can hardly be described as "monotonous".

in John Miller Chernoff, African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms, (Chicago: University of Chicago Press, 1979), p.82. and p.79.

#### 4.3 THE INFLUENCE OF PRAGMATIC FACTORS ON THE CHOICE OF RESEARCH TECHNIQUES

In addition to the above factors, which are concerned with the influence of paradigm on the choice of research techniques, a number of pragmatic factors influenced the choice of research techniques.<sup>23</sup>

Two pragmatic factors influenced the selection of research techniques. These were my own abilities as a researcher, and the characteristics of the context of the study.

One of the major problems which was encountered in the planning of the research design was my own lack of experience as a researcher and the dearth of studies of music education research, which employ qualitative research techniques. This resulted in an initial reliance on books which are written for the inexperienced researcher.

Generally, such books tend to make the assumption that relatively unambiguous procedures can be laid down for novice researchers to follow, whatever the context in which the research takes place.... [R]educing methodology or research strategy, to a series of techniques, [results in] a misinterpretation of the nature of social scientific enquiry and of the practice of research.<sup>24</sup>

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<sup>23</sup> For an overview of pragmatic factors see Adri Smaling, "The Pragmatic Dimension: Paradigmatic and Pragmatic Aspects of Choosing a Qualitative or Quantitative Method" in "Course Material for the Qualitative Methodology Summer School", ("N.P.": Centre for Research Methodology, Human Sciences Research Council, 1993), pp.29-45.

<sup>24</sup> Vulliamy, et. al., Doing Educational Research, p.3.

A result of reliance on text books for the inexperienced researcher and on the overwhelmingly quantitative research designs of the vast bulk of studies in music education and education in the developing world resulted in perceived pressure to show that the study was 'objective', 'scientific' and 'reliable'. An outcome of this pressure was the decision to include a questionnaire as one of the chosen techniques. <sup>25</sup>

As my time in the field progressed, the use of the questionnaire became justified in my mind since it seemed that it would not have been possible to have carried out depth interviewing with the numbers of respondents I wished to reach. Whilst this pragmatic consideration has some validity, the inclusion of a questionnaire was to a large extent a result of perceived logical positivist pressures.

Pressure to appear to be logical positivist also influenced the process of planning the semi-structured depth interviewing. In the planning stage of the research design, my preferred approach was to avoid the interviewing technique altogether, on grounds that it would be too obtrusive. The decision to include the semi-structured interviews was an outcome of my own lack of confidence in relying on a diary of events, and on the collection of documents as the sole techniques for collecting data.

The ways in which the characteristics of the context of the study

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<sup>25</sup> Ibid., pp.80-81.

influenced the choice of research techniques were several. The first was that of the language of the study, which was my first language, English, which is, the second, and in some cases, third language of those who were the subject of the study. This problem was to some extent circumvented by reliance on field work notes and documents as the major sources of data. There remains, however, a number of doubts regarding the power relations which result from the language of the study. These doubts were exacerbated because the problem to be studied was essentially concerned with the influence of international power relations (colonialism) on education in a developing country. My own doubts increased when a friend who was not in any way connected to the study told me that he thought there were severe limits on the extent to which an illiterate non-Black could have anything to say about education in Zimbabwe. Though recourse to sensitive research techniques, may have ameliorated the problems of language and power relations, the wider issues remain as central problems of the study.

The second characteristic of the context of the study was the need for minimum disruption to the everyday running of the college. This resulted in a situation where the amount of time which was originally envisaged for formal collection of data - six weeks - eventually became twelve weeks. The time extension was mostly a result of waiting for staff to finish working on end-of-year activities such as marking examination papers and presenting final marks to the external examiners.

The extension of the time frame for the collection of data may also have been an outcome of the characteristics of the location of the study. For example,

Many visitors to Africa have commented on the idea of 'African time', the characteristics of which are supposedly related to importance attached to 'now' rather than 'later', little regard for punctuality, and a sense of what the Spanish call 'manyana' (Mbiti, 1975). Although many of these ideas come out of misunderstanding and culture shock, I did feel that I was going to have to conduct my research in a different temporal climate to that with which I was familiar. ... I became very aware of the importance attached to greetings, (particularly to those older and senior to myself), to introductions, to allowing time in the day to talk with people, and to the constant adjustment of timetables to accommodate unforeseen events (and with rapid 'developments' occurring all around us we had many of these).<sup>26</sup>

The unexpected extension in the time frame for the formal collection of data provided an opportunity to "hang around" the college, far more than would have been possible within the original time frame. This worked to my advantage and increased the extent to which I was able to appear unobtrusive to members of staff and to students, and in the general running of the college.<sup>27</sup>

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<sup>26</sup> Ibid., p.147. Before entry into the field for the formal collection of data, I was familiar with urban white South African time. This is, as I see it, predominantly influenced by North American style time-saving devices such as freeways, automatic cash tellers, telephone answer machines, microwave ovens and with pressure to 'get to point of the discussion' as fast as possible.

<sup>27</sup> "Hanging around" as a device for gaining unobtrusiveness in participant observation was suggested by Adri Smaling at a workshop on qualitative research held on December 13th 1993, at the University of Durban, Westville. During the unexpected time frame extension, I not only hung around at the college, but facilitated a workshop in music reading skills for a performing arts workshop in a high density suburb, and did occasional stints as a stand-in disk jockey. The latter two activities appeared to lead to an increase in unobtrusiveness. Students and members of staff would open a conversation by saying something along the lines of "didn't I see you at such- and-such-a-place yesterday afternoon", and conversation would just take off from there.

The characteristics of the context of the study also influenced ordering of priorities in the presentation of data. Critiques by first world scholars of studies which employ qualitative research have suggested for example, that "[c]ase studies often offer little more than description" <sup>28</sup>, and that description is "low level", while theoretical commentary supported by description is "high level." <sup>29</sup>

However, the decision to tilt the balance of the presentation of data in favour of description was influenced by the need to let the data speak for itself, and by the need for third world educational research to emphasise description rather than prescription. <sup>30</sup>

In the final analysis, the problem of balance in the presentation of data was influenced by the extent to which the research might be seen as valuable to local decision makers and policy makers. <sup>31</sup>

#### 4.4 CONCLUSIONS

One of the disturbing aspects of the process of selecting a

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<sup>28</sup> See for example, Bannister, "Difficult but Sensitive", p.136.

<sup>29</sup> See for example, Strauss, Qualitative Analysis p.4. In fairness, Strauss does suggest that there are different levels within each level, so that "description itself can be "low level" - perhaps only reproducing the informants' own words or recording their actions - or can be reported at a much more complex, systematic, and interpretative level.

<sup>30</sup> Jones et. al., "Classroom Teaching Models", p.176.

<sup>31</sup> See for example, Vulliamy, et. al., Doing Educational Research, p.224.

paradigm and techniques for this study has been dependence on research theories and techniques and critiques of research theories and techniques from the developed world. All the theories which have been outlined above emanate from research methodologists in the developed world. Further, critiques of the effects of logical positivist paradigms on education research in the developing world have been authored mostly by developed world educationalists.

Dependence on developed world research theories, broadly speaking, mirrors the problem of dependence on the developed world for theories of curriculum development. One may see for example, the problem of dependence on discovery methods of learning and on liberal models of curriculum development which were discussed in chapter 2. Further, it is alarming that the emerging vogue for qualitative techniques for education research in the developing world is happening at the same time that qualitative techniques are gaining more acceptance in academia in the developed world. To what extent is the application of qualitative research techniques in the developing world an example of "academic colonialism"? And, since the vast majority of texts and publications about interpretative paradigms and qualitative research techniques emanate from publishing houses in the developed world, is the study of the application of these paradigms and techniques "inevitably colonial"?

The use of interpretative paradigms and qualitative research

techniques in educational research **appears** to offer the possibility of long term solutions to some of the problems of educational research in the developing world. However, the effects on the developing world of the export of theories from the developed world is one of the central problems which is investigated in this study. Therefore, the relative merits of interpretative paradigms and qualitative research techniques in educational research in the developing world requires ongoing monitoring. This would require cautious consideration of both the possible benefits and the possible consequences for the development of indigenous epistemologies for the study of education in the developing world.

## Chapter 5

### POSTINDEPENDENCE CHANGE AT HILLSIDE TEACHERS' COLLEGE - AN OVERVIEW

This chapter explores major postindependence changes at Hillside Teachers College, Bulawayo. Six aspects of major postindependence change will be explored:

- 5.1 the multiracial era
- 5.2 postindependence expansion
- 5.3 new entry requirements for prospective students
- 5.4 major curricular reforms
- 5.5 the backgrounds of students and staff
- 5.6 the physical environment of the music department

#### 5.1. THE MULTIRACIAL ERA

Hillside Teachers College is located six kilometres away from the centre of Bulawayo, on the north side of Cecil Avenue - between the Old Essexvale Road and Hillside Road.

The college was established in 1956 as The Teachers' College, Bulawayo, and prior to independence, "provide[d] teachers for Rhodesia's European, Asian and Coloured schools".<sup>1</sup>

Upon independence the college became known as Hillside Teachers' College, Bulawayo and for the first time admitted students of all races. The principal of Hillside Teachers' College, Wilson Bako, described The Teachers College as "a bastion of

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<sup>1</sup> Principle's 1981 honours day address in Hillside Teachers' College, Transcripts of Principals' Honours Day Addresses, 1980-1992. (Typewritten.)

privilege", and added that

as with other such institutions throughout the country, the situation changed drastically at independence. Whereas The Teachers' College epitomised the society as it was during the hey-day of the colonial period, the advent of independence ha[d] transformed Hillside Teachers' College to being very much a reflection of Zimbabwean society just as its forerunner vividly stood as a mirror of Rhodesian society. No longer [wa]s the College reserved for a privileged few, but like its counterparts throughout the country, enrolment [wa]s no longer based on the colour of one's skin ....<sup>2</sup>

Dismantling of race segregation was accompanied by doubts and questions concerning the maintenance of the standards with which The Teachers' College was associated. The question of standards was highlighted in the 1980 Honours Day address by the Principal of the college, Mr E. Sharples. He noted that the

intake in January 1981 will be at least the equal of the quality of previous years. Out of the 140 new students about 50 will be black. Every one of them will have [exam] results above the minimum which is required.<sup>3</sup>

The admission of black students did not make any impact on the standards to which the college aspired. Mr Sharples further noted that in the early years of independence,

[m]any of [the black students] were at rural schools on which the war had a dreadful impact. A good number acquired further qualifications working on their own after they left school. Many have already been faced with extraordinary classroom problems while serving as unqualified teachers in bush schools. These men and women have a real and unique experience of life. It has been a humbling experience for me and for my staff

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<sup>2</sup> Principal's address, 1991.

<sup>3</sup> Principal's address, 1981.

this year to come to an appreciation of what sacrifices and effort have gone into the achieving of these results. <sup>4</sup>

In 1981, the college presented for certification the last group of exclusively white, Asian and Coloured graduands. In his honours day address, the first black principal of Hillside Teachers' College, Killian Muchemwa, anticipated that the following year's graduands would be a mixed group of students "whose entry into the College ha[d] been based on merit rather than privilege". The graduands of 1981 represented a watershed for the ending of race segregation. Having undertaken their studies amid the tumult of change, they had "seen the spanning of time between war and peace, between the old Rhodesia and the new Zimbabwe, between white minority rule and black majority rule".<sup>5</sup>

In 1982 Hillside Teachers College presented for certification the first "truly mixed group of students with diverse cultural backgrounds" and "for the first time in the long history of the College, [the graduation ceremony] attract[ed] a mixed group of parents".<sup>6</sup>

By 1983, the professional and non-professional staff of Hillside Teachers' College was more racially balanced than had previously

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<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Principal's address, 1982.

been the case, and the student population was predominantly black.

By 1987, white Zimbabweans who had formed the large majority of the preindependence student body were shunning the college. In his 1991 honours day address, the Vice President of Zimbabwe, Dr. Joshua Nkomo, told graduands,

[a] few minutes ago, I scanned the profile of the graduand population here present today. I am disturbed by what I have seen. I have seen only one white graduand among you. Yet Zimbabwe's population is multi-racial and multi-cultural....<sup>7</sup>

Since 1987, the students, tutorial and non-tutorial staff of the college has remained overwhelmingly black.

One of the reasons why white Zimbabweans have shunned the college is the perception that since independence, standards have fallen as a result of rapid increases in the numbers of students on roll.

## 5.2 POSTINDEPENDENCE EXPANSION

In 1980, the number of students on roll was significantly smaller than had been the case in previous years. In January 1980, the college facilities, which were designed for the training of 420 trainees, were enjoyed by 260 students. An additional 50 students were admitted to the college in May 1980, and the principal of the day anticipated that in 1981, 140 new students would enrol. This, he envisaged, would "push the

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<sup>7</sup> Principal's address, 1991.

enrolment up to near the maximum with the present facilities". In the middle of 1980 however, there was concern about the small number of students who were applying for places, but towards the end of 1980 there was "a significant upswing in applications" and the administration anticipated that the intake in January 1981 would be at least equal that of years gone by.

In 1981, the 296 students on roll was considered to be small in comparison to the numbers on roll at one of the sister colleges of Hillside Teachers' College whose student body numbered between 700 and 800. The college, therefore, embarked on a recruitment drive which was in part motivated by the concern that college resources could be put to better use. Since the college was considered to be relatively well-equipped as far as buildings, audio-visual aids and library facilities were concerned, a target enrolment of a minimum of 600+ students by 1984 was pursued. The number of students began to rise and in 1983, 607 students were on roll. In his honours day address in 1984, the principal, Killian Muchemwa, stated that

[i]n 1980 the college had facilities for a total of 420 students. Today we are happy to say while we are using more or less the same facilities as in 1980, our numbers have risen to 800+ students which was our target figure for 1984. [...] Next year we are going to have [almost] a 1000 students. <sup>8</sup>

The attainment of increases in the numbers of students on the roll was seen as integral to the aim of achieving more equitable access and use of the facilities of the college. In 1987, the

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<sup>8</sup> Principal's address, 1984.

principal, Wilson Bako, said,

[t]he college has continued to take in more students and today the total student population stands at 1301, a rise in over 420% from the 1981 total enrolment. [The] situation where facilities were monopolised by so few [has] change[d] drastically.<sup>9</sup>

By 1988, the total enrolment stood at 1,605, a rise of over 500% from the 1981 total enrolment. It was noted that "[t]he story of Hillside Teachers College in terms of student enrolment [wa]s typical of all such institutions in Zimbabwe".

### 5.3 NEW ENTRY REQUIREMENTS FOR PROSPECTIVE STUDENTS

The rapid increase in the numbers of students on roll did not coincide with a fall in the standards as far as the entrance qualifications required for prospective students are concerned. Prior to independence, The Teachers' College required prospective students to have obtained at least three "O" level passes at one sitting. Additionally, students were required to demonstrate evidence of post "O" level study of at least one year in duration, towards "M" or "A" level.

Immediately after independence, the entry requirements for prospective students wishing to enter Hillside Teachers College were a minimum of five General Certificates of Education "O" Levels at grade C or better, including English language or an A or B (G.C.E.) in proposed teaching subjects.

One of the reasons for the rise in the standard of entrance qualifications for prospective students is postindependence

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<sup>9</sup> Principal's address, 1987.

changes in the age profile and educational backgrounds of prospective students. By 1983, the college began to offer courses for mature and post 'A' level students who, "because of their academic and age qualification and relevant experience, in the case of mature students, and two teaching subjects in the case of 'A' level students [were] able to do the course in two years instead of the normal three years".<sup>10</sup>

Another of the reasons for the rise in standard of qualifications for prospective students is the shortage of places for post 'A' level students at the University of Zimbabwe.

In 1988, the principal of Hillside Teachers' College reported that "the turnout from schools of holders of 'A' level subjects continues to increase. Whereas we have only 44 Post 'A' levels doing second year this year, the figure of first years is a staggering 225". The lack of places at the University of Zimbabwe continued to exert pressure on Hillside Teachers' College and in 1989 it was "becoming increasingly difficult for holders of 'O' level subjects to enter into [Hillside Teachers' College]." By 1991, almost all prospective students required a minimum of two passes at 'A' level. Doubts, criticisms and misgivings about standards have in some quarters been dismissed

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<sup>10</sup> Principal's address, 1983.

as examples of racist revanchism. <sup>11</sup>

In 1983, the principal asserted that criticisms of the college had focused on increases in student enrolment, scarcity of resources, both human and material, and the lowering of standards and stressed that "among these critics are the conservatives or maintainers of the status quo who would have loved to see cultural reproduction being the order of the day". <sup>12</sup>

In 1991, the principal suggested that,

[t]here was a time immediately after independence that our detractors and even some amongst ourselves were worried that it was going to be a numbers game at the expense of quality. <sup>13</sup>

On an official level the college equates the maintenance of standards with the raising of entry requirements for prospective students.

I would like to assure my fellow countrymen that if anything the quality of our product has markedly improved as more and better qualified students enter the college. Tangible testimony to this is the fact that only holders of a minimum of two passes at 'A' level can manage to enter the college. <sup>14</sup>

#### 5.4 MAJOR CURRICULAR REFORMS

Critics among the local white population continue to condemn

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<sup>11</sup> Principal's address, 1981.

<sup>12</sup> Principal's address, 1983.

<sup>13</sup> Principal's address, 1991.

<sup>14</sup> Principal's address, 1991.

Hillside Teachers College as a bastion of black racism. With the exception of a very small minority of staff and students, 'whites', 'coloureds', and 'Asians' refuse to have anything to do with the college. Rapid expansion of the numbers of students on roll coincided not only with rises in the standards required from prospective students, but with several major curricular reforms.

From January 1982, for example, Hillside Teachers' College began to educate secondary school teachers only. During the following two years, courses for the education of primary teachers were gradually phased out so that the last group of primary and secondary teachers were presented for certification in 1983. Thereafter, Hillside Teachers College became a fully-fledged secondary teachers' college.

Another example of postindependence curriculum reform are deletions and additions to the main subject courses on offer. Prior to independence, The Teachers' College offered two core courses of study, Practice of Teaching and Theory of Education. The main subjects offered were Afrikaans, creative crafts with needlework or woodwork bias, English, environmental science, fine arts and design, geography, history, mathematics, music, and physical education.

Hillside Teachers' College currently offers Practice of Teaching and Foundations of Education as core courses. The main subjects offered are arts and crafts, English, French, geography,

history, integrated sciences, mathematics, music, Ndebele, Portuguese, physical education and Shona. Mathematics and Science are offered as double main subjects. Hillside Teachers' College briefly offered a subject specialism titled theatre arts, but later withdrew the course and incorporated its subject matter into language courses.

Postindependence changes in the philosophy of Zimbabwean education have resulted in a lessening of emphasis in main subject specialisation. Students therefore specialize in two major subjects instead of one and the college endorses the aim of enabling graduands to become general practitioners rather than specialists.

There has also been an increase in focus on cognitive and affective aspects of the study of teaching since "the emphasis has shifted from teacher training to teacher education. We are presenting... newly qualified teachers who are not only trained but educated".<sup>15</sup>

Another postindependence curriculum reform aims to make the content of the curriculum more relevant to local needs. In 1983, the presentation of the first group of graduates in Shona and Ndebele reflected the emergence of objectives for increasing the status of Zimbabwean languages in schools. This was followed by further developments in the early nineteen-nineties which aimed

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<sup>15</sup> Principal's address, 1983.

to promote the study of the languages of other African countries, such as French and Portuguese. Further, there are a number of staff members who wish to see the introduction of a main subject course in Swahili.

A further reform is the introduction and promotion of education with production which aims to inculcate into students the ideal of dignity of manual labour. The administration of Hillside Teachers' College has asserted that "[w]e would want our students to understand that a society which cannot produce, is in danger of becoming a consumer society".<sup>16</sup>

Postindependence curriculum reform at Hillside Teachers' College has been characterised by a diversity of pressures on decision-making about the objectives of curriculum development and design. In 1982 the principal of Hillside teachers college said,

[s]yllabus innovation and reform which have been necessitated by the new social order have been central to all our activities. ... Our syllabus content, aims and methods are under constant re-examination and are being revamped in order to meet the needs of our new social situation.<sup>17</sup>

However, the phasing-in of secondary teacher education courses and alterations to the durations of courses exerted major pressure on the selection of priorities for the design and development of the curriculum. The administration of the college

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<sup>16</sup> Principal's address, 1984.

<sup>17</sup> Principal's address, 1982.

has acknowledged that the aim of lessening colonial influences on the content of the curriculum is an important objective of curriculum reform. Pressure to pursue reforms which aim to facilitate the rise in the numbers of students on roll in secondary schools has meant that the aim of decreasing the colonial bias of the contents of the curriculum has to some extent been neglected.

In 1983, the then principal of the college described the rewriting of syllabuses for the four-year course as an arduous task, but added that once the task was completed, the college would "... start looking very closely at ... curricula changes in secondary education with the view of reviewing and reappraising ... aims, content and methods in Teacher Education." <sup>18</sup>

In 1984 it was noted that,

the curricula changes in teacher education ha[d] been a direct response to the pressing needs of the country namely the need for relevance, and a demand for more trained teachers to man our already existing and mushrooming schools in both the peri-urban and rural schools. <sup>19</sup>

While there has been a limited attempt to decrease the colonial contents of the curriculum, changes in the administration of the college have altered the ethos and style with which the college is associated. The last white principal of the college concluded

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<sup>18</sup> Principal's address, 1983.

<sup>19</sup> Principal's address, 1984.

his Honours Day address with a lengthy quotation by Sir Arthur Bryant, "the great British historian", and ended the tradition of honours day recitations from the works of scholars from the former colonising country. The postindependence principals of Hillside Teachers' College have concluded their honours day addresses with quotations by Ghanaian politicians, with poetry written by Nigerians and Kenyans, and with Chinese proverbs.

Overall, the postindependence years have been characterised by rapid expansion of the numbers of students on roll, and by increasing attention to the problem of providing teachers for secondary schools in the high-density urban suburbs and in rural areas. Rapid expansion has been accompanied by doubts about the maintenance of standards which have led in turn to the exodus of white students and tutorial staff. While the college aimed at independence to become multiracial and multicultural, the exodus of non-blacks has ensured that Hillside Teachers' College remains a de facto single-race education institution. Even though the non-blacks have officially left the college, the equation of standards with colonial yardsticks of quality education remain as a powerful influence on decision-making about the future direction of curriculum reform.

#### 5.5 THE BACKGROUNDS OF THE STUDENTS AND STAFF

One of the outcomes of the postindependence changes in the demography of students at Hillside Teachers' College is that the vast majority of students are speakers of a first language other

than English. Ten music students described themselves as first language speakers of Ndebele, and thirty as speakers of Shona. Moreover, English continues as the medium of instruction.

Another of the outcomes of changes in the demography of students is that the majority of students' homes are either urban high density, or rural. Sixteen students described their parents'/guardians' housing situation as high density in an urban area; seven, low density in an urban area; nine, rural without electricity, but with tap water; four, rural with electricity but without tap water, and three, rural with electricity and with tap water.

The students described their parents'/guardians' main source of income as follows: seventeen, salary from teaching and/or nursing; nine, subsistence farmers; two, clerical work. Others responded that their parents' sources of income were choir master, sales manager, business personnel, stores officer, ministry of transport worker, member of Criminal Investigation Department, member of Zimbabwe Republic Police, buildings inspector, sales rep. for an insurance company, petrol attendant, carpenter, fitter and turner, electrician, civil servant and civil engineer. Four students declined to state their parents'/guardians' source of income.

The music department at Hillside Teachers' College is staffed by three fulltime lecturers. Each lecturer was asked, during an interview, to provide a biographical sketch of their career in

music. Mr Tshuma, the head of the department, joined the staff of Hillside Teachers' College in 1983. He said he had a musical childhood.

I remember when I went to the mission school for Standard Four I was already playing this ...It's a penny whistle...(demonstrates.) Well, we grew up in the streets of Bulawayo and these were very popular in the early 'fifties, especially since they came from South Africa, and somehow we took them up from a very early age and we were playing them.

I took this penny whistle with me [to the mission school]. Next term a friend of mine brought his (laughs) ... so we played duets and ended up performing even in church, you see. So that proved that I was musically inclined even before I went for training. Then of course we had singing. Duets, quartets, choirs. So I'll say yes that maybe I had an ear for music in those early days - they tell me my father was musical. ... he was a very good singer. So, it's inside.

I haven't sung in any of the Mbube groups and so on. Um, I've taken part in a few traditional dances. At home mostly. Not seriously. We find that people are dancing and singing; we would join in and dance and spend the whole day doing it with them. But mostly I was involved in the church. Even now I conduct the choir in church. The other things like mbira and marimba. Well, they came up at training at United College of Education, Kwanongoma.

I've always been a music teacher right from the time I left college. Well, there was a time, before I went to college and trained. I went and taught ordinary subjects out in the reserves, in the middle of nowhere. I taught small kids, primary, you know. That was just a temporary job. But otherwise, I think I've been a music teacher all my life, and I will be, I think, till I do down. (Laughs.) I've been teaching music since 1971.

[The subjects I feel particularly qualified to teach are] guitar, and mbira. I could do marimba and I could do a bit of piano too. The way we have been doing it here, the chord work and things. And our traditional African style, I can do that. I'm more practical.

Mr Mpofu joined the department in 1988. He said that his musical

experiences at primary and secondary school were mainly concerned with singing in class. He went to a mission school where he "appreciated a lot of singing from ... American missionaries".

They used to play accordion and guitar and I used to like that and I still remember it and it reaches about forty years ago. (Laughs.) We used to sing these choruses both in school and in Sunday schools and we did a lot of chorus work. Then there was the other type of music which was found around the area where I grew up. For instance there was Isitshikitsha and songs for marriages and other occasions like that and I was not very much interested. I come from a Christian home and it was taboo for me to join such occasions. However, at school we did sing some choral music which was outside the church. It was usually South African stuff. In fact I went to the local school in my area ; I went up to standard four and then I went to a mission school and the choir master there gave us far more than he need have done. We had to sing four part, five part, eight part songs which were very difficult. I don't remember us finishing even one but we had a lot of them introduced (laughs) so, however I think I did like music then. I had a lot of appreciation.

I used to sing in church choirs, in Sunday school and then when I went to study my agriculture course, I had a lot of opportunity there; it was a boys school and they had a lot of guitars and I had a lot of chance to play around, whereas at my own place I didn't have a lot of chance to play around with any instrument until when I got to college. They had a lot of guitars and I was interested in learning the instrument. We used to sing jazz or what we called jazz during that time and I really got interested and I used to be one of the stage members at college. And from there on I liked my music.

In 1968 Mr Mpofu decided to devote himself to music full time.

It was just by chance that I learned that there was a musical institution. I read it on a paper and I started finding what it was really all about. I was so interested in music, especially that I was going to be a teacher. I thought well then, I'll not be losing anything so I did come here [to Bulawayo] and I found

out exactly what I had to do and then I went on and started my training. By the way, I trained together with Mr Tshuma. We trained together from 1968.

I went to Kwanongoma College of music which is now a combination of Kwanongoma and United College of Education and we were the first group to do a three year course. Before that they used to do a two year course. That was 1968.

That's when the three year course started. And there was a bit of a wrangle between the Ministry and the president of the college of music. He wanted us to do music only without much interference from the education department in terms of studying English and other subjects because he thought that would take away time where we could be concentrating on music. Of course he was defeated by the powers that be and they made them to do music and education., English, and of course we are actually affiliated to the education department rather than the music department, but however, we had the lions share of the music department. We studied marimba, mbira, percussion instruments such as drums, guitar, singing, up to grade five for those who could do it. We didn't have much to do with the Western type of instruments even the piano. We did very little of the piano. We just did enough to be able to recognise the keys and that kind of thing. Of course we did our playing on our own. Otherwise the piano was not emphasised; the guitar and singing and reading of music was emphasised.

I can safely say that this is nineteen ninety two so I started [teaching music] in seventy one so together that is twenty years. And from there as far as teaching is concerned I've only taught music. In fact when I completed college in 1970 I worked under the City Council of Gweru under the clubs and I was in charge of music, teaching young people in the clubs, organising choirs, bands, and anything to do with music. And then in 1972, I joined the Ministry of Education and Culture and I was teaching music in primary schools and thereafter , after ten years I did what they call peripatetic around the schools organising courses for teachers, seminars and that kind of thing before I came to (Hillside Teachers') college in 1988.

In the 1970s Gweru has or had at that time, four townships, Mkoba, Mambo, Seke, and one more township so that each of these townships had a club, a youth

club and the young ones especially from schools came late afternoons to the clubs. Some people did football, netball, volleyball, and then I started a music club; they bought a new set of marimbas, drums, guitars, and I used to teach these young people these instruments. We used to entertain here and there. In fact I think I'm proud to say that I think I had the first marimba group out there. That is carrying on up to today. I've been there for instance at the end of this year and in fact each club now has got its own set of marimbas whereas during that time we had only one set for a long time for all the groups where the young people came. But now they have one each. One in each township.

[The subjects I feel most qualified to teach are] theory of music, and guitar and marimba. If I had to put them in order it would be marimba, theory and guitar. I've created some background for myself on theory of music, and of late on the history of music. I haven't had much to do with the practical subject such as mbira and marimba. I have taken about three years or four years without being deeply involved in it. I have been on my own studying a lot of theory and history of music and again singing. So if I were really to further my studies I would like to do these three: singing, theory and history.

The third member of staff of the music department, Mr Jabangwe, who was not interviewed, studied primary education at Mutare Teachers' College, and joined the department as a specialist in Marimba studies. He is very actively involved with the Zimbabwe Society for Traditional Music and Medicine, The Zimbabwe Union of Musicians, and the City of Bulawayo Jazz Club.

#### 5.6 THE PHYSICAL ENVIRONMENT OF THE MUSIC DEPARTMENT

The buildings in the music department comprise a main block which houses six practice rooms, three staff offices, and a lecture hall which contains pianos, and two store cupboards. There are two additional rooms, situated some five minutes walk from the main block. The first room contains the department's

marimbas, and the second is another general purpose teaching room. From time to time, teaching and learning, such as choir rehearsals and competitions take place in the main hall, which contains a grand piano.

Lectures in music are delivered in the main lecture hall of the department. Seating in the room is arranged in five tiers and accommodates up to forty students per lecture. Most lectures in theory, General Musical Knowledge, tonic solfa and methodology are delivered in this room.

In the lecture hall there are two pianos, one grand, one upright. Both these instruments require tuning. Also, there is a stereo system which does not work. Lastly, a tonic solfa visual aid and a model of a piano hammer mechanism are on top of a book case which contains many copies of Songs of Praise covered in dust.

The walls of the lecture hall are covered with pebble dash textured paint. In places there are patches of open plaster work where repairs have been undertaken but the pebble dash has not been replaced. There are signs of encroaching rot on the ceiling.

On two of the walls there are posters and pictures. One poster titled 'Music Time 4' depicts scenes from the lives and work of composers such as Chopin, Tchaikovsky, Bizet, Schubert, Copland, and Carl Orff. A framed picture in pseudo-cubist style

- of a nineteen-sixties pop music scene - dominates the left wall.

On the third wall there is an illustrated poster of musical instrument making in the German Democratic Republic. A yellowing newspaper article on a musical card game is the centre piece of the notice board. Next to the newspaper article is a picture of a musical celebration which might have originally appeared in a childrens' book. Wolves dressed in eighteenth century costumes play various musical instruments: guitars, flutes, a piano. A folder of pictures of 'traditional musical instruments of Zambia' overshadows the wolves. Two faded photocopies of two pages of the Encyclopedia Britannica on the topic form in music are just visible. A poster of line drawings of Zimbabwean drums dominates the notice board.

On the fourth wall are posters showing the musical instruments of the orchestra - their sizes relative to the player, and their ranges. Next to the instruments of the orchestra are two collages, one headed 'Mozart at his Writing Desk', and the other, 'Bach Going to Play the Organ.' Below the collages is another yellowed newspaper article, the headline of which declares, 'Government Must Intervene to Save our Music.'

## Chapter 6

### THE INFLUENCE OF THE CONSEQUENCES OF COLONIAL EDUCATION ON MUSIC TEACHER EDUCATION AT HILLSIDE TEACHERS' COLLEGE, BULAWAYO

This chapter explores three sub-problems of the influence of the consequences of colonial education on music teacher education at Hillside Teachers' College, Bulawayo:

- 6.1 the influence of the persistence of high value attached to colonial curriculum on music teacher education
- 6.2 the influence of dependence on reforms of personnel and materials from developed countries on music teacher education
- 6.3 the influence of inertia on music teacher education

#### 6.1 THE INFLUENCE OF THE PERSISTENCE OF HIGH VALUE ATTACHED TO COLONIAL CURRICULUM

In chapter II, 2.1, it was suggested that the development of education in postindependence Zimbabwe has, broadly speaking, maintained the relatively privileged education which was provided in the former 'A' schools and the relatively underprivileged education provided in the former 'B' schools. Further, it was suggested that since independence, Euro-centric bias in the curriculum has not decreased to any large extent. Furthermore, it was suggested that preference for the largely academic and exam-orientated 'A' school education had resulted in the persistence of high value attached to colonial curriculum.

Two aspects of the sub-problem will be explored:

6.1.1 the effects of postindependence development of  
Zimbabwean primary and secondary school music  
syllabi on music teacher education

6.1.2 postindependence development of music teacher education  
syllabi at Hillside Teachers' College

6.1.1 The Effects of Postindependence Development of  
Zimbabwean Primary and Secondary School Music  
Syllabi on Music Teacher Education

Most students wishing to study at Hillside Teachers' College require a minimum of two 'A' level passes before entry to the college. In most instances, the two 'A' level passes are the two subjects which will become the student's main subject studies at college. Students wishing to study music, however, are one of the exceptions to the rule. They have not obtained an 'A' level pass in music so they enter the music department with two 'A' level passes in other subjects. The different entry requirements for prospective music students have been linked to postindependence development of syllabi in music education in Zimbabwean primary and secondary schools.

6.1.1.1 The Development of Primary School Syllabi

The primary school music education syllabus, which is currently in use in Zimbabwe Government primary schools, is an outcome of attempts by the Ministry of Education to decrease the colonial bias of the preindependence curricula through syllabus redesign.

After independence, the Curriculum Development Unit of the

Ministry of Education issued a new primary schools' music syllabus. The preindependence syllabus was based on charts and booklets which accompanied music lessons which were broadcast on the radio.

The radio lesson booklets ... had the lyrics of the songs to be taught as well as the notation of the melodies, mainly in tonic sol fa. ... Many of the songs were in English (the colonizers' language) with a few in Chishona and Isendebele. <sup>1</sup>

One of the influences on decision-making concerning the content of the new syllabus was the need to lessen bias toward the study of Western music which had been apparent in the preindependence radio lessons. <sup>2</sup>

In spite of attempts to lessen Eurocentric bias in the curriculum, one of the main objectives of the new syllabus is the teaching and learning of music literacy through staff notation. In the first two years of primary school, pupils are expected to learn about staff notation basics with a focus on time values such as crotchet, minim, quaver. During the next three years pupils learn about dotted notes, rests, simple time signatures, and in the last two years of primary schooling the basics of pitch such as intervals, the stave, the treble clef, letter names

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<sup>1</sup> Godfrey Chizano, "Music Education in Zimbabwean Schools" (dissertation submitted in partial fulfilment of the requirements of the learner tutor course, Hillside Teachers' College, 1990), pp.7-8. Godfrey Chizano is a former student on the learner tutor course at Hillside Teachers' College. His dissertation is the only study which has investigated the postindependence development of Music Education in Zimbabwean primary and secondary schools.

<sup>2</sup> Ibid., pp.7-8.

of notes, key-signatures and transcription are taught.

In addition to teaching and learning music literacy, the new syllabus requires that pupils learn about local and Western composers and their music. The emphasis is on the study of the lives of a few great composers, and on popular works. The syllabus also states that form in music should be introduced, and that pupils in the last year of primary school should know terms such as 'symphony' and 'concerto'. Also, the syllabus seeks to facilitate the study repertoire of local importance through performance of traditional works.

The new primary music syllabus has led to much debate among music educators and music teacher educators. The debate has focused, not on the extent to which the syllabus decreases colonial bias of the preindependence curriculum, but on the shortfall of teacher competencies for the teaching of the European high art music contents of the syllabus.

Teachers who qualified more than ten years ago face the discrepancy between the quality and quantity of knowledge they gained at teachers' college and the quality and quantity of knowledge demanded by the new syllabus. Topics such as dotted notes, rests, time-signatures, key-signatures and transcription are causing difficulty.

The reasons for not covering these topics were as varied as the teachers in the schools. Some teachers said they were not covering the theory of music section adequately because they knew very little about the concepts in this section. The second category of teachers claimed that they had forgotten about the concepts that are in the theory section through years of lack of application, since the teaching of music is not being taken seriously. The last category of teachers claimed that they never really understood some of the concepts during their teacher education courses. <sup>3</sup>

Another area of the primary syllabus which is causing difficulty is the study of the lives of composers (local and Western), their works, musical forms and instrumentation. The neglect of the study of composers and forms can be linked to the gaps between the demands of the syllabus and the background and abilities of the teachers in the schools. <sup>4</sup>

Most teachers, depending on when they did their teacher education courses (training) never had a chance to learn about these things. Others were exposed to them but did not comprehend them. <sup>5</sup>

One of the outcomes of the shortfall of teacher competencies is that music lessons are often used only for teaching songs,

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<sup>3</sup> Ibid., p.19.

<sup>4</sup> Ibid., p.12.

<sup>5</sup> Ibid., p.13.

sometimes through rote, and sometimes through the use of tonic sol fa.

The syllabus emphasizes staff notation which has to be read at sight with the aid of tonic sol fa, initially. Now what is happening is that some teachers are trying to teach the two the other way round.<sup>6</sup>

And,

the teachers who qualified some ten years ago and earlier did not do much on the theory of music during their teacher education. During their time the emphasis was on singing which was aided by tonic sol fa notation. French time names were also taught for basic note values and rhythms ... It is these teachers who have the greatest problems in implementing the new music syllabus which emphasizes staff notation. As a defence mechanism they say that it is not important after all to teach music.<sup>7</sup>

It is not only the teachers who attained qualified teacher status in preindependence Zimbabwe who are encountering difficulties. Some teachers who studied in independent Zimbabwe completed their courses with a less-than-sufficient preparation for the demands of the new syllabus. "There are teachers in this category who cannot implement the new primary music syllabus because they are not sure of their footing."<sup>8</sup>

In addition to lack of preparedness among teachers, there is also the problem of lack of unity or "the failure to co-exist"

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<sup>6</sup> Ibid., p.12.

<sup>7</sup> Ibid., p.26.

<sup>8</sup> Ibid.

by the "old" and the "new" teachers. This comes to bear when teachers who qualified a long time back remain faithful to tonic sol fa while those who are just coming out of colleges introduce a lot about staff notation in primary schools in particular. <sup>9</sup>

#### 6.1.1.2 The Development of Secondary School Syllabi

Postindependence development of music education in secondary schools consists of two contrasting situations, which are linked to the lingering influence of the preindependence two-tier race-segregated education system.

In the first tier of secondary schools music is compulsory, timetabled and assessed, sometimes through internationally recognised external examinations.

[Schools where music is timetabled and pupils end up sitting for examinations] are composed of former Group A schools and some private ones that are both elitist and racist.... Most of these schools follow the Associated Board of the Royal Schools of Music syllabus and prepare pupils for the board's examinations. They also make use of texts like the "Rudiments and Theory of Music" which is prepared by the Associated Board.

Another proportion of the[se] schools prepare pupils for the University of Cambridge music examinations at Ordinary Level.... The greater part of all the music lessons goes to the teaching of the theory of music [and t]he pupils are also learning about the history and development of Western music as well as some composers and their works. Nothing is being taught formally to a great extent on African music because it is not in the syllabuses.... At the end of it all the pupils who are doing music attain a reasonable level

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<sup>9</sup> Ibid., p.19.

of musical literacy, which is what the syllabuses that are being followed in these schools emphasize. Those who are learning to play instruments are getting fundamentals that they can build on later through e.g. private arrangements for lessons at academies of music. By comparison, the pupils in these schools are more privileged than their counterparts in the former Group B schools. <sup>10</sup>

The schools in the second tier of secondary schools do not offer music education as a compulsory timetabled subject. In these schools, which are the former Group B schools (blacks only schools), there is hymn singing at assemblies and on speech- and prize-giving days. In some schools there are after hours traditional or cultural clubs. The situation in schools in the second tier where there is no specialist teacher and no music syllabus is

pathetic to say the least. What it shows is that there is a lack of someone to push for music education to be regarded as an important part of the school curriculum. At all schools I visited I gathered that there is time set aside for music ... This however seems like a formality or window dressing because when it is music time very few teachers are doing anything sensible. Others take the time as extra time for other subjects. <sup>11</sup>

Further, the differences in the quality and quantity of music education on offer in the first tier and the second tier are exacerbated by differences in the home environments of black pupils and non-black pupils.

If we look at the home background of white children we

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<sup>10</sup> Ibid., p.30.

<sup>11</sup> Ibid.

will discover that every home has a radio and almost every home also has a television set. Apart from that there are chances that every home may have someone who owns a Western musical instrument be it a guitar, violin or even a piano. Further still there are chances that the children may have a relative who is a professional musician who probably plays in an orchestra. The list is endless. What all this means is that children of white parents grow up more accustomed to their kind of music and instruments which are really the same things they will encounter in examinations. They have the advantage of being exposed to other kinds of music through the media if they want to. <sup>12</sup>

Black children on the other hand have been disadvantaged for a long time. Save for now, the music they were being taught was very much divorced from what they know as music. They are used to the rhythmic beats of the jiti and mbira songs for example. However, when they get to school they are expected to sing the "ta-tai" and "ta-fe-te-fe" which do not mean anything to them. In many homes there are no radios and having a television set is something most families do not even dream about. When it comes to musical instruments the children of blacks are familiar with the African drums, hosho, mbira and so on. So it becomes less encouraging to the pupils to learn things that are completely new and which do not make sense to them. The poor souls are expected to know about orchestras which they may never see in action and orchestral music they have never heard or seldom hear. <sup>13</sup>

As a result of the advantaged backgrounds of white pupils together with the Eurocentric biases of the syllabi, black and white pupils acquire different attitudes to the study of music and to the prospects for taking up a career in music.

When the [black] pupils get to secondary schools they are not very enthusiastic about singing and music in general i.e. learning it at school. Some pupils have

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<sup>12</sup> Ibid., p.31.

<sup>13</sup> Ibid., p.32.

been heard saying that music is for primary schools. They are probably taking music as synonymous with singing. This kind of attitude is largely prevalent in former Group B schools. <sup>14</sup>

However,

[White children ] find it easy and enjoyable to learn music. The interest just builds up through secondary schooling until some of them end up as performers. <sup>15</sup>

The situation is further exacerbated by a perceived lack of support for music education from head teachers, some of whom feel that their timetables are too overstretched to permit time for the teaching of music. In 1989, the principal of Hillside Teachers' College called on headmasters to develop the secondary school curriculum, beyond the accepted utilitarian norm.

The college offers a wide variety of subjects ... such as physical education, art craft and music ... we are however disappointed that most of our schools do not seem to accommodate these subjects on their timetables.... I want to take this opportunity to appeal to headmasters to expand the range of subjects taught in their schools. <sup>16</sup>

The end result of the present situation in schools is that pupils in the former 'A' schools continue to enjoy a relatively privileged music education. Pupils in other schools receive a music education which is either non-existent,

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<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Principal's honours day address, 1989, in Hillside Teachers' College, Transcripts of the Principal's Honours Day Addresses, 1980-1992.

insufficient, or inappropriate. The situation in the majority of primary schools further suggests that "even though syllabuses are adopted with good intentions, the question of relevance is more than often ignored".<sup>17</sup>

The differences in the music education on offer at the former group 'A' schools and the former group 'B' schools directly affects the development of music teacher education at Hillside Teachers' College.

Most of the students in the music department have been educated at the former group 'B' schools where "the school system is failing to provide pupils with meaningful knowledge that they can remember and use".<sup>18</sup>

Also, the relatively low entry requirements for prospective music students are affecting the motivation and morale of students and staff. Students sometimes opt to study music as a result of the perception that life as a student in the department would not be as arduous as it might be in other departments.

When students were asked to state their first choice of subject study, nine out of thirty nine students said that music was their first choice. Three said they did not have the

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<sup>17</sup> Chizano, "Music Education", p.29.

<sup>18</sup> Ibid., p.28.

right qualifications for study in another department, sixteen said that they decided to study music because they thought it would be an easy subject compared to a lot of other subjects and three said that they were sent to study in the music department by the college administration. Other students gave varying reasons, such as, their first choice of subject was not available, or that studying music would leave them with more time to study their other main subject.

The perception among students that music is a comparatively easy subject was reinforced when one of the students carried out a survey among her peers. The results of the survey were announced to the students one morning by the head of department.

The head of department was marking students' dissertations and he began to laugh. "Would you believe this?" he asked. "One student has been interviewing other students and has come up with following data: firstly that a majority of students have opted to study music because they thought it was an easy subject and it would leave them with more time to get on with other studies; secondly that a percentage, it is not clear what percentage wanted to study a subject other than music but found that they didn't have the right qualifications or that the departments in which they wanted to study were full up; thirdly that some students chose to study music because they thought they would not have to teach it on teaching practice and that there would only be a small likelihood that they would be supervised on teaching practice." <sup>19</sup>

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<sup>19</sup> Quotation from diary of observations. Also, a copy of the questionnaire which was completed by students is available in the appendix.

Overall, postindependence development of music education syllabi in primary and secondary schools has been characterised by limited attempts to lessen colonial bias and by the lingering influence of two-tier race-segregated music education. These developments have directly influenced the music department at Hillside Teachers' College. Standards of qualifications required from prospective students have dropped. This is an outcome firstly of the lack of quality and quantity of music education on offer at the former blacks only schools. Secondly it is an outcome of the continued equation of standards with levels of attainment which are set by the former 'A' schools.

**6.1.2 Postindependence Development of Music Teacher Education Syllabi at Hillside Teachers' College, Bulawayo**

Since independence, the music department has written three syllabi. The impetus for the writing of new syllabi was alterations in the durations of courses from three years to four years and finally to two years.

Changes in course durations have largely dominated decision-making about the contents and methods of the syllabuses in the department. Further, changes in course duration have tended to dominate the assumptions upon which curriculum change has been based. A lecturer in the music department suggested the major characteristic of syllabus development was that "when we decided to do a three-year course, some things had to be sort of left out

but otherwise we still have the same syllabus ..." <sup>20</sup>

The syllabus for the two-year course was operational at the time of data collection at the college. The contents of the three syllabi are as follows:

#### Requirements for prospective students

The requirements for prospective students have remained unaltered for each syllabus. They are:

- reasonably acceptable singing voice
- good eyesight
- ten functional fingers
- good sense of hearing
- no previous experience in music.

#### Rationale

The major considerations which influenced the rationale for the development of content are:

- that the schools in which the majority of students teach possess very few, or no musical instruments
- that on entry to the college, the students display "a deficit in knowledge and experience in disciplined music" which requires correction
- that the students are to be "an instrumental part in furthering and developing the Zimbabwean culture both within the school environment and in the wider community"

#### Objectives

- to provide music specialists for Zimbabwean high

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<sup>20</sup> Interview with a member of staff of Hillside Teacher's College music department. The names of members of staff who were interviewed are not cited in footnotes to chapter VI and chapter VII, but the backgrounds of the members of staff who were interviewed are outlined in chapter V.

schools who will be equipped to deal with the responsibilities and challenges of teaching music

- to equip the student with basic skills of teaching, conducting and the playing of instruments required for teaching and organising class music and extra-curricular activities up to form II level
- to provide an accumulation of general knowledge and materials to be able to teach Form I and II
- to provide students with musical experiences which will help to develop the required skills
- to enable the students to read and interpret staff notation and tonic sol fa proficiently
- to enable the students to demonstrate basic skills of teaching music
- to enable the students to teach instrument playing and conducting
- to enable the students to organise class music
- to enable the students to teach General Musical Knowledge
- to enable the students to research various aspects of music so as to broaden their musical perspectives
- to enable the students to play at least one European and one African musical instrument
- to enable the students to evaluate the role of music education in the development of the child.

### Methods

The objectives for the courses are to be realised through classroom inputs of four one-and-a-half-hour sessions per week. These consist of:

- assignments via distance teaching materials (three-year and four-year courses only)
- individual tuition

- group lectures
- mini-teaching
- directed observations
- individual study
- project work
  
- linkage of the different areas of the course as far as possible in order to provide "a needed cohesiveness due to the fragmented nature of the course".

Academic content

- theory behind written music up to and including Grade V Associated Board of the Royal Schools of Music using staff notation and tonic sol fa
- the scientific principles involved in the different ways of producing sound
- the historical background to oral and written music including the evolvement of musical forms and growth of musical instruments
- specified musical works and great musicians and composers, and any recent developments in world music
- the philosophical and theoretical foundation of different teaching methods to be used in practical training
- the aesthetic element in music and its uses in therapy and communication
- interpretation and the individual
- General Musical Knowledge as follows

EUROPEAN

AFRICAN

Early History and Development African Music Traditions

Instrumentation

Instrumentation

Music Forms	Song Forms
Periods and Developments Festivals	Ceremonies and
Composers and works Trends (International)	Modern Musical
Jazz	Popular Music (National)

### Practical content

- a basic course in playing of the piano, "to complement theoretical principles"
- a course in "the art of accompaniment for teaching purposes"
- a course leading to proficiency on the guitar for teaching purposes
- a course in the basics of mbira
- a course in playing the marimba
- a course in basic voice production "in order to produce background experiences for teaching purposes"
- college choir, ensemble and choir management
- recorder playing (four-year course only)
- in the final year students are to choose between the study of the guitar and the study of the piano. Marimba and mbira remain compulsory.

### Distance Teaching Material - Three-and-Four-Year Courses Only

#### Packages covering:

- theoretical material based on the Grade III/IV levels of the Associated Board of the Royal Schools of Music
- historical and structural forms of music
- evaluation of set lessons and choir assignments

- construction of a traditional musical instrument
- survey of traditional music in the local area
- practical exercise involving the testing of musical ability by aptitude tests, and the making of comparisons with tests in other subject areas e.g. maths/art etc.

The coexistence of the European and Zimbabwean branches of the curriculum is evident not only in the written requirements of the syllabi, and in what is taught in the classroom, but in the sounds of students practising musical instruments.

In the first European GMK lecture which was observed, the students arrived before the lecturer. Some of them practised the mbira, others were playing a piano reduction of Beethoven's Ode to Joy. One student played the right hand, the other, the left. <sup>21</sup>

Also, there is a general consensus among members of the department that the most urgent issue which currently influences syllabus development is the question of how to increase the quantity of music teaching in the schools.

One member of staff suggested that

If the trend that we have now continues, that music is disregarded out in the schools then yes it might eventually be detrimental to the department. Let me say to all departments that are really called practical like physical education and art; they might end up maybe going the same way. Say the trend continues of disregarding music in schools. But if it changes maybe they'll be a different story to talk about. Eventually we will have no reason to really go on training musicians I think. Because we are training - I can say - something like two hundred students since I came to this place, that's 1983 and maybe I can count one or two who are actually teaching music. Eventually we will end up saying now why train them in music really if they're not going to teach it in the

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<sup>21</sup> Diary of observations.

schools. I think that that in itself is self defeating. Someone will come and say well, we don't need a music department, we don't need a physical education department, we don't need an art department because these departments are just training people who are not going to be used. It's a waste of money, but well I have a job and I need a job you know, but I cannot be the one who says screen out music because I need a job you see. But eventually someone will come up with that and say oh we have so many of these people and they're not teaching music so why have a music course at Hillside Teachers' College. It might die eventually, I think so , I think so.<sup>22</sup>

There is general agreement among members of staff that one of the ways of increasing the amount of music teaching in the schools is to increase the European high art music-centred content and methods. This, it is envisaged, would result in a situation where entry into the music department would become increasingly linked to passes in the British 'O' level examinations.

One of the ways of raising the entry requirements for the department would be through the growth of music teaching and learning in schools, that means that we will get students who don't need elementary tuition. [We would get] students who know what crotchets are, what the stave is all about, what the rhythms are. They might even know what triads are and intervals.... Then we would really be getting to a different level here which would be 'O' level or even above 'O' level.<sup>23</sup>

Further, there is agreement among staff and students that the way forward is through a specific focus on increasing the

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<sup>22</sup> Interview with a member of staff. In instances when the material cited in the text is data collected from tape recorded interviews with members of staff, the phrase 'interview with a member of staff' is used in the footnotes. In instances when the material cited in the text is data collected from notes which were written following an informal non-tape-recorded discussion with a member of staff, the phrase 'discussion with a member of staff' is used in the footnotes.

<sup>23</sup> Interview with a member of staff.

teaching of the theory of notation of European music.

Members of the department staff generally felt that it was important to improve the teaching of literacy in Western music. One member of staff suggested that there really was not a case for considering any further moves towards Africanizing the syllabus.

If you went to London, you'd be called a musician but you are a musician on just Western music, not African music. Why should an African be called a musician on just African music? <sup>24</sup>

As more and more students entering the college come from musical environments which are far removed from the Eurocentric requirements of European high art music contents of the syllabus, the gap between the students' backgrounds and the contents of the curriculum has caused ongoing problems within the classroom. One lecturer told a group of students during a lecture in European G.M.K.,

I know it's difficult. This is not the sort of music you're used to. You only came across this music two years ago. But you might be able to mention the hosho [in the examination]. Nowadays these composers use all sorts of things, even African music and African instruments ... <sup>25</sup>

Further, the student body is ambivalent towards European high art music. In answer to a question about the students favourite music, none said European art music. Among the

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<sup>24</sup> Ibid.

<sup>25</sup> Diary of observations.

students who replied to the question, the largest group cited reggae as their favourite music; the second largest group said rumba. Among the international musics cited were soul, gospel, country and hip hop. When students were asked to state which musician they admired most, the largest number of respondents cited reggae and rap musicians - Caribbean, African and African-American. Only one student cited Michael Jackson as a favourite musician. Rod Stewart, cited by one student, was the only white European musician to be mentioned by the respondents. No-one named any musician who is associated with European high art music.

However, the high value accorded to teaching European high art music persists, even though it is acknowledged that the effects of this bias continues to disadvantage the vast majority of students.

Even though there are pros and cons, in the final analysis one will find that the syllabuses currently in use favour children of whites and a few affluent blacks. The syllabuses that lead to public examinations are about Western music, Western composers, instruments, Western orchestrations etc. There is nothing in them about African music which the indigenous people of Zimbabwe can identify with.<sup>26</sup>

Overall, the rationale for the objectives of the syllabi are an echo of notions of preindependence and postindependence educational standards. (See 5.1.1 for example.) Before independence music students required a pass at Grade VII of

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<sup>26</sup> Chizano, "Music Education", p.31.

the Associated Board of the Royal Schools of Music in order to enter the department. After independence, the examinations of the Associated Board of the Royal Schools of Music have ceased to exist as a measure of standards of achievement (largely due to the lack of teaching of the Board's syllabi in the former 'B' schools). However, there is no measure of the standard of musical attainment for prospective music students outside that of the examinations of the Board. Therefore, prospective students in the postindependence era are described not as having a specifically Zimbabwean standard of musicianship but as showing "a deficit in disciplined music" and as lacking experience in music. To what extent then can one speak of the postindependence era as having been characterised by a fall in standards? To what extent is the notion of standards rooted in specifically colonial preconceptions of attainment? This is an issue which shall be explored further in chapter 8.

## **6.2 THE INFLUENCE OF DEPENDENCE ON REFORMS OF PERSONNEL AND MATERIALS FROM DEVELOPED COUNTRIES ON MUSIC TEACHER EDUCATION**

The second sub-problem of the consequences of colonial education to be explored is the influence of dependence on reforms of personnel and materials from developed countries on music teacher education at Hillside Teachers' College, Bulawayo.

Dependence on reforms of personnel and materials from the developed world is closely connected to the problem of dependence. In chapter I, 1.3.1 it was suggested that dependence refers to a situation where, because of inequalities in wealth and power, developing countries seek leadership, expertise, and overseas aid from developed countries.

Four aspects of the sub-problem will be explored:

- 6.2.1 the need for staff to meet the demands of  
postindependence expansion of education
- 6.2.2 the need for material resources to meet the demands of  
postindependence expansion of education
- 6.2.3 methods for lectures and practical studies
- 6.2.4 reliance on examinations as mechanisms for assessment

**6.2.1 The Need for Staff to meet the Demands of Postindependence Expansion of Education**

In chapter II, 2.2 it was suggested that dependence on the developed world for personnel is linked to ongoing pressure for more staff to meet the demands which result from postindependence expansion of education and from the exodus of white staff from Rhodesia/Zimbabwe before, during and after independence.

The administration of Hillside Teachers' College reacted to the exodus of staff at independence by making appeals to patriotism and loyalty from staff who remained. The principal

of Hillside Teachers college told the predominantly white audience at the 1980 graduation ceremony that

[t]hose who seek satisfaction in another country south of our border where everything is lining up, like a Greek tragedy, until an irresistible force will meet an immovable object, may soon look with nostalgia at the country they have left. Those who move to Europe, America and Australia will find, I think, that they will have to abandon much which they have grown to value in life as being good. <sup>27</sup>

However, the exodus of teaching staff is a continuing problem. The Vice President of Zimbabwe, Joshua Nkomo, assured the audience at the 1991 Hillside Teachers' College graduation ceremony that the government was continuing to review the conditions of service for teachers and teacher educators, "in order to stave off the perennial teacher brain-drain to the other sectors in the country and to the neighbouring countries". <sup>28</sup>

The demand for more staff is an outcome secondly of the postindependence rapid expansion of primary and secondary education. This was accompanied by a concomitant expansion in students on roll and in a concomitant need for an increase in the numbers of tutorial staff at teachers' colleges. In the early years of independence this expansion resulted in the situation whereby

the University's Faculty of Education and Gwelo [now Gweru] Teachers' College could not provide enough

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<sup>27</sup> Principal's address, 1980.

<sup>28</sup> Principal's address, 1991.

secondary school teachers. The demand for teachers far exceed[ed] the supply and this [was] likely to be the state of affairs in th[e] country for the foreseeable future. <sup>29</sup>

The shortage of teaching staff was especially acute in secondary schools. By 1984, it was openly acknowledged that Hillside Teachers' College students were playing the roles of full-time teachers while they were on teaching practice. Further, the shortage of teachers in secondary schools was met through recruitment of teachers from primary schools. In 1985, Hillside Teachers' College responded to this situation by offering up-grading courses for former primary school teachers.

In 1984, Hillside Teachers' College encountered severe staff shortages and these reached critical levels in 1987; the student population stood at 1,301, while the tutorial staff numbered 46. This resulted in an overall tutorial staff shortage of 18.

The shortage of tutorial staff was not resolved until 1989. The filling of vacant posts was in part due to the importation of expatriate lecturers from countries such as France, Canada, Germany, England and Cuba. In his 1987 honours day address, the then Principal of Hillside Teachers' College thanked expatriate lecturers for their worthwhile contribution to the advancement of Zimbabwean education.

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<sup>29</sup> Principal's address, 1981.

#### 6.2.1.1 The Shortage of Human Resources in Music Education

Shortages of music education tutorial staff have been problematic since independence. Some schools

have actually withdrawn music as a subject because they cannot find anyone who can teach it well. This is particularly the case with former Group A schools that used to have white music specialists. With the advent of independence and subsequent influx of blacks into these schools, most of the music masters and mistresses decided to emigrate or leave the school system altogether.<sup>30</sup>

Shortly after independence, the white staff of the music department at Hillside Teachers' College resigned from their posts. For a while, the department was staffed by one woman who has been described as coloured. The first black member of staff was appointed in 1983 and the staff shortage was resolved in 1991.

Even though it has been decided that the current staff compliment in music education is sufficient, the staff/student ratio in the music department continues to fall far short of requirements for the teaching of instrumental work. While the syllabus states that the department offers individual tuition, piano lessons are offered on the basis of eight students sharing a lesson with one teacher.

The periodic shortage of music educators in teacher education is also reflected in the history of the development of the

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<sup>30</sup> Chizano, "Music Education", p.21.

learner-tutor programme. Introduced in 1982, the programme is specifically designed for the pre-service education of would-be teacher educators in critical staff shortage subjects such as music, physical education and art and craft. Learner-tutors enter the programme after attaining qualified teacher status and after gaining considerable teaching experience in schools. In addition to attending lectures in their specialist subject, learner tutors are required to attend lectures in foundations of education. In 1992, the principal of Hillside Teachers' College announced that the learner-tutor programme had been temporarily shelved, since the vacant posts for teacher educators in music, physical education and arts and crafts had been filled.

#### 6.2.1.2 Importation of Music Teacher Educators

In chapter II, 2.2, it was suggested that the importation of staff from the developed world led to the perpetuation of decision-making on the basis of un-African models, the continuance of conservatism in the curriculum and mental colonialism.

The music department at Hillside Teachers' College has tackled the problem of staff shortages through the appointment of expatriate lecturers. Since independence, two expatriate lecturers have worked in the department. My colleagues declined to comment on my input to the work of the department. The work of the other expatriate was described in the

following terms.

She was doing piano and doing Western things. History of music and theory, that's all. She was with the choir. She actually sang in the choir and conducted sometimes. [ She didn't make any changes in the way the subjects were taught, or in what was taught] but I would say she went into a lot of depth especially in the history of music. She would know which record to use for what, whereas sometimes, myself and my colleagues maybe would not know what records to use for what topic. <sup>31</sup>

One member of staff suggested that the government continues to hire expatriate music lecturers, even though there is chronic unemployment among Zimbabwean musicians, because of the need to maintain good relations with other countries.

Like I said, we already have so many students out in the schools [who are not teaching music]. Now last year we found that there were about five Japanese ladies who came here [to teach music]. One is in Founders, one is in Evelyn and well, I don't know the other schools. And these are schools where our students should be teaching. And these ladies came and we didn't even know anything about it. It was just something arranged at governmental level. So I think it was just to keep the working relation good with the other countries. <sup>32</sup>

Generally, members of the department felt that the expatriate staff had done a good job, especially in the teaching of the specifically European areas of content in the curriculum.

I think [expatriate lecturers] can offer something to the department. You see, I believe that even though I am called a musician and you are called a musician you have certain strengths and certain weaknesses in your subject. It's not possible that you know all the

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<sup>31</sup> Interview with a member of staff.

<sup>32</sup> Ibid.

areas in your subject in the same way. I might be strong in guitar, I might be strong in African music but I need someone here who is strong in the history of Western music. Then a person who is coming from Britain, coming from Canada would be much stronger in that area than me. Then we need that person here. Definitely.<sup>33</sup>

While members of staff felt that expatriate lecturers had made a positive contribution to the department, the input of the expatriate staff was limited to lecturing in the European high art contents of the syllabus. The limited input of expatriate lecturers raises the question of the extent to which the hiring of expatriates would be necessary if there were to be a decrease in the European high art music contents of the syllabus.

#### 6.2.1.3 Dependence on Music Education Staff Development at Tertiary Institutions in the Developed World

In chapter II,2.2, it was suggested that dependence on staff development at tertiary education institutions in the developed world results in staff development which is of limited suitability for the environments in which third-world teachers teach. Further it was suggested that staff development in first-world institutions reinforces the impression that first world models of educational development are ideals which are to be copied by the third world. Finally, it was suggested that while studying in the first world, students from the third world undergo severe difficulties with adjusting to the lifestyle in the first world.

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<sup>33</sup> Ibid.

There are no facilities for the study of music to degree level at the University of Zimbabwe and the possibilities for study beyond secondary level are limited to recourse to higher education institutions abroad. Of the three members of staff who work in the music department, one has undertaken staff development outside Zimbabwe. The other two members of staff have pursued foreign study opportunities at various points in time in their careers.

I was once very keen [to have the opportunity to study music [in Europe or North America or Australia]. But I think that zeal is beginning to dwindle now. Except maybe for short courses. If it was four years then I think that would be too much for me.... If it happened tomorrow, maybe, (laughs) but after a year or two years ... [If I were offered an opportunity to study in Europe or North America or Australia then] I think I would learn a lot of methods of approach and the general exposure to high qualities of music. I think that would be of great help to my country. <sup>34</sup>

Another member of staff has been very actively seeking an opportunity to study in the United States and the third member of staff was sent to Canada for staff development. He was sponsored by the Ministry of Higher Education.

I got a telephone call and they said I was going to Canada in three weeks time. It was that short... [The most difficult adjustment was] the weather. Getting used to that hell - that hellish weather. The other one was ... calling my lecturer by name. I think I spent half of my time calling everyone mister so and so or misses so and so. Eventually I got used to it but they used to laugh at me. They ended up themselves calling me mister (laughs) until I ended up changing myself.

Diet was another extreme cause for concern. I didn't have sadza. You know there's plenty of food there but

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<sup>34</sup> Ibid.

it's all the food I don't like. Like rice, spaghetti. (Laughs.) Oh no. I mean the owners of the country know how to mix this with that. I wasn't good at that. (Laughs.) I ended up almost weightless. When I came back here people looked at me and asked me if I was ill. I said yes I think I feel ill. (Laughs.) I could feel really when I was there that I really was skinny. I used to get bread and try to put this and that together and I tried to fill my tummy but it didn't do anything for me. I didn't eat much. Not at all.

To tell you the truth I think it was just an experiment because I did more or less the same things that I am doing here. Theory. Well, at least theory came in the form of harmony. I did guitar. I did choir. I did conducting. I did percussion. It was really experimental. What I got was not really a certificate but a transcript. I got lots of Bs and an A somewhere. I had to write a report later and I said that I thought the course was good but I think one needs a course where at the end one can have something to show for it. Especially in Zimbabwe where everyone is conscious of the paper. In any situation we must produce a paper. We need some kind of a degree. If I go there for a degree, I'll be very happy. It would have take a little longer time but as I said in my report I think I should have been there for two years or something and worked on some kind of a degree.... I was at the Cambrian College and it was in Ontario. The course lasted four months. Even though it was very cold the people were very nice.

[What I wanted to achieve was] to improve myself really in the areas I was doing and discover a little bit more in those areas. [I did] guitar for instance, that's classical playing of the guitar and teaching. Harmony was up to grade four. Well, tonic sol fa sight reading wasn't really much more difficult than what we do here. Conducting - taking part in the choir and conducting the choir. And I had sessions on adjudication.

[The thing that had the biggest impact on my teaching work here was] in the area of working relations. I didn't take this as a course. It's an observation. The working relationship that is there between lecturers and students, well of course there's a difference that I'm still scared of at this moment. In that place the students and the lecturers call each other by their first names. The students are supposed to call you Elizabeth! Yes, I'm still scared of that one. What I

learned from those people is that you can be friendly with your students and still become a teacher. Instead of being a monster like we try to do here. The students are scared of you. I want to change this aspect so that none of my students are scared of me and I can still talk to them as a lecturer. Hence they are able to come to me for any help that they need. I think, that is important to me.

I wouldn't say there was anything specifically African I learned on the course except maybe when you look at how serious those people [the Canadians] are with their type of music. The African music ... yes if you look at it from that point of view I'd say yes it sort of gave you one big incentive.<sup>35</sup>

When members of staff were asked to evaluate the possible benefits of staff development in another country in Africa, rather than in Europe or North America there was tentative agreement that the African option might be valuable.

I don't know a lot about the countries around me and how they deal with their music otherwise it would be even more beneficial to study in another African country because you'd come across your own traditional atmosphere, er, and other culture so you'd gain a lot more because you'd meet situation that you've never met before, maybe.<sup>36</sup>

From time to time there have been announcements from Ministry of Higher Education officials regarding the opening up of staff development opportunities in countries in Africa. Among the staff of the music department, however, study in Europe and North America are the favoured routes for the gaining of further qualifications. The pursuit of staff development at institutions in the developed world was not thought to be of

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<sup>35</sup> Ibid.

<sup>36</sup> Interview with a member of staff.

limited suitability for music educators in postindependence Zimbabwe and was not thought to be in any way a form of neo-colonialism in education. On the contrary, studies in the developed world were seen as a route for learning more about European high art music **and** about Zimbabwean music. One member of staff who has pursued opportunities to study in the United States wishes to pursue study Zimbabwean ethnomusicology. He has chosen to study Zimbabwean music in the first world because there are at present no opportunities for the study of Zimbabwean music at tertiary level in Zimbabwe.

While there are no facilities for studies in music to degree level in Zimbabwe, Hillside Teachers' College occasionally offers staff development through short in-service courses. In the third term of 1992 the college hosted a workshop on teaching practice supervision. The workshop was funded by United Nations Children's Fund and was facilitated by a staff member who was sponsored by the British Council. The brief of the British Council appointee was to improve communication skills across the college. The workshop theme was 'achieving standardisation in Teaching Practice (T.P.) supervision.' The participants were the members of staff of Hillside Teachers' College and headmasters from local secondary schools. <sup>37</sup>

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<sup>37</sup> Diary of observations.

During interviews with staff in the music department, there was a mixed opinion regarding the benefits of the workshops. One member of staff said that he had not formally used any of the methods he had learned about in his teaching, but the distinction between formal use and informal use of methods was not clear. He said that the most useful learning experience he had in staff development workshops was "in organising or in learning how to organise workshops and the related activities". The other useful learning outcome which was cited was "how to go about setting tests and examinations on a variety of topics so that the examination, the test itself would be valid when you actually evaluate what the students have learned from the test itself".

The other member of staff was vociferous in his opposition to the workshops.

I have attended the staff development workshops which are funded by foreign agencies and they have served no purpose because they are not really directed in one special way. They are sort of an umbrella. It has nothing to do with your subject. I doubt if any of the other subjects were able to apply whatever was got from those workshops. Eventually we end up saying that it was just a way of using the money [foreign aid money], of getting the money that was allocated so that they can write their records. You ask, what are we doing here. That's the question you end up with. When you hear about six or eight or nine people asking the same question - why are we here- (laughs) - you end up saying well, what were we doing here. It's been a waste of time. It could be that I'm the only one who doesn't learn much from such workshops but you hear other people asking the same questions. <sup>38</sup>

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<sup>38</sup> Interview with a member of staff.

During the discussions with staff, I probed, hoping to find out more about the deeper reasons for the perceived irrelevance of the content and process of the workshops. It seemed that staff did not have a sufficient conceptual framework for the application of the methodologies they had learned in workshops to the process and content of their own teaching in the music department. The difficulty with the development of a conceptual framework for application of process and content was, however, compounded by lack of perceived 'everyday' contexts for the learning outcomes of the workshops. The vast majority of students in the music department are not teaching music on teaching practice, and the vast majority of supervisory staff are not supervising music as a teaching practice subject. In the case of the workshop on standardising teaching practice supervision, the staff of the music department did not feel that they were in a position to usefully spend time pondering the finer points of standardisation of teaching practice supervision.

**6.2.2            The Need for Material Resources to meet the Demands of Postindependence Expansion of Education**

In chapter II, 2.2, dependence on the developed countries for reforms of materials was linked to the shortage of material resources which resulted from postindependence expansion of education. The problem was also linked to preindependence reliance on first world publishing houses and to reliance on local publishing houses which maintain links with publishing

houses in the first world.

In the early 1980s, the material resources of Hillside Teachers' College were thought to be under utilized. It was envisaged that expansion of the number of students on roll would mean "the putting up of a few buildings and making improvements in certain areas such as the library".<sup>39</sup>

By the mid-1980s, however, it was noted that the increase in student numbers was exerting great pressure on the material resources of the college.

The structures and sizes of most of our buildings were meant to cater for small numbers. If we are to successfully cope with expansion, minor and major physical changes will have to be carried out. Our library, kitchen and lecture room will be under severe strain if some of these necessary changes and expansion are not attended to.<sup>40</sup>

The continuing pressure on material resources was exacerbated by the worsening economic situation in the country. This was in part an outcome of postindependence rapid expansion in many sectors of the public service. There is therefore continuing pressure on resources in the library, the dining hall, the main hall and the tutorial rooms. Because of the lack of reading space in the library, there is "always a scramble for reference books".<sup>41</sup>

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<sup>39</sup> Principal's address, 1981.

<sup>40</sup> Principal's address, 1985.

<sup>41</sup> Principal's address, 1987.

The only expansion in the physical structures of the college since independence is the building of new hostels and a new science block. However, the new science block has in part been utilised by the new National University of Science and Technology which is itself attempting to tackle a chronic shortage of resources.

#### 6.2.2.1 The Shortage of Material Resources for Music Education

In government schools in Zimbabwe the shortage of material resources sometimes results in a situation where music teachers are not able to use their skills to the full. In one example of a relatively well-equipped school, which had a set of marimbas, a piano and three nyungwa-nyungwa mbiras, the specialist music teacher found himself unable to teach the playing of other instruments "because of the large number of pupils and scarcity and unavailability of the instruments ..."<sup>42</sup>

In some other schools, however, "teachers are being left to completely fend for themselves".<sup>43</sup> This leads to a situation where, as one headmaster put it, "there is very little that goes on in ... school when it is music time especially in the upper primary".<sup>44</sup>

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<sup>42</sup> Chizano, "Music Education", p.15.

<sup>43</sup> Ibid., p.18.

<sup>44</sup> Ibid.

The gravity of the situation varies from school to school. However on the whole the teachers are expected to teach something when it is music time despite the unavailability of resource material. <sup>45</sup>

The chronic situation with regard to shortage of material resources may be further illustrated by a letter from a choir master which appeared in the January 1990 issue of Teachers' Forum. He wrote,

may I know where conductors could possibly get pitch pipes. I am a choirmaster and I have been hunting for a pitch pipe for the past two years without any success. Can anybody help please, we want to buy one for our school. <sup>46</sup>

In chapter II, 2.2, it was suggested that the problem of production of locally relevant materials is exacerbated by the flow of unsuitable materials from neocolonial local publishing houses. Further, it was suggested that local publishing houses sometimes attempt to produce materials which are relevant for local needs by substituting words which relate to the former colonising country for words which might relate to the local environment. The substitution of pawpaws for apples was cited as an example.

In Zimbabwean schools there is not only a shortage of material resources, but in instances where locally produced teaching materials are available, they sometimes turn out to

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<sup>45</sup> Ibid., p.17.

<sup>46</sup> M.T. Ncube, "A Music Pitch Pipe", (Letter), Teachers' Forum, January 1990, p.3.

be less than suitable for local needs and conditions. In Teachers' Forum, the official magazine of the Ministry of Education, an article appeared in February 1984 which contained a list of "useful songs". The list of songs was preceded by a list of the publishing houses from which the printed music could be obtained. <sup>47</sup>

Fifteen of the ninety-seven useful songs are in languages other than English. Some of the songs in English - "The Noble Duke of York" - and "What shall we do with a drunken Sailor?" would seem to be of little relevance to children's experience in a landlocked republic. Some songs which are in English are listed as adaptations of the original versions. The adaptations contain word substitutions which attempt to address the problem of local relevance. In the case of "Land of the Silver Birch", the word 'baobab' has been substituted for the words 'silver birch', so that children sing 'land of the baobab' instead of 'land of the silver birch'. In the case of "Ten Green Bottles", the word 'pawpaw' has been substituted. Therefore, children sing 'ten green pawpaws', instead of 'ten green bottles'. Since green bottles are readily available in Zimbabwe, it is not clear why green bottles has been deleted and substituted with pawpaws.

The problem of the supply of useful materials is further

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<sup>47</sup> For a complete list of the publishing houses cited in Teachers' Forum see appendix 2.

exacerbated by lack of attention to local music educational needs on the part of local publishing companies.

Several schools have acquired song books that are being churned out by two local publishing companies. The problem that arises now is that most of the teachers are not musically literate enough to fully utilize the books. So they struggle to get a tune from one of those books, going.<sup>48</sup>

The lack of music educational resources in schools is also reflected in the physical environment of the music department at Hillside Teachers' College.

There is a desperate need for money to be spent on piano tuning, on repairing pianos with broken strings and on replacing felts which have worn out. There is need for a working stereo system. The shortage of musical instruments - guitars and mbiras - has long been a source of student complaints, as have the shortage of practice rooms.

At one point during the third term of 1992, there were sufficient mbiras for only half the students who were attending lectures. The students were without mbiras because the instruments had been sent to Kwanongoma College for repairs. However, Kwanongoma College had received another order from the USA and had decided that that order was to be given priority over the order from Hillside Teachers' College. The decision to serve the clients from the USA before the clients from Hillside Teachers' College meant that half the

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<sup>48</sup> Chizano, "Music Education", pp.17-18.

Hillside Teachers' College music students were left without mbiras to play.

Overall, there is an especially acute shortage of materials which are relevant and suitable for the study of Zimbabwean music. The library at Hillside Teachers' College is relatively well stocked with books about European high art music. Many of these books were acquired before independence. Since independence, the college has acquired thirty-eight books about music. Of these, twelve are published by first-world publishing houses and are on European high art music topics. Fifteen are published by first-world publishing houses and are on music education, one is about African music and is published in the first world, two are on pop music in the first world and are published in the first world, four are on black American music and are published in the first world, two are on world music and are published in the first world, one is on African pop and is published in the first world, and one is on music education in Zimbabwe and is published in Zimbabwe.

Music students at Hillside Teachers' College also use the books in the National Free Library, Bulawayo Branch. Since 1980, the National Free Library has acquired the following:

Books Published in the First-World

- one hundred and fifty-eight books on European High Art music

- nine books on music education
- nine books on pop music in the first world
- eight books on world music
- twenty-one books on black American music
- three books on African pop music

#### Books Published in Zimbabwe

- one book on Zimbabwean pop music (the subject matter of which is entirely concerned with the development of white Zimbabwean rock and roll)
- one book on Zimbabwean traditional music

In the record cabinet at Hillside Teachers' College there are three hundred and ninety-six long playing records of European high art music, three records of African traditional music (non-Zimbabwean), one of African Jazz, one of a first world musical show, seven of jazz outside of Africa, three of African pop, three of reggae, nine of pop outside of Africa, four of Zimbabwean pop and one of Zimbabwean traditional music.

One of the effects of the shortage of locally relevant materials is that students find themselves without the books and journals which are required for the study of music outside of the context of European high art music and lecturers find that there is a lack of references for courses in African music. In one lecture which was observed,

the lecturer explained that the third term of the second year is reserved for the study of jazz and

Zimbabwean popular music. The lecturer told the students that there were very few books on Zimbabwean popular music. *Roots Rocking in Zimbabwe* was the only reference cited. The students were told to do their own research, mainly through local magazines such as *Parade*, *Horizon*, *Prize Beat* and through newspapers.<sup>49</sup>

The lack of locally suitable materials also impinges on the students' dissertation work. There is a problem with finding material for the literature review. In the abstract to a dissertation on folk tales, one student wrote, "very little is written on folk tales and games in the African society to the extent that I had to rely on information given to me orally".<sup>50</sup>

Another student wrote that the most challenging part of his dissertation work was overcoming the problem of the scarcity of literature in her/his chosen topic which was the development of the Kwanongoma Marimba. Another student whose topic was the effects of Western civilization on Zimbabwean traditional music wrote that "much of this work was based on interviews that I had with a variety of musicians. This was facilitated by the fact that not much literature is available on this topic".<sup>51</sup>

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<sup>49</sup> Diary of observations.

<sup>50</sup> Hillside Teachers' College music student's dissertation titled "The role of Folk Tales in Zimbabwean Society", abstract. The authors of students' dissertation are not given in order to ensure confidentiality. The exception to this is the reference to the dissertation by Godfrey Chizano.

<sup>51</sup> Student's dissertation titled "The Effects of Western Civilization on Zimbabwean Traditional Music", abstract.

The effects of the dearth of locally relevant publications are exacerbated by the bookish bias of Zimbabwean education. This bias encourages a situation where students tend to equate the printed word with absolute truth. In the music department, the equation of the printed word with truth has led to a habit of unquestioning regurgitation of European views of music in African lived experiences. For example,

The greatest asset possessed by the native (African) is his strongly developed rhythmic sense and keen exposition of it. <sup>52</sup>

Commenting on the influence of texts by Europeans on the students work, the head of the music department said,

we have told them [the students]. You're not going to accept everything these people [Paul Berliner for example] have written. You go out and research and tell us what the people are saying there. You find that some of the things that have been written by the Berliners are not factual, some of them are not at all.... To tell you the truth, we have had enough of the Paul Berliners and their books. <sup>53</sup>

The shortage of music educational materials and the lack of materials which are suitable for the study of Zimbabwean music was one of the few problem areas which staff and students considered to be urgent and seemingly without solution. The problems which are encountered by Zimbabwean music education students who pursue research into the history and development of Zimbabwean music shall be further explored in chapter 6.

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<sup>52</sup> Student's dissertation titled "The Role and Functions of the Drum in Shona Traditional Music", abstract.

<sup>53</sup> Interview with a member of staff.

### 6.2.3 Methods for Lectures and Practical Studies

In chapter II,2.2, it was suggested that rote learning and reliance on the authority of the written word were examples of oppressive colonial methodologies. Further, it was suggested that liberal methodologies, such as student-centred learning and discovery learning were examples of neo-colonial reforms which, more often than not, lead to cultural alienation in the classroom.

Lectures and practical studies were observed during a twelve-week period during the final term of the students' course. The aim of the lectures was to finish off outstanding syllabus requirements and to enable the students to undertake revision for the final exams. <sup>54</sup>

#### 6.2.3.1 Methods for Lectures

In almost all the lectures which were observed, members of staff made the utmost effort to use a variety of methods. Students spent time working through problems in small groups (of six to eight), even though the seating arrangements in the lecture hall were not conducive to small-group work. In one lecture,

the students worked through the writing of the chromatic scale in groups. Each group focused on the question of semitone relationship between the notes.

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<sup>54</sup> Ibid.

Afterwards, one student came to the front of the room and wrote the answers on the chalkboard. <sup>55</sup>

When students were not working in small groups they spent time learning facts about the theory of music and about European GMK.

Lecturer: Does anyone know the word chromatic?  
(Silence)

Lecturer: Has anyone heard of this word?

Student: It has something to do with semitones.  
(Silence)

The lecturer asked the students to observe and identify the scale which was written on the chalk board. One student said it was D major. The lecturer suggested that the scale was diatonic and invited the students to define the word diatonic. No response was forthcoming.

In one lecture,

the lecturer announced that "this afternoon's topic is ornaments". The students were asked to name the era in the history of European art music when ornaments were very popular. Several hands were raised and one student said that ornaments were popular in the baroque era. The lecturer asked the students to name some of the ornaments used in the baroque era. One student said the trill, another named the turn.

In another lecture the lecturer asked students to answer questions about the history, development and jargon of European high art music. The aims of the questions which were posed were not clear. Students received positive responses from the lecturer when they showed that they had learned factual information by rote.

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<sup>55</sup> All indented material at 6.2.3.1 and 6.2.3.2 is taken from the diary of observations of lectures.

Lecturer: Supposing you want to teach a song. Supposing you've run out of your own collection. What do we call this collection?

Student: Repertoire.

Lecturer: Yes, repertoire.

Lecturer: Can you think of a special effect on the violin?

Student: Muted. Con Sordino.

Lecturer: Good. I can see you know a lot about the violin.

Students' ability to recall factual information and to apply factual information in a variety of contexts was sometimes lacking.

The lecturer tried to remind the students of times in the previous academic year when the word diatonic was discussed. No response was forthcoming. The lecturer said that all major and minor scales could be described as diatonic and that notes which were not in the key of the scale were described as chromatic. The students were asked to do some revision of the terms diatonic and chromatic by reading definitions in the Grove and Harvard dictionaries.

During the ensuing twenty minutes students demonstrated that they were unaware that the notes b to c and e to f were semitones. The lecturer explained this and pointed out that the material on semitones has been covered many times during the lectures given in the previous year. Some students seemed unable to read the music symbolically and resorted to counting lines and spaces on the staff and/or writing letter names above the notes.

The lecturer asked a student to read aloud the first question. A student read, "starting with the first note as given, turn each of the following into chromatic scales by adding the accidentals which are needed. Do not include unnecessary accidentals".

The lecturer asked the students to say the letter name of the first note of the first question. A lot of hands were raised and a student said that the first

note was E. The lecturer asked why the students had turned the first note into E flat when they have been instructed to take the first note as given. One student said that the scale "didn't work" when it began on E. The lecturer wrote the required chromatic scale on the c/board and worked through it note by note repeating the question "what can be done to this note to make it a semitone higher than the previous note?" The students responded quickly and with ease.

In the case of the second scale, the lecturer asked the students to identify the key of the scale. There is a long silence during which many students are counting lines and spaces. The scale is in the alto clef, and it appears that students are having difficulty with this. After a while a student says the scale is in E flat and the lecturer says there is no such key. The students look confused and then someone says E flat major and the lecturer's head nods affirmatively.

The students were then asked to name the key of a scale which was written on the chalk board. After much deliberation a student said A flat major. The lecturer shook her head in the negative. One student sighed. Another was tutting. No-one seemed to be coming up with the answer. The lecturer asked the students to think about which scale, apart from A flat had four flats. Almost immediately a student said F minor. A student raised her hand and the following dialogue began:

Student: How do you know the key is F minor?

Lecturer: How do you know the key of any scale?  
(Silence)

Student: You look at the key signature.

Lecturer: Yes, that's one indication of the key of the scale. Can you give me another indication?  
(Silence)

Lecturer: Doesn't the key signature tell you that you could be in one of two possible keys?  
(Silence)

Lecturer: Alright. I'm going to write a scale on the board and I want you to tell me which scale it is.

Students (together): G major.

Lecturer: Yes, good, but how do you know it's G major?

Student: You look at the key signature.

Lecturer: Yes, but this key signature tells you as you've said, that you could be in G major. Is there another key which has F sharp as a key signature?

Student: E minor.

Lecturer: Yes alright, so you could be in G major and you could be in E minor, but in this case only one answer is correct so how can you find the answer?

Student: You look and see which note the scale starts on.

Lecturer: Yes, yes, thank you. And which note is it?

Student: G

Lecturer: Yes, yes, good. So can we please look at the scale in question. Please look not only at the key signature but at the beginning note.

Student: It's F.

Lecturer: Yes, yes, that's right. So we need to look at the key signature and the starting note to find out which scale it is. Now, um, (addresses student who asked the original question), are you any clearer about how we go about finding out which scale we are working with?

Student: Yes, but does this method work for every scale?

Lecturer: I think that if you look at a book of scales you will find out that it does.

After the dialogue concerning methods for locating the keys of scales, the lecturer asked the students to re-work the F minor chromatic scale and reminded them to avoid the inclusion of unnecessary accidentals. The lecturer circulated round the room and then asked if the students could say for how long the accidental was valid. Was it valid for one line of music, one bar of music, or a whole piece of music. The students responded in chorus that it was valid for one bar. The lecturer asked why the students had not written a flat sign in a particular bar when a previously natural note was to be flattened. The students did not respond.

The next exercise which was set by the lecturer required the writing of the scale of C sharp minor, beginning on the dominant. A large percentage of the students began writing the scale on G natural. After a while, a student raised her hand and asked, "what about the raised seventh?"

Lecturer: What about what raised seventh?

Student: The raised seventh in the minor scale.

Lecturer: Which note is the raised seventh in C sharp minor.

Student: B

Lecturer: Really?

Student: Oh yes, B sharp.

Lecturer (addressing the student who asked the question about the raised seventh): Does that answer your question about the raised seventh?

Student (silence at first): Um, yes, I think so.

Sometimes the students' difficulties with application seemed to be the cause of amusement. It was never clear whether the amusement was an outcome of embarrassment on the students part, or as a result of the other reactions. When I asked one student what the joke was, he said, "this isn't serious". In one lecture for example,

[t]he lecturer explained that the students understanding of the topics was not satisfactory. This was especially so in the case of the instruments of the orchestra. The lecturer asked the students to name the purpose of the instruments of the orchestra. A student replied that they were an accompaniment.

Lecturer: What do the instruments accompany?

Students: Songs.

(Laughter)

Lecturer: Can someone be clearer?

Student: As an accompaniment to drama and singing.

Lecturer: What is the name of the work where the instruments accompany drama and singing?

Student: An opera.

Lecturer: Yes, now we're getting there, but you don't read deeply enough. You've all got good notes on this. You were taught all about this in the first year.

Lecturer: What form is an opera in? Say for example, an opera in the classical period.

Student: Question and answer form.

(Laughter)

Lecturer: I don't know what you're thinking of. I'm sure someone can do better than that.

Lecturer: What is orchestration?

Student: It's hard to explain.

Lecturer: Well, what changes in the instruments of the orchestra were there from the baroque to the classical period?

Student: Someone made improvements to the trumpet. They added valves.

Lecturer: What improvements in music did Beethoven make for example?

Student: He made the movements of the symphony go faster.

Lecturer: You haven't read enough. Someone else.

Student: He added a movement to the symphony.

Lecturer: Not exactly. Now, can you say something about the concerto?

Student: It's a composition for solo instrument and orchestra.

Lecturer: It's in sonata form. Can you define sonata form?

Students: (No response at first. Laughter.)

Lecturer: I want you to look at the instruments and ask how are they constructed, what tone do they have. What about string instruments?

Student: They are either bowed or plucked.

Lecturer: Yes, but would you put a guitar in the middle of the violins in an orchestra?

Student: I'll talk about the violins. They're bowed.

Lecturer: Are they always bowed?

Student: No, sometimes they're plucked.

A student stood up and placed an A4 book on his outstretched left arm. Holding a ruler in his right hand, he made to and fro movements accompanied by laughter from other students.

In another lecture,

The lecturer explained how the information about the ornaments was presented and proceeded to play a short passage twice on the piano. The passage was played firstly without the ornament, and secondly with the ornament. The students laughed at some of the ornamented passages, especially the mordents and the acciaccatura. In the case of the latter it was not possible to tell whether the students were more amused by the sound of the ornament when it was played on the piano, or by the sound of the word when it is spoken.

#### 6.2.3.2 Methods for Practical Studies

In practical studies, students who were observed were able to identify passages of musical notation which caused technical difficulty. They were not aware of the reasons for the difficulty, nor were they aware of methods which might facilitate remedial action. There was confusion with regard to the selection of movements and techniques which might be required for the execution of simple time-values and pitches. Further,

students' recall of basic facts of pitch and duration was insufficient to allow for the execution of the required actions. The difficulties were especially acute in the context of the relationship between rhythm and pulse, and, in piano studies, in the need for independent hand and eye movements. In one lecture which revised techniques for teaching sight singing,

the students were asked to identify the clef, key signature and time signature and to sight sing the following four bar extract.



students were asked to use tonic sol fa to identify the pitch name of the first note of the song, which task they accomplish with ease. The lecturer suggested that the students should try to tap the rhythm first.

Lecturer: Where is the rhythm difficult? If you were teaching this to a form four class, which part of the rhythm would you have to work on with your students?

The students identified the first half of the second bar, as the most difficult "because of the dotted rhythm".

Lecturer: Yes, you have to say one and two and three and four and, and remember to come in on that 'and'. (Points to the quaver in the second bar.) The lecturer suggests that the students clap the rhythm while saying one and, and so on.

The students clapped the rhythm of the first bar, but in the first half of the second bar no-one was clapping, then everyone started to clap again the third bar. The lecturer suggested that everyone tried again, "and don't forget to come in on that 'and' in the second bar". The second and third attempts were no different from the first attempt. The lecturer asked if an individual student would read.

A student volunteered, and stood up and sang in sol fa while beating time with a ruler which he tapped onto

a text book. Each note was pitched correctly, but the timing in the second bar was incorrect. The lecturer asked him to try again, and, seemingly undaunted he gave a repeat performance of his first attempt. The lecturer said it was good that he'd "had a go at it" but pointed out that he'd mistimed the second bar.

The lecturer selected another song, and this time the students had difficulty with both the pitches and the timing. After a few attempts at the first two bars, the lecturer sang through the song and the students sang by copying the pitches and the timing from the lecturer. Some students seemed to have given up - opting instead to gaze at the wall or at their watches.

In practical studies in piano, difficulties with recall and application of factual information were again pronounced, as was lack of awareness about correcting technical difficulties.

The lecturer asked students to be aware of the fingering and the timing, "in three" and students dispersed for individual practice. In one room two students were working on one piano and were playing a piece called "Home on the Range." One student was playing while the other student said the letter names of the notes to be played. In another room, a student worked alone on "Home on the Range". She was reading from a score in treble and bass clef and singing the melody while accompanying herself. The lecturer came into the room in order to help her. She was having difficulty with the rhythm in the fourth bar. The lecturer tapped the correct rhythm and asks her to copy which she did after three attempts and with the aid of Cheve Time Names. "Does this mean anything to you?" the lecturer asked. The student did not reply but played again from the beginning. The rhythm is still not performed as notated. The lecturer left the room saying that perhaps the student had trouble memorising. The student carried on practising, this time with the right hand only. Her shoulders were raised. Her left hand acted as a rest for her chin. She was frowning.

In another room a student was practising a piece called "Brown Girl in the Ring". Four part chords were split between left and right hand, two notes in each

hand. She sang the melody while accompanying herself. She played Brown Girl through twice, stopping once to correct a mistake at the cadence, then proceeded to practice the Bach Minuet in G. Although the score was on the music stand, the student did not look at the notes. Her eyes were fixed on the keyboard, and she seemed to have memorised most of the information in the score. She practised some left hand arpeggios separately before returning again to Brown Girl in the Ring.

At this point it is possible to suggest that all the methodologies for teaching European high art music are consequences of colonial and/or neocolonial trends. The development of methodologies which might be specific responses to Zimbabwean contexts of teaching and learning shall be explored in Chapter 7.

#### 6.2.4 Reliance on Examinations as Mechanisms of Assessment

Another of the effects of dependence on developed countries for reforms of material resources is reliance on examinations as mechanisms for assessment. In chapter II, 2.2, it was suggested that the aims, style and contents of examinations in education in the third world are frequently modelled on those of first-world examinations boards. Further, it was suggested that even when third-world countries formally sever ties with first-world examination boards, they continue with trends in examinations from the first-world.

Music students at Hillside Teachers' College are assessed continuously and through examinations. Continuous assessment is based on the marks the students gain in assignments in

GMK - African and European - and on marks gained in tests of performance competence in practical skills.

... it's expected that as one works with an instrument like mbira for example he has taught a song and after a week or two he must assess that song. How it has been learned, how it has been performed and what grade he can award to each student.<sup>56</sup>

In addition to written examinations and performance examinations, each student is assessed on the contents of an individual specialist study, or dissertation.

The criteria for assessment of the specialist study or dissertation are:

- research and depth treatment of the topic
- clear understanding of the problem
- personal involvement in the problem
- relevance of the problem to education
- practical research and application
- logical conclusions

The criteria for marking in academic work are:

- evidence of research
- analysis and synthesis (in GMK)
- comprehension of key concepts from the graded theory music syllabus
- understanding of "basic music concepts" such as modulation and transposition

The criteria for marking in practical studies are :

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<sup>56</sup> Interview with a member of staff.

- demonstration of skill in sight-reading and sight-singing
- ability to perform in solo and group situations
- interpretation of music <sup>57</sup>

In the third term of 1992, final examinations in pianoforte and guitar were observed.

The final examination in pianoforte took place in the lecture hall. The students performed two pieces, and their performance was assessed by one lecturer.

The first examinee of the morning played The last Rose of Summer and Minuet in G by J.S. Bach, (BWV Anh 116). Other students played the Bach minuet and a piece of their own choice such as "Brown Girl in the Ring", "Home on the Range" or "Bells are Ringing". After the performances each student took a short viva. They were asked questions about dynamics and about metronome markings and about the origins of the pieces they had played. One student, for example, said that "Bells are Ringing" was written by Beethoven and that it was part of a symphony. Another student said that crotchet = c.108 means that there would be one hundred and eight crotchets sounded each minute. Another student said that crotchet = c.108 is a moderate speed.

From time to time, the lecturer asked the students to repeat parts of the pieces they had performed. In one case the lecturer drew the students attention to the phrases of "Bells are Ringing" and suggested that she shaped the piece and make the melody sing. He asked her to play again "with the phrases" and demonstrated the articulation of the phrases by singing. The student played again and gave a fair imitation of the lecturer's sung version. <sup>58</sup>

After the last student had played, I asked the lecturer about

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<sup>57</sup> Hillside Teachers' College Music Department. Syllabus for the Two-Year Course in Music Education: Criteria for Assessment (n.d.)

<sup>58</sup> Diary of observations.

the metronome markings. Had the students played the pieces with the metronome? Had they heard the lecturer play the pieces with the metronome? The lecturer replied that the students had not done this

because they are not up to standard. There are too many students and not enough time on the timetable to permit them to arrive at the required standard. Most of the students would not pass ABRSM Grade III. The standard is not very high. They can't read. They can only play what's put in front of them.<sup>59</sup>

The mark for the final examination in pianoforte was allocated as an outcome of the following:

- attack - five marks
- accuracy of notes - ten marks
- dynamics - ten marks
- singing/quality of voice - ten marks
- balance of instrument and voice - ten marks
- ending - five marks

During the examinations in guitar, only two of the twenty students who were observed achieved a performance of two songs with accompaniment without assistance from the lecturer who was examining them. The most common problem was that students were unable to identify the first note of the songs which they wished to sing. Afterwards, a number of students said that they normally copy the first note of the song which the lecturer sings. The examination was the first occasion when they had to find their first note unaided. The mark for the

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<sup>59</sup> Interview with a member of staff.

final examination in guitar was allocated as an outcome of the following:

- attack - five marks
- chord progression and accuracy - twenty marks
- co-ordination of voice and instrument - ten marks
- attempted finger style - splits/picking - five marks
- expression - five marks; ending - five marks

In the final examination in theory students were asked to identify clefs, identify keys from key-signatures, give names for time-signatures - simple triple - and so on, identify and write intervals, write tonic triads, define Italian performance directions and compose a four-bar rhythm.

In the final examination in tonic sol-fa students were asked to fill in missing notes in modulator scales, write time-signatures for diagrams of actions for beating time, identify upbeats, transcribe rhythms, and supply one word answers - as in S stands for **Soprano**.

The syllabus for the department states that there are exams at the end of each of the two academic years. However, the frequency and methods of assessment are to some extent left to the discretion of individual lecturers. The head of the department suggested that the department

has termly examinations and then the final exams. I would say those are the major exams, but in between each lecturer is free to set his own exams depending on what he is doing. Well in guitar for instance we wouldn't really call it an exam, its more of a test in

that you listen to a piece and award a mark and keep an average and then again after two weeks and so forth. Those are really minor tests but the major exams are at the end of term and at the end of the year. The written exams are in theory, tonic sol-fa, staff notation, and then in General Musical Knowledge, African and European. The written exams are in a variety of forms. They have one-word answers and essays in GMK and you have more or less one-word answers in theory, tonic sol-fa and staff notation. In practical performance the examinations take place termly and also at the end of the year. When they are doing their written examinations they are doing practical ones as well so that they both come at the same time. The practical performance examinations are in guitar, piano, mbira and marimba.

And,

[There are] written examinations ... in the form of assessment, assignments and then correcting and then suggesting. Otherwise, really written examinations. We give about two or so each term ... in theory of music and tonic sol-fa and then the general history of music.... The performance examinations are periodical depending on the need really. Sometimes as per in lessons which is once a week in some subject such as piano and guitar. They do that once a week. <sup>60</sup>

One of the reasons for the proliferation of tests in the department is dissatisfaction with outcomes of the students' "learn to pass" attitude.

When you look at the final examination that comes at the end of the year it gives a result that has been prepared for. When you say to someone that next month there is an examination day everyone works towards it and I sometimes want to call it an artificial result. Whereas if you get a person who is working every day and then you say that you will test that person now. Whatever that student gives you there is really him. So I think if we keep continuous assessment at fifty percent and examination at fifty percent we strike a balance somehow. <sup>61</sup>

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<sup>60</sup> Ibid.

<sup>61</sup> Ibid.

However, there has been some disquiet among students who perceive the system of 'unprepared testing' as stressful and unfair. The students' opinions of the effects of the current assessment procedures have not so far made any impact on decision-making in the department. Since independence there has been only one major modification in the procedure for assessment. That is the insistence on the part of the external examiners that students must pass in all components of the course - examinations, course work and dissertation. Prior to the intervention from the external examiners from the Department of Teacher Education which is part of the University of Zimbabwe, students were at liberty to achieve a pass-mark on average. Following the external examiners' recommendations, students who fail in one or more areas are referred, and sit supplementary examinations until they achieve a passing mark in each individual area. The other recommendation from the external examiners is that the department should introduce assessment of singing. However, this has been resisted by the department since,

[w]e've always insisted that the students are singing right through every time. They're playing guitar and they're singing; they're in choir and they're singing. We don't have time to bring in the singing. <sup>62</sup>

Since independence, the most discernable trend in the assessment of music education has been the increase in the numbers of student teachers who are sitting for the

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<sup>62</sup> Ibid.

examinations of the Associated Board of the Royal Schools of Music. This trend has had a major influence on the development of syllabi both in teachers' colleges and in schools.

The main thrust of th[e] new primary music syllabus ... is on musical literacy. The team which developed the syllabus took cognisance of the changing patterns in teacher education in Zimbabwe. More and more student teachers are sitting for public theory of music examinations and what the student teachers learn during the course of their studies is exactly (or almost) what the new syllabus expects them to teach.

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The linking of learning objectives to the requirements of the Associated Board of the Royal Schools of Music examinations is generally considered to be an ongoing development and is seen as one which would facilitate the raising of standards of attainment in music education in government schools.

If the new syllabus from the Curriculum Development Unit is adopted and fully implemented it will mean that by the time pupils complete the primary school course their musical literacy would be around Grade 3 or 4 level. With continued tuition in secondary schools it is possible for those who opt for music to reach Grade 6 or Grade 7 level by the time they complete secondary schooling. Having achieved that it would then be possible to set the minimum entry qualification for students wanting to train as secondary school music teachers at Grade 7 level or maybe Grade 6. <sup>64</sup>

In addition to the Associated Board of the Royal Schools of Music theory exams, the students sit theory exams which are set by the Zimbabwe Academy of Music. These theory exams are

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<sup>63</sup> Chizano "Music Education", p.22.

<sup>64</sup> Ibid., pp.33-34.

directly modelled on the Associated Board of the Royal Schools of Music exams. In some instances, the Academy simply issues a past paper of the Associated Board, and changes the heading from 'Associated Board of the Royal Schools of Music' to 'Zimbabwe Academy of Music.' However, the contents are the same as the contents for the Royal Schools of Music. <sup>65</sup>

Further, the bases for curriculum change appear to be dominated by the outcomes of decisions which are made by the Associated Board. When, for example, the Board decided to introduce composition - through the completion of rhythms and melodies in the lower grades - lecturers and students at Hillside Teachers' College followed suit. Also, it appears that the contents of the syllabi set by the Board are followed without questions regarding the relevance or usefulness of the syllabi to local contexts. The process of questioning the relevance and usefulness of the content of the Board's exams seems to be laborious and mostly fruitless, as I found out one lunchtime.

I was working on a plan for a lecture which I was to deliver the next day. The aim of the lecture was to fulfil the outstanding requirements for the Grade IV ABRSM syllabus. The topic was setting poetry to rhythm. I was rather unhappy about the prospect of teaching the topic. If possible I wanted to avoid teaching the topic altogether. The syllabus for the grade IV exam was flexible enough to allow this - the poetry setting was not compulsory. I walked across to a colleague's office to discuss the possibility of omitting the topic.

When I arrived my colleague asked me to make myself very comfortable. But, he added it was too hot to be really comfortable. Yes, I agreed, it was very hot, but not so hot for the time of year. It would have to get hotter if it was going to rain.

My colleague interrupted. "Then again, you can't tell. You can't tell the answer to that one."

"But then if we knew the answer and the answer was

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<sup>65</sup> See appendix 3 for a copy of a Zimbabwe Academy of Music Theory of Music examination paper.

that it was not going to rain, what would we do then?" "But what will we do anyway? It's bad enough by now. No rain for a very long time."

Next door a student was practising the Bach minuet. At the fifth bar the student doubled the time values. My colleague frowned. "In heavens name, what **is** that student doing? Why doesn't he count? None of them count. Not through want of telling them! Oh, yes, they're told to count. Over and over again. They don't listen. They don't take it seriously enough." My colleague sang the correct time values from bar five onwards. "I don't know what can be done with them. Oh, yes, it's a losing battle, really it is."

I found myself shifting about in my chair. There was a silence which seemed very long. Only I'm sure it wasn't very long. It was like the time had come for me to say whatever it was I was there to say and I didn't quite know where to begin.

I began by saying that I was having a problem with the setting poetry to a rhythm topic. I felt it was biased against speakers of English as a second language especially since the topic required students to use meter which was considered to be correct by speakers of English English. The problem was that speakers of Zimbabwean English used different meters than speakers of English English. Speakers of English English said **circumstances** for example, and speakers of Zimbabwean English said **circumstances**. I say **apparently** and Zimbabweans say **apparently**. I asked how we would reach agreement about how these words would be set to rhythms. An English English speaker would put the third syllable of circumstances on the first beat of a three four bar. A Zimbabwean English speaker would put the second syllable on the first beat of the bar. How would we reach agreement?

My superior said that there weren't many people in the students' environment who spoke proper English. It would be good for the students to learn how these things should really go.

Silence broke out again. I asked why it was that what I spoke was called proper English. "Is Zimbabwean English improper English?" My superior responded that what I spoke was the Queen's English and added that he thought that sometimes the students could do with more of that. "The Rhodesians think that they speak the Queen's English, but actually they don't, so if the students don't learn the Queen's English from you,

then where will they learn it?"

I replied that that was not my point. Rather, my point was that we should ask why the students should be learning the Queen's English at all. Why shouldn't we accept that Zimbabwean English is proper English and then go on to develop Zimbabwean English?

My colleague said that the reason the students should learn the Queen's English was because "we are in a teachers' college and our job is to teach the students to speak proper English."

I could see we were getting nowhere, so I moved on to my next point which was about the content of the verses that the students are required to set to rhythms. I suggested that the content is completely removed from the students' environment. I read aloud from the ABRSM book of exercises.

"One road leads to London  
One road leads to Rome,  
One road leads me seawards  
To the white dipping sails."

My colleague took the copy of the poem from my hand and read through the same verse, making a big display of using what he described as the Queen's English. "I think that's alright. There's nothing wrong with that," he said.

I leaned forward on my seat, and pointed out that Zimbabwe is a landlocked country. My superior responded that that was true. "Maybe we should write our own syllabus, one that has Zimbabwean verse and all that."

Silence.

My colleague shook his head in the negative. "Well, we don't have our own syllabus, and even if we did, who would recognise it? This syllabus, the Royal Schools, is recognised all over the world. If we had our own syllabus, would anyone ever recognise it?"

Silence.

My colleague got up from his seat and went to the cupboard. He returned with a bottle of Fanta, and some bread which was spread with margarine. I was thankful, especially for the margarine, which had become such a luxury because of the effects of the drought.

While I ate and drank, I could hear another student who was practising the Bach minuet. At bar five the time values were doubled. "Would you believe it?" my colleague exclaimed.

Later that day I returned to my office, feeling very hot and very tired. At the top of a piece of paper I wrote the objective for Thursday morning's lecture: By the end of the lecture the students will be able to speak the Queen's English... <sup>66</sup>

Overall, there are two bodies of opinion, within the department, as to the way forward for examinations and assessment of music teacher education. There are those who wish to see a continuing increase in the numbers of students who sit for the examinations of the Associated Board of the Royal Schools of Music.

It is encouraging to note ... that music programmes at primary teachers colleges are taking an upward trend. At one such college I learnt that they are pushing their students so that at the end of their third year they will be in a position to sit for the Associated Board of the Royal Schools of Music Examinations at Grade 5 level. This move is quite commendable and produces the kind of teacher that is required in the schools. <sup>67</sup>

Within the body of opinion which advocates an increase in reliance on the Royal Schools of Music as a mechanism of assessment, there are those who think that the way forward will depend on reliance on the British 'O' and 'A' level examining boards.

The way [to raise the entry requirements for the

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<sup>66</sup> Discussion with a member of staff.

<sup>67</sup> Chizano, "Music Education", p.26.

department] is to get our students to teach music in the schools.... Then we would really be getting to a different level here which would be 'O' level or even above 'A' level. <sup>68</sup>

Within the body of opinion which advocates increasing reliance on British examining boards, there is a divergence of views. Firstly, there are those who see the British boards as a sole solution to the problem. Secondly, there are others who, on one hand, condemn the British boards as irrelevant and Western music-centric, and on the other hand, continue to advocate reliance on the boards as mechanisms of assessment.

Outside of the body of opinion which advocates reliance on the British boards of assessment there are those who are pressing for more attention to be paid to the development of local forms of assessment of local musics.

[The change I would like to see in assessment] is in the standard say in the practical instruments be it marimba or mbira. Say we grade our own stuff, I mean according to the skills that would be involved and perhaps if we asked some people from outside the college to evaluate them or to assess them. I think that would encourage the students to achieve a little bit more. <sup>69</sup>

While the students often complained that there were too many examinations and tests and assignments, there were no calls for reforms of the style or the contents of examinations. Generally (but with a few exceptions), members of staff felt

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<sup>68</sup> Interview with a member of staff

<sup>69</sup> Interview with a member of staff.

that the most pressing problem with examinations was that not enough students were sitting the examinations of the Associated Board, and that those students who were taking the Board's examinations were not sitting for examinations in the higher grades. Further, staff felt that the examinations set by the Zimbabwe Academy of Music were a positive development, since the fees for these examinations could be paid for in local currency, which is not the case with the examinations of the Associated Board. No-one objected to the modelling of the content of the Zimbabwe College examinations on the model which is used by the Associated Board.

The possibilities for the development of local mechanisms for assessment shall be further explored in the chapter 7.

### 6.3 THE INFLUENCE OF INERTIA ON MUSIC TEACHER EDUCATION

The third sub-problem of the consequences of colonial education to be explored is the influence of inertia among music education students and lecturers at Hillside Teachers' College, Bulawayo.

In chapter I,1.3.1, it was suggested that inertia is linked to resistance to change due to intense socialisation into the norms and values of the inherited curriculum among education policy-makers, administrators, lecturers, students and parents.

Six aspects of the sub-problem will be explored:

- 6.3.1 disdain for local music
- 6.3.2 disdain for formal music education
- 6.3.3 the low status of music education
- 6.3.4 the bi-musical curriculum
- 6.3.5 questions of the identity of the Zimbabwean music educator
- 6.3.6 obstacles to change

### 6.3.1 Disdain for Local Music

In chapter II, 2.3, inertia was linked to denigration of things local and reverence for things foreign. According to one student at Hillside Teachers' College,

many youth have either identified themselves with foreign musicians or have extensive song collections of various foreign musicians. The youth try also to emulate the life styles of hero singers. Little do they know that their attitude of "foreign is best syndrome" is now responsible for cultural imperialism that has swept the country.<sup>70</sup>

The lived experience of lecturers in the music department at Hillside Teachers' College is testimony to time spent in an environment where local music was denigrated and marginalized.

There was the other type of music which was found around the area where I grew up. For instance there was Isitshikitsha and songs for marriages and other occasions like that. I was not very much interested. I come from a Christian home and it was taboo for me to join such occasions.... I had a keen ear [for Isitshikitsha and other such dances] though I was not allowed to partake. ... You see the problem is that the whole thing is usually done at beer parties ...

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<sup>70</sup> Student's dissertation titled "The Influence of Foreign Music on Zimbabwean Youth", abstract.

but we used to see what was going on. <sup>71</sup>

And,

I'm not aware [of whether Ian Smith's government denigrated the mbira.] The only thing I'm aware of is the church. Well, not necessarily in Ian Smith's time but before that when the settlers came. Whether it was the same thing still happening I don't know. But the negative attitude towards African music was there. It's possible that some churches continued in the same way and others tried to change. I think it was because there was not this coming together of blacks and whites. Even in the churches it wasn't that good. There were some churches that pretended they were together while sometimes they had two services, and one group would get in in the morning and another group afterward, not together, so it would look like they were shunning the African music you see. <sup>72</sup>

During interviews and conversations with members of staff, it transpired that their initial love of music and subsequent education for professional status as music educators was accompanied by self-doubt, admonition and ridicule. This was linked, in the recollections of one member of staff, to disapproval of local music and musicians.

I remember when I grew up, I had an Aunt, who I was staying with and she actually...(laughs)...(silence). She actually...(silence).

During my time we had people who we use to call maskandas. Now, these are the what do you call them, troubadours ... I think so, yes, in Europe they would be called troubadours. They played guitars, they walked the streets playing guitars. One man is playing guitar and he has got his friends, about six of them, walking with him ... (demonstrates maskandas walking with a guitar)... walking in the streets there. Most of them had torn shirts or just vests you know, with the guitar slung across the shoulder. And they looked quite a pathetic sight. They were musicians and my

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<sup>71</sup> Interview with a member of staff.

<sup>72</sup> Interview with a member of staff.

Aunt says, "if I see you playing the guitar I'm going to kill you" which was a threat but she meant that she was really going to punish me if I did play the guitar. I think that maybe I must have shown some kind of interest, I think, unknowingly. I think she knew I was going to get hold of a guitar and play that thing. There was a man who used to stay next door to us and he had a banjo. This was in Mzilikazi, close to Lobenguela Square. He had a banjo and I think I played it one time or I just held it and my aunt saw me, I think, and that's when I got this tongue-lashing.

Anyhow, I was scared of touching the guitar. I touched the guitar the first time I went to college which was in 1969 or about 1968. That was the first time I actually touched the guitar when I was a bit independent then. It just shows you. I'm trying to explain the mentality, the attitude derived from some things that one sees. And labelling of that thing as maybe bad or evil or poor. <sup>73</sup>

Negative attitudes to local music were also encountered in the school environment. This resulted in self-censorship which occurred in the context of perceived disapproval. One member of staff recalled the time when he took his penny-whistle with him to the mission school.

I wasn't sure whether they would allow me to play it in a mission. I hid it in my box for quite some time until one day I decided, no, why shouldn't I take this to church and play it. So I took it to church, to the kindergarten area. I had a special song. Then we were asked if anyone had a special song and I said yes I did, and so I went up and pulled it out of my jacket and then I started playing ... <sup>74</sup>

Further, negative attitudes to local music were in evidence among the student body.

In one lecture, a student asked if it was primitive to

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<sup>73</sup> Interview with a member of staff.

<sup>74</sup> Interview with a member of staff.

have displays of traditional dancing at agricultural shows or at the Trade Fair. (The Zimbabwe International Trade Fair.) The lecturer responded by saying that the student's question was interesting. Specifically, he wondered why the student had used the word 'primitive'. What did the student mean by the word? Anyway, he continued, what is civilization? "Is civilization the equivalent to Westminster?"

One student suggested that Zimbabwe was developing but very slowly. Perhaps Zimbabwe would develop faster now that there was economic structural adjustment, but changes seemed to happen only very slowly. It would be a long time "before we get there".

I suggested that I was interested in the reason why we were having the discussion. What was bothering me was that if we were in England for example and we were putting on a national exhibition we would not have a debate about whether our own music was primitive or not. "Do we (in Zimbabwe) have to apologise for ourselves? Do we think our own music is not quite nice? Do we have to justify ourselves?"

The lecturer suggested that we should think about this. "It is to do with our history as Zimbabweans?" A student agreed, saying that he was brought up to think of their music as relatively primitive, that these were views which were received in his education and elsewhere. <sup>75</sup>

### 6.3.2 Disdain for Formal Music Education

In chapter II, 2.3, it was suggested that as an outcome of the distortion of African values in education, there has been a growth of opinion that music need not be studied formally.

One strand of opinion suggests that

Music and dance together with other aspects of culture were passed from generation to generation through oral tradition. Now it is with this understanding, that some people do not take seriously the teaching of music in schools. They say that it is easy to sing and anyone can learn music by picking up the various

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<sup>75</sup> Diary of observations.

attributes "on the way".<sup>76</sup>

Another strand of opinion suggests that the problem lies to some extent with music educators themselves.

Maybe the subjects themselves have to demonstrate that they're important. I'm an African, you see, and an African likes his music. He knows music you see, and he knows music is important, but he doesn't think of music as something that you would go to schools and learn or spend a year or two actually studying. He doesn't think of it that way because he has done singing and dancing and it's part of him and he doesn't think it's really a big deal (laughs). I think that's where the problem is. Whether it's a problem, or just a stumbling block. It's just like when you ask an African what is music he says singing. Finish. End of discussion.

An African who teaches music, all he's thinking of to tell you the truth is that you are teaching people how to sing. That's all. He is not thinking in a wider sense that you have to talk about dances, to talk about the histories of music, you have to talk about the instruments, how they are played, how they are made; I think the concept of music is very thin as far as the knowledge is concerned even though in practice his concept of music is wide. When you say we are going to do music he knows he's going to dance he's going to do this, he's going to do that.<sup>77</sup>

However, the strand of opinion that suggests that music is not a subject for formal study reaches beyond the school environment and is experienced as negative pressure by those who decide to pursue a careers as music educators.

[When my family knew about my decision to go for musical studies] to start with they thought I was crazy. They were afraid that I was throwing away

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<sup>76</sup> Chizano, "Music Education", abstract.

<sup>77</sup> Interview with a member of staff.

everything, having to retire from my involvement [with agriculture], having to do another course. It was not easy to convince them really. But I had set my goal and nobody could change me (laughs) ... <sup>78</sup>

And,

You see again, it's the same attitude question. I never thought that music was something that you took up and which would become your livelihood. Like my Uncles laughed at me when I went home and said what I was going to do. They said, "What! You took all these years training and going to school and passing form four to become a music..." Well, they didn't think of it as a music teacher. They just thought I was playing music, playing guitars.

Well my case was that when I finished my form four it was around the time that Ian Smith took over this country and UDI.[Unilateral Declaration of Independence.] Jobs were few and far between and that's when I went out to the reserves for temporary teaching because I couldn't go on with schooling. My mother had run out of funds so I had to try this and try that, and look for jobs which were not available. By chance I got a whiff of Kwanongoma training course. I didn't know what was happening there so I just said OK let me go and see what's happening. And the fees were very low there, about five dollars or something. The equivalent of that. So I went there and I got in.

But as I say, my uncles thought it was a joke (laughs) until the year I finished. They wouldn't believe that I was going to Kwekwe to teach. The laughter turned into surprise. I came back the next holiday and I actually bought myself some trousers and shoes and a jacket and I looked smart... (laughs). And that's when the respect started. And they were actually coming closer now hoping for a few dollars. I just didn't want to tell them that they were the ones who were laughing at me.

When people were told that I was going to be a musician, to do a course in music, all they were thinking of was just playing the guitar and they didn't think that anyone could make a living out of that. It was kind of an embarrassment. But they're not thinking of that now. It's different. Now they know

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<sup>78</sup> Ibid.

it's something that you can do and become someone. <sup>79</sup>

### 6.3.3 The Low Status of Music Education

In addition to overcoming the disapproval of family, members of the music department staff felt that music, musicians, and by extension - music educators, were held in low regard by some members of staff at Hillside Teachers' College. In chapter II, 2.3 it was suggested that colonial education divided the subjects in the curriculum into two categories which are labelled academic and practical subjects. Further, the subjects which are labelled 'practical' have acquired a low status in comparison to the subjects which were labelled 'academic'.

Staff in the music department gave varying reasons for their perception that other members of the college staff held them in low regard. One reason was the different entry requirements for prospective music students. Another reason was the different qualifications held by members of the music department staff. A further reason was perceived disdain among some of the staff of Hillside Teachers' College for 'practical subjects' in general. One member of staff suggested that

the only time the college staff can see what the music department is like is when we have a graduation for instance. That's the day you will hear them [the staff] say ah, oh, look that's good ah, and that's when you feel like you are contributing almost equally to the college. But the rest of the time you just feel like they are there and you console yourself by the

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<sup>79</sup> Ibid.

fact that you are doing your own job in your department, something that no-one else knows anything about.

I am aware of the general feeling that is here at college; I don't know whether it's at all the other colleges. The general feeling that if people are doing practical subjects like music, art and physical education then they're not that intelligent. Some of them say that because we don't have degrees and so forth - well that 's another issue. Sometimes you feel that when they're putting you on a par with them you can feel that it's really a pretence, they don't really feel that way.

It's shown on days like when we have meetings for instance, when we talk about subjects; say there's a discussion on subjects or subjects are reporting maybe on their performances. How many have passed in history, how many have passed in geography - there's never a time when the principal says lets hear from the art department or the music department or the physical education department first. It will always be lets hear from the education department and then maybe from the science department and then the maths department. One of us will be asked to come in and report right at the end. It's attitude again In college, right here, we're saying we are trying to promote our subject and make it on a par with the other subjects in the schools. You'll find the same attitude right here at college. I've experienced that. I've watched every year from [...] when I was here. That process. It just goes on the same way. There's never been a time where music has been called to say anything first.

I'm an outstanding person as a music specialist but we have got our own disappointments when it comes to who is what academically. I'm talking about this particular atmosphere - um - situation whereby as a lecturer you're expected to have a degree in your special area and in this case we don't. We have sort of diplomas or teacher training certificates, so at such a time we're looked down upon when it comes to certain things.<sup>80</sup>

Further, head of department had mixed feelings about the status of his position in the college since

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<sup>80</sup> Ibid.

I don't know whether I'm here because I'm qualified to be in this position or because there was nobody else who could be placed in this position. <sup>81</sup>

#### 6.3.4 The Bi-Musical Curriculum

In chapter II, 2.3, crises of identity were also linked to the influence of the bi-musical contents of the curriculum, wherein staff and students must demonstrate competence in sharply divided African and European areas of content.

One of the effects of teaching the bi-musical curriculum was that staff in the music department made comparison between the efficacy of African and European methods for the teaching and learning. African methodologies were thought to be insufficient, undeveloped - or underdeveloped in comparison with the methods and processes associated with the teaching and learning of European areas of content.

Music, besides being generally regarded as an art, should also be construed as a language. It is a language that one has to learn to read and write and this is particularly so with Western music which has been embraced world-wide. Ultimately, it would be ideal to have Zimbabwean traditional and folk music notated so that it can be disseminated to a wider community and anyone can learn it at his or her own pace and convenient time. <sup>82</sup>

Additionally, oral history was thought to be inferior in comparison to non-oral history.

One might not be satisfied [with the findings of the research] since most of it is oral history (as with

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<sup>81</sup> Ibid.

<sup>82</sup> Chizano, "Music Education", abstract.

most African traditional history) which is bound to be inaccurate in places since it is not recorded anywhere. <sup>83</sup>

And, during a lecture on the mbira,

[t]he lecturer urged the students to study the history of the mbira, but suggested that this study is difficult due to lack of documentation and lack of reliability of oral history. <sup>84</sup>

Further, methodologies for learning the mbira were reduced to simplistic notions of remembering and copying which were thought to be relatively underdeveloped and inadequate.

The mbira is not learned through formal lessons. The person sat and listened over and over and remembered and copied. Unfortunately we are still learning from the same method. We Africans have not learned music in the academic way. <sup>85</sup>

However, the learning of facts about European high art music through lectures was also perceived to be problematic. After a lecture in European GMK, the lecturer suggested that

[This] doesn't mean a thing to most of them. [The students.] All these symphonies and sonatas. It's difficult for them to understand. I really think we should see if we can have less of this G.M.K. ... I mean this is painful for them. It's painful for them to have to sit through all of this. ... It's painful to have to stand up there like that (points to the front of the room). It's not just the G.M.K., it's the piano as well. The standard is just too high for them. They can never get to where they're supposed to go on this syllabus. It's just too much. It's about time

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<sup>83</sup> Student's dissertation titled "The Origin and Spread of the Marimba and Mbira in Zimbabwe", abstract.

<sup>84</sup> Diary of observations.

<sup>85</sup> Diary of observations.

there were some changes round here. <sup>86</sup>

Another member of staff suggested that the difficulty with the European high art content and methods lay not just with the syllabus at Hillside Teachers' College, but with the content and methods experienced during his own education at Kwanongoma College.

I had a terrible teacher in history, actual history you know, who wanted us to memorise dates and you ended up with volumes and volumes of dates to memorise. You need to think of all those dates and who belonged to which date and some people overlap like Beethoven. Ah, no. I'm myself so lost. I ended up hating history or disliking history ... <sup>87</sup>

#### 6.3.5 Questions of the Identity of the Zimbabwean Music Educator

One of the outcomes of the sharp divisions of African and European content and method was a contradictory reaction to questions relating to the identity of the Zimbabwean music educator. The following questions appeared frequently during interviews and conversations. Do African musicians study African music only? Do African musicians study African and non-African music? Should African musicians learn African and non-African forms of musicianship, and if so how? And, how can perceptions of the inferiority of African forms of musicianship be overcome? One student wrote,

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<sup>86</sup> Discussion with a member of staff.

<sup>87</sup> Interview with a member of staff.

in this piece of work my chief aim has been to attempt to supply specific and detailed information on the flute family. One might be surprised as to why an African student chose to talk about the Western instruments, but as a music student, you have to be the jack of all trades.<sup>88</sup>

The following two extracts from one conversation with one staff member illustrate the contradictions which are as yet without accommodation and/or resolution.

**Member of staff:** Look at the Western person like you.... If you went to London there, you'd be called a musician but you are a musician on just Western music, not African music. Why should an African be called a musician on just African music?

(laughter)

**Researcher:** But isn't an African who plays, as you've put it, **just** African music called a musician?

**Member of staff:** He is, but to some people not a complete one.

**Researcher:** Why?

**Member of staff:** Well, he must be able to play the piano. He must be able to play the guitar. That's the concept. It's not me. But that's the concept in Africa. Well, in Zimbabwe. We had a very nasty experience some years back when a student left this place and went to a neighbouring school to teach piano. And that student had hell from that headmistress because she couldn't play the piano. Like the white lady who was teaching in that school had left, and the headmistress told the student that she was not a musician and she did not know music because she could not play the piano. What I'm trying to explain is that this student had been playing the piano for just one year and what she had been doing was accompaniment and its not the same as when you want somebody to play a hymn. And she didn't take into account all the time the student has here and the background the student has when she goes to train and

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<sup>88</sup> Student's dissertation titled "A Critical Analysis of the Flute Family", abstract.

so forth. She (the headmistress) wasn't willing to listen to that. If you are called a musician you must know how to play the piano. So that's what I'm saying. I'm saying that in Africa, if you are called a musician you must be able to play the piano. I know better. I know that a person can be called a musician because he knows African music.

The following is an extract from the second conversation:

**Member of staff:** If I had been born into a very musical family then I would have been another Bach or Beethoven or Strauss. (Laughs)

**Researcher:** Is that something to aspire to?

**Member of staff:** I mean in the African sense. Beethoven in the African way. Well like Stella Chiweshe, Oliver Mtukudze. (Silence.) Though I don't really ...No, I don't really think that... I think again because of my church upbringing I don't want to be that type of performer. I'd rather perform in church. Some people would say, ah, this man has been brainwashed (laughter) but I think it's not easy to change an attitude, you see. The way you've been brought up shows even later. You might listen or enjoy this, but you don't want to be identified with that thing. I play mbira and I play marimba but I don't think I would spend the whole day playing them. I'd rather teach them and let them go.

During a discussion between students and a lecturer one of the students said that if they had not been colonised then they would think that their own music was of more value. But another student said that they really had to learn about Western music and when they'd educated themselves in this then they could make improvements in their own music. But the lecturer suggested that "in the Western music education system you have to deny yourself".<sup>89</sup>

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<sup>89</sup> Diary of observations.

Confusion abounds regarding the role and identity of the music educator in the independent African context. However, staff in the music department continue to suggest that one of the roles of music education students on teaching practice is to act as a custodian or role model for Zimbabwean musical/cultural mores. The following extracts, written by members of staff of the department, and addressed to students on teaching practice, appeared in Hillside Teachers' College Magazine.

As has always been mentioned in the department, one of your major assignments is to make the people amongst whom you're working realise and accept the fact that music is as important a subject as any, affecting the religious, cultural economic and social spheres of all the citizens of this earth, affecting them whether consciously or unconsciously.

To acquire a reasonable amount of success in this seeming mammoth task, you need to be seen to be one of the people of that particular community - showing genuine interest in the music of the people. Make them feel that their music is important and in demand.... Make them feel that their music is no longer frowned upon also that it is their responsibility to uplift their music as it is also an integral part of their culture.

And,

You can ... be a lot of assistance to the traditional music-maker who, maybe is on the verge of abandoning his God-given gift of music, due to public neglect that is in favour of the modern popular trends. You as a music student, have a great responsibility that, maybe you may have not realized. You are the budding custodian of our music wealth and your light must shine out there and give hope to the "traditional hearts" that are failing.

### 6.3.6 Obstacles to Change

In chapter II, 2.3, it was suggested that inertia is linked to deep-seated attitudes about the role and aims of education. Further, it was suggested that inertia is linked to lack of willingness to change existing systems of education on the part of the elite and on the part of those who aspire for elite status.

There was general agreement among members of staff that one of the major obstacles to change, within the department and without, was ingrained attitudes and fear of the unknown.

I think [the main obstacle to change] is the tendency of people to be conservative. I don't think there is really anything in the department to stop any changes as far as I can see. I think the department is free to make any changes as long as it knows what it wants to achieve; I think its a question of sitting down and rearranging. Really the obstacles to change are all inside our heads. We've created the barriers to change and I don't think the administration of the college would block any reasonable changes the department may put forward, so that the barriers to change remain with the members of the department themselves.<sup>90</sup>

And,

I think the problem is still with us, the old people, the old folk who are in charge of the system. We were brought up in a system that we are not willing to change. We are afraid. We are frightened to change. Let me put it this way. I don't know what to say. I don't know whether to say that it's a common tendency that the thing that you have been doing, or the way you have been brought up for many years seems to be the right way and the only way you understand best. Any new way that is introduced seems to threaten your very existence and you're not willing to accept it. I think that's what's happening to our big people who

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<sup>90</sup> Interview with a member of staff.

are controlling our system. They have been talked to about this. For instance at Hillside we have had workshops and we've actually called the people who are really drawing the policies up there and explained to them about music, art and physical education and they've agreed. They've said yes they agree but when they leave this place they are scared to do it and it's becoming difficulty for our students now who want to go and teach music. When they get to schools they'll find that no, music's not taught here because the headmaster says this and this and this.

He is also scared of changing anything. Maybe he's scared of the parents of the children and scared of what the bosses are going to say and so on. There's this idea of being scared. I think so. I might be wrong but that's how I feel about it. You see, we must follow this tradition, the way we were brought up because this child wants to become a doctor and they cannot believe that a doctor can be a doctor and still play music or play a guitar or something like that. No, no. <sup>91</sup>

Further, there was agreement that the status of music education as a subject would not improve without a massive effort to change attitudes and policies among students, teachers, parents and policy makers.

There is a need for the re-education of a number of teachers on the importance and role of music in society. A move has to be made right from primary school level to gain music an equal status with other subjects. Some teachers and heads of several primary schools seem not to care much about whether music is taught or not. Something really has to be done by the government by way of a policy statement or by collective efforts of educationists. <sup>92</sup>

And,

One of the things that can be done [about the disregard for music as a subject] is persuade the ministry to enforce [it].... at this moment they are not enforcing anything except maybe those supposedly

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<sup>91</sup> Ibid.

<sup>92</sup> Chizano, Music Education, p.33.

traditional subjects like maths, science and English. Those are a must. I don't know whether there is a policy which is written down and which says that these [subjects] must be done in the schools but each school makes sure those [subjects] are done. So I suppose there should be a policy of that kind that says that music should be taught. And I suppose looking into people's attitudes. I think the parents, the communities also have a lot to offer. It's the parents attitude towards the subject. Should the child take music, what is he going to do with music. They want him to become a doctor or a scientist or something like that. Those parents influence the running of that particular school and they influence the headmasters choice in the subjects. It's not just the headmaster on his own, when you really look at it. He's also influenced by his environment, his community and the parents of the children and so on. So there's a need to persuade the community of the need to think of this subject as important.<sup>93</sup>

The above exploration of the influence of inertia on the staff and students of the music department of Hillside Teachers' College suggests that there is not a wholesale desire to take on the musical identity of the former colonising country. The problem of the identity of the Zimbabwean music educator was the subject of dilemmas and contradictions. While the prospect of being identified solely with the traditions and practices of European high art music was rejected, the prospect of an exclusively and completely Zimbabwean music educational identity was shunned. Respondents wished for an identity which would encapsulate the 'best of both worlds' - the European and the Zimbabwean.

While staff and students were well aware of the denigration of

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<sup>93</sup> Interview with a member of staff.

local music and of the low status of the formal study of music education, there was not evidence of widespread inertia. In particular, the staff had struggled from their school days and throughout their professional years to establish themselves as professional music educators. Further, respondents showed a sensitive awareness of the obstacles to change and a willingness to continue to attempt to reform the status quo. There was some awareness of the possibility that denigration of local music could be linked to the legacy of the colonial past. One student suggested that colonialism was at the root of the denigration of local music, and one member of staff specifically linked his background in Mission education to his choice to forego active involvement with Zimbabwean music. The possibilities for a renaissance of a Zimbabwean musical identity shall be explored further in chapter 7.

## Chapter 7

### THE INFLUENCE OF THE QUEST FOR EDUCATION FOR AFRICAN INDEPENDENCE ON MUSIC TEACHER EDUCATION AT HILLSIDE TEACHERS' COLLEGE, BULAWAYO

This chapter explores the influence of the quest for education for African independence on the music department at Hillside Teachers' College, Bulawayo.

Two sub-problems will be explored:

7.1 the Government's national cultural policy

7.2 Africanising music teacher education in the music department at Hillside Teachers' College, Bulawayo

#### 7.1 THE GOVERNMENT'S NATIONAL CULTURAL POLICY

First sub-problem of the influence of the quest for education for African independence on the music department at Hillside Teachers' College to be explored is the government's national cultural policy.

In chapter III, 3.1, it was suggested that the quest for education for African independence was linked to the problem of developing a curriculum reflective of African national identity. It was also suggested that African nationalism is a studiedly unspecific concept.

A series of three articles titled "Zimbabwe's National Cultural Policy", which appeared in Teacher in Zimbabwe, the in-house magazine of the Ministry of Education, aimed to set out the aims and objectives for the cultural context of

African nationalism in Zimbabwe. The articles outlined the major points of the policy in relation to the role of culture, the arts, the media, and education in the development of Zimbabwean national identity.

The policy asserted that the development of Zimbabwean culture was an inextricable part of an holistic approach to the problem of development. The holistic approach was necessary since,

economic development must take into account cultural factors in order to be successful ... all economic and technological development programmes must include consideration of cultural aspects such as human values, social relations, human dignity, equity, etc.<sup>1</sup>

Emphasising that "Zimbabweans should be analytical and self-confident enough not to be the uncritical slaves of foreign cultures and practices,..."<sup>2</sup> the policy envisaged the development of a culture that would be specifically Zimbabwean.

The policy advocated three strategies for the development of a specifically Zimbabwean culture. The first strategy called for wider access to arts and culture for people who were denied access during colonial rule. This strategy would be achieved through: development of opportunities for formal education in

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<sup>1</sup> "Zimbabwe's National Cultural Policy: Culture and Economic Development", Teacher in Zimbabwe, October 1991, p.12.

<sup>2</sup> Ibid., p.13.

arts and culture; development of a more comprehensive library service; expansion of electronic media; expansion of Zimbabwean publishing houses and the performing arts. <sup>3</sup>

The second strategy called for the preservation and promotion of arts and culture which were marginalised during colonial rule. To this end, the policy called for research into Zimbabwean history and orature, languages, traditional dance and music, traditional religion and institutions. The policy envisaged that preservation and promotion of previously marginalised arts and culture would lead to a culture reflective of "the historic realities and experiences of Zimbabwe's past; the changes that have taken place, the present and future directions". <sup>4</sup>

The third strategy called for participation on individual, national and international levels in the developing pan-Africanist artistic and cultural alliances. The focal point of these alliances would be the development of knowledge and experience of the cultures of other African countries, and other third-world cultures. <sup>5</sup>

Overall, the policy envisaged that Zimbabwean national culture

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<sup>3</sup> "Zimbabwe's National Cultural Policy", Teacher in Zimbabwe, September 1991, pp.10-11.

<sup>4</sup> "Zimbabwe's National Cultural Policy", Teacher in Zimbabwe, August 1991, p.11.

<sup>5</sup> Ibid.

would depend on moves away from sectarian cultural mores, and "drawing together the strands of all Zimbabwean cultural traditions." <sup>6</sup> Eventually, "every Zimbabwean w[ould] be enriched by having access to cultural traditions wider than his or her own small sectarian heritage". <sup>7</sup>

As far as the role of music in cultural development was concerned, the policy asserted that Zimbabwean music comprised "classical music, Zimbabwe's rich heritage of traditional music and popular music". <sup>8</sup> With regard to education, the policy noted that "schools have an important role to play as transmitters and developers of national culture," <sup>9</sup> and that both teachers' colleges and teachers' associations would be "fully involved in the cultural renaissance in Zimbabwe". <sup>10</sup> Further, music teaching in educational institutions would aim to "create national cultural unity," <sup>11</sup> and "music from different ethnic and cultural groups w[ould] be propagated to all Zimbabweans as a

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<sup>6</sup> "Zimbabwe's National Cultural Policy", Teacher in Zimbabwe, September 1991, p.10.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid., p.11.

<sup>9</sup> "Zimbabwe's National Cultural Policy", Teacher in Zimbabwe, August 1991, p.11.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

shared heritage".<sup>12</sup>

## 7.2 AFRICANISING MUSIC TEACHER EDUCATION

The second sub-problem of the influence of the quest for education for African independence on the music department of Hillside Teachers' College to be explored is Africanising Music Teacher Education.

The syllabus of Hillside Teachers' College music department states that "the students will be an instrumental part in furthering and developing the Zimbabwean culture both within the school environment and in the wider community".<sup>13</sup>

The aims of the departmental syllabus are supported in principle by continuing efforts to develop music education as a subject in the national curriculum. This is evidenced by the current national cultural policy and through the new Education Act, (1990). Underpinning the broad support for music education as a national curriculum subject is the consensus that the development of music education is dependent on reconciliation of music education in the context of oral tradition and music education in the context of formal education. Further, it is envisaged that formal music education has a crucial role to play in the development of

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<sup>12</sup> "Zimbabwe's National Cultural Policy", Teacher in Zimbabwe, September 1991, p.11.

<sup>13</sup> Syllabus for the two-year course in music.

multifaceted, complex, ever-changing Zimbabwean music traditions.<sup>14</sup>

Eight aspects of Africanising music teacher education will be explored:

- 7.2.1 traditional music in the classroom
- 7.2.2 plurality and traditional musics in the classroom
- 7.2.3 pan-Africanist music education in the classroom
- 7.2.4 Historical Musicology in the Classroom
- 7.2.5 urban music in the classroom
- 7.2.6 the alignment of music teacher education with related disciplines
- 7.2.7 methods for teaching practical studies
- 7.2.8 methods of assessment for practical studies

#### 7.2.1 Traditional Music in the Classroom

In chapter III, 3.2, it was suggested that traditional music is usually associated with music which has passed or is passing out of practice. Further, it was suggested that traditional music could be a vehicle for transmitting knowledge which might pass out of practice if it were not transmitted within the formal education institution.

Since independence, Hillside Teachers' College music department has developed a General Musical Knowledge (G.M.K.)

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<sup>14</sup> Godfrey Chizano, "Music Education in Zimbabwean Schools", dissertation submitted in partial fulfilment of the requirements for the Learner Tutors Certificate, Hillside Teachers' College, abstract.

syllabus which requires students to study African music traditions, instrumentation and song forms, ceremonies and festivals, international modern musical trends, and Zimbabwean popular music.

Central to the African G.M.K. syllabus is the study of local musics which are labelled traditional. A prominent feature of many lectures in traditional music was lively debates about definitions of tradition and problems of tradition and change. Prominent in these debates was agreement that traditional performing arts were undergoing a process of change. Change was thought to result from sharing of cultures, intermarriage, the appropriation of melodies and instrumentations by a variety of cultures, and adaptation of traditional musical forms for purposes other than those for which they were originally intended. A dance which at one point in time was performed at a Bira, for example, could re-appear at another point in time in the context of a love song. <sup>15</sup>

Another prominent theme in debates was disquiet about the breakdown of transmission of knowledge and practices in the traditional performing arts which accompanied change. One student wrote:

The performance of Ndaus has declined to a point that people cannot even identify dances such as muchongoyo, zvipunha and madzviti which are of the Ndaus people in Chipinge. This is common among the young people and the painful part of it is that even

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<sup>15</sup> Diary of observations of lectures in African G.M.K.

the people who live in the areas where these dances are supposed to be performed cannot identify or describe them. <sup>16</sup>

Further, the traditional performing arts were equated by some students and lecturers with the notion of purity. Among this group of students and lecturers, performing arts which had changed as a result of contact with the culture of the colonising country were thought to be impure, improper and corrupt. <sup>17</sup>

Other students and lecturers approached the problem of tradition and evolution in the performing arts from a more open-minded perspective. One student wrote:

The pride of an African lies in the identity of his past which is usually realised through traditional ceremonies, dances and songs ... the fact that people in the district are still following traditional ways of living doesn't mean a hundred percent stability [there is also] the extent to which Western culture has affected traditional music in the district. <sup>18</sup>

Further, there was a small group of students who thought that the problem of tradition and change was a complex phenomenon, the effects of which were broader than the influence of colonialism on traditional practices. One student suggested that Christian church music in Zimbabwe had been "very much

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<sup>16</sup> Student's thesis titled "Ndau Dances", abstract.

<sup>17</sup> Student's thesis titled "A History of the Boterekwa Traditional Dance Group in Dzivaresekwa", abstract.

<sup>18</sup> Students' thesis titled "The Role of Traditional Songs in Mberengwa District", abstract.

affected by our traditional music".<sup>19</sup>

In general, there was little evidence of teaching and learning about theoretical frameworks which might inform analysis of the problem of exploring tradition and change. Among some students, there was an appreciation of the relevance of the study of problems of tradition and change to the contemporary Zimbabwean milieu. What was needed, according to this group of students, was investigation into a variety of aspects of tradition and change in order to "give suggestions as to the right course of action to be taken in order to avert a complete cultural breakdown".<sup>20</sup>

Further, it was thought that the study of tradition and change would lead to understanding about the fine line between art forms which could be classified as traditional and other art forms which could be described as non-traditional.

Understanding of the "fine line" was required in order to make informed decisions about whether and how traditional arts might be preserved.<sup>21</sup>

#### 7.2.2 Plurality and Traditional Musics in the Classroom

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<sup>19</sup> Student's thesis titled "The Impact of Traditional Music on Church Music", abstract.

<sup>20</sup> Student's thesis titled "The Effects of Western Civilization on Zimbabwean Traditional Music", abstract.

<sup>21</sup> Diary of observations of lectures in African GMK.

In chapter III, it was suggested that notions of African identity as monolith have given way to a plurality of notions of culture and history, and to conflicts and struggles over meaning. In his 1982 Honours Day Report, the principal of Hillside Teachers' College said

the College staff and students strongly believe that there is ample room for unity in diversity and that people with different cultural backgrounds can co-exist. The multi-cultural nature of the college has led to tremendous interaction, understanding and sensitivity to each other's point of view both in and outside the classrooms. <sup>22</sup>

Contests over notions of culture and history were evident in discussions about representation in handouts which described traditional dancing. In one lecture,

several students complained because their experiences of the way dances were performed in their home areas bore little resemblance to the descriptions of the same dances which were contained in a handout. One student said that many of the dances now include lady dancers, whereas the handout had described the same dance as suitable for men only. <sup>23</sup>

Among the students, there were sharp differences of opinion about the development of Zimbabwean unity through diversity. For some students, the aims of unity and diversity were thought to be 'undesirable.' These students, who were a small minority, did not wish to unite or celebrate diversity with all Zimbabweans. Other students were more optimistic about the prospects of an emerging 'Zimbabwean' future. Forming

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<sup>22</sup> Principal's Honours Day Address, 1982.

<sup>23</sup> Diary of observations of lectures in African G.M.K.

friendships with members of 'other tribes' and inter-marriage across tribes were mentioned as possible processes for the lessening of divisions. Students did not (openly) object to the intercultural content of the course in the music department. Outwardly, at least, there was acceptance of learning the mbira from a lecturer who was Ndebele, of learning repertoire which was usually associated with a particular tribal group to which one did not belong, or of studying the musical heritage of one particular group. Students justified participating in intercultural activities because "it is part of the course," and the most frequent overall comment with regard to intercultural musical activities was that "there's nothing wrong with it".<sup>24</sup>

Observations of classroom interactions suggest that there is a predominance of students who would prefer to opt for minimal interaction with those who are from different groups.

At the beginning of the lecture, the lecturer asked the students to split into groups "which should be inter-tribal". The lecturer's request was received with laughter. Everyone stayed where they were. Only one student moved to another place in the room and he was initially sitting on his own in the back row. The rest of the students carried out the exercise by communicating with those who were sitting next to them.

The students were asked to add supplementary information to that which was given in a handout about traditional dances. The students were given ten minutes to complete the exercise.

One student, who was from Chivu, said that he knew a

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<sup>24</sup> All quotes from records of private discussions with students.

lot about the dances and that he had been brought up to participate in them in his home area. Another student said that those in their group did not have any supplementary information to add because the dances were Ndebele and they were not. When I suggested that they, the students, form a group and work with Ndebele students I was told that there were no Ndebele students present. When I replied that there were Ndebele students present, the students said they would not work with them because "they are Ndebele ladies".

Another student said that she didn't know where she would find the supplementary information since "the dances were regionally based and no-one in this group comes from any of the required regions". When I suggested that students in her group might work with others from the required regions, I was ignored, and the subject was changed.

Later that day, the same lecture was delivered to a second group of students. The lecturer made more effort to integrate the students by encouraging mixed seating arrangements. At first, everyone remained in their seats. But the lecturer was insistent and said he would not allow the lecture to proceed unless people "integrated". During the second lecture the majority of the groups of students said they found no problem with the exercise. Students were able to teach other students about some previously unknown aspects of the relevant dances. <sup>25</sup>

The meaning of unity through diversity in music education was the subject of contests about changes in gender roles. The following report appeared in Teachers' Forum in October 1985.

[Shiriyedenga School Marimba Group] performs 63 pieces of traditional contemporary and pop music.... The choreographed dance includes movements from disco dances, "jiti" dance and the simanjemanje dance steps as well as the traditional mbira dances.... To train the group, Mr Chimhere first teaches the children a new tune, using his guitar.... The only critical situation of the school marimba group is the fact that it seems to be a rule that all the marimba players should be boys and that all the dancers should be girls. This is a dangerous way of encouraging male

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<sup>25</sup> Diary of observations of lectures in African GMK.

chauvinism among the boys. Who says that girls cannot play marimba and that the boys cannot dance? A number of marimba and mbira players in the groups at Kwanongoma Music College and Seke Teachers' College are women. The school must use this chance to challenge traditional attitudes to instrument playing which are inconsistent with the modern determination to liberate women. <sup>26</sup>

Hillside Teachers' College music department has developed a parallel tradition to those at Kwanongoma and Seke Teachers' College. All students are required to participate in all activities. During discussions with students, there was no objection to cross-gender participation in the context of musical activities in the college. Among students from rural areas, there were feelings of unease. These students said that they "had no objection" to the cross-gender activities at the college, but upon their return to the rural area they would make sure that they "did things properly". Other students said that they would not be prepared to encourage pupils at rural schools to participate in activities which would be "unacceptable to the local community". <sup>27</sup>

During a lecture on traditional dances, the lecturer suggested that

Changes in gender roles may occasion distortion. A man who danced steps intended for a woman would not be participating in the proper way. Also, improper

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<sup>26</sup> Stephen Chifunyise, "Shiriyedenga School Marimba Group Shines at Cultural Festival", in Teachers Forum, October 1985, p.19.

<sup>27</sup> All quotes from records of private discussions with students.

participation may anger the spirits. <sup>28</sup>

Discussions about tradition and change, and about unity and diversity were characterised by a dearth of attention to the ways the problematic might be making an impact on the development of music education. One occasion where these problems were raised in a music educational context was during discussions between staff in the department and the University of Zimbabwe external examiners. The starting point for the discussion was a conflict over the meaning and significance of nomenclature for musical instruments such as the mbira and the marimba.

The external assessors were concerned with the terminology used in a handout on the mbira which had been distributed to the students. The terms which were "usually" used as descriptors for the parts of the mbira had been deviated from, and replaced by other terminology. The focus of the discussion was the term which is usually used to describe the place on the mbira wherein are located the keys. The lecturer who had written and distributed the hand-out insisted that the term for the locale of the keys was 'sound-board'. However, the examiners were adamant that the "proper term" was 'keyboard'.

As the discussion proceeded, it transpired that the lecturer concerned was well aware that the "proper term" was keyboard. He had however, decided against the use of the term 'keyboard' since, 'keyboard' is the European term for the place on the mbira wherein the keys are located. His aim in replacing the term keyboard with the term 'sound-board' had been to break away from European domination of terminology for the naming of the parts of the mbira.

The external examiners were further concerned since the term 'sound board' was usually used to describe the resonator system of a musical instrument, and the use of the term 'sound-board' to describe the keys of

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<sup>28</sup> Diary of observations of lectures in African GMK.

an instrument would cause confusion among the students. But the lecturer concerned was adamant and strongly suggested that there should be wholesale re-naming of all the parts of the mbira. Not only the mbira, but all Zimbabwean musical instruments, "since we need Zimbabwean terms to describe Zimbabwean instruments," and since "the European terms are unacceptable".

The external examiners asked the lecturer concerned to consider the effects of the wholesale re-naming of the parts of Zimbabwean musical instruments. Specifically, that a parochial non-universally applicable nomenclature would develop and this would lead to a situation in exams where only those students who had been initiated into an exclusive vocabulary would be able to pass the exams. Also, the students would find that the vocabulary they had learned would be unacceptable in the outside world. The examiners stated that "anybody with a reasonable amount of musical knowledge should be able to pass the examinations which are set by the department otherwise the department would be running an exclusive club."

The lecturer strongly disagreed. He suggested that it was not possible to set exams which had universal meaning and application. Europeans often set exams which would be completely nonsensical to Zimbabweans who were, nevertheless, highly respected in Zimbabwean musical terms. There was no such thing as a value-free person who possessed a reasonable amount of musical knowledge and who would pass the examinations which were set by the department.

The examiners suggested that the setting up of a specific vocabulary for the parts of the mbira or any other instrument was brainwashing, and strongly advised that the system be discontinued, and that the "proper terms" be used in the future. The lecturer was not prepared to accept the examiners' suggestion. He suggested that one of the examiners had himself been brainwashed during postgraduate studies he had undertaken in the United States. Further, he declared that the European terms were in and of themselves a form of brainwashing. "The only reason that no-one suggests that these terms are forms of brainwashing is because they are European, and so we just accept things as they are."

Following the lecturer's suggestion that the examiner had been brainwashed the discussion grew extremely heated and there were calls for order and threats that

action in various forms would be taken, unless accusations of brainwashing were withdrawn. Eventually, order was restored, no decision on the brainwashing problem was taken, and the meeting went on to discuss the next item on the agenda. <sup>29</sup>

To date, there is little evidence of organised and/or formal debate among music teacher educators about the music educational processes and contents which might be integral to "furthering and developing the Zimbabwean culture". In Hillside Teachers' College Library there exist no books or journals which might provide evidence of emerging trends in Africanising Zimbabwean music education. From time to time music educators in teachers' colleges have made efforts to hold national meetings. The need for organised communication and policy development is recognised. However, attempts to hold national meetings were stymied as a result of a variety of problems such as lack of transport, lack of funds, lack of time, and, in one instance, as a result of disruption caused by student unrest at the University of Zimbabwe.

The role of music education in creating a Zimbabwean identity is therefore developing in the absence of debate and in the absence of theoretical frameworks or rationale. However, the absence of organised debate about the role of music education does not in and of itself imply an absence of ongoing attempts to align music teacher education with the development of a

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<sup>29</sup> Diary of observations of a meeting between members of staff and external examiners of the Department of Teacher Education, University of Zimbabwe.

Zimbabwean identity. The possibilities for the future of music education as a vehicle for developing Zimbabwean identity will be explored further in chapter VIII.

### 7.2.3 Pan-Africanist Music Education in the Classroom

In chapter III, 3.1.2, it was suggested that development of an Africanist curriculum would necessitate reliance on a diversity of pan-Africanist external influences. Curriculum development would not be based to any large extent on inputs from the former colonising country, but on inputs from other countries in Africa and from the world-wide black diaspora. The objective of reliance on inputs from the black diaspora was to promote common black history and culture. Counterpoised to this proposition was a questioning of the reality of the notion of black and/or African cultural commonality.

The music department at Hillside Teachers' College aims to enable students to study "the theory behind written music and different musical forms in world music - ie comprising African, Eastern and Western forms. Students are also required to learn about recent developments in world music".<sup>30</sup>

The title of the syllabus has been the subject of much informal debate and controversy. Until the early 1990s the syllabus was called non-European General Musical Knowledge. At this point in time, some members of staff suggested that the

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<sup>30</sup> Syllabus for the two-year course in music.

'non-European' part of the title was inaccurate since it implied that the syllabus would include the study of all musics which were not European, whereas the syllabus required the study of only some aspects of some non-European musics. At one point in the debate, some students unilaterally re-titled the syllabus. Assignments were submitted by students who titled essays on Beethoven symphonies "non-African G.M.K." Essays on non-European music were titled "African G.M.K." At the time of writing, the title "European G.M.K." continues in common use and the titles "African G.M.K." and "Non-European G.M.K." are used interchangeably by staff and students.

Problems of defining 'African' and 'non-African' emerged during a discussion in a lecture about the effects of colonialism on African music.

A student pointed out that the basis for discussions about African culture and European culture was very flimsy since "we are not clear about what exactly Western culture is". Another student suggested that there were some musical forms which defied classification. "What about reggae, which is not Western ...

The lecturer said that reggae was not African either. Rastafarianism in Zimbabwe was just an import and the role of Ethiopia in Rastafarianism was not factual.<sup>31</sup>

In addition to the problem of definition of African and European, there is also the problem of a dearth of knowledge about music in other African countries, relative to the larger

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<sup>31</sup> Diary of observations of lectures in African G.M.K.

amount of knowledge about music in the former' colonising culture. This problem was highlighted during a visit to Hillside Teachers' College by teacher educationists from Ethiopia.

The visit formed part of a programme by the Zimbabwean Ministry of Higher Education, which aimed to emphasise links with teacher education colleges in Africa. The staff of the music department gathered in the head of department's office and the music teacher education curriculum was explained to the visitors. When the instrumental studies curriculum were outlined, the visitors said they were familiar with the piano and the guitar, but they had not heard of the mbira and the marimba. One of the visitors asked how the mbira and marimba were played and the head of department demonstrated by playing an excerpt from Chigwaya. Later, the visitors observed students playing the marimbas.<sup>32</sup>

One of the noteworthy outcomes of the dialogue during the visit was not that the piano and the guitar were immediately familiar to everyone who attended the meeting but that there was a dearth of familiarity with musical instruments of the African continent. The visitor's lack of familiarity with Zimbabwean musical instruments would in all likelihood be echoed by a similar lack of familiarity with Ethiopian musical instruments on the part of Zimbabwean music educators. All the staff of the music department come from educational backgrounds which prioritized the study of European musical instruments (primarily European high art musical instruments) and from backgrounds where Zimbabwean musical instruments were studied mainly as additions or afterthoughts within the

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<sup>32</sup> Diary of observations.

curriculum. None of the staff have received any form of staff development which might emphasise the study of musics from other African and/or other third-world countries.

When students were asked to give details of the musical subjects they had learned about in the department, twelve out of thirty-nine said that they had learned something about music in other African countries during lectures given by the department. Further, sixteen out of thirty-nine said they had learned about jazz in other African countries during lectures, and fourteen out of thirty-nine said they had learned about jazz in non-African countries.

However, there is a small amount of evidence that within the content of lectures in African G.M.K. the inputs from other African countries are gradually making an appearance. One handout which was distributed during a lecture informed students that

Imbube dancing was started by black miners of different tribes, especially the Zulu who worked in South African mines as a way of entertainment due to loneliness and missing of their families - most of these people came from all over Central Africa. These people were made to work very hard so had to sing and dance to comfort themselves. These are songs likened to spirituals sang by the Negroes during days of slaves. Dance was spread to homelands and dance groups such as Ladysmith Black Mambazo and Amaswazi Envelo. (South Africa) In Zimbabwe groups such as Zama Choir, Imbongi Zesizwe, Thula Sizwe Choir, Black Umfolosi etc.<sup>33</sup>

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<sup>33</sup> T.M. Jabangwe, "Historical Background to Amajukwa" in handout titled Zimbabwean Traditional Dances.

Overall, the development of the African G.M.K. syllabus has not to date provided a basis for emphasising global black/African commonality through the study of musics from the global black diaspora.

#### 7.2.4 Historical Musicology in the Classroom

In chapter III. 3.2.2, it was suggested that the development of an Africanist music education curriculum would necessitate the development of historiography of African music. Further, it was suggested that the prospects for the development of historiography of African music have been adversely influenced by preference for ahistorical epistemologies which underpin ethnomusicological studies in the first world.

The long-term aims of the syllabus for African G.M.K. state that the students are required to learn the historical background to oral and written music, the evolvement of musical forms, the growth of musical instruments, musical works and composers, and recent developments in world music.<sup>34</sup>

The short-term objectives of the syllabus tacitly acknowledge a historical and continuously developing basis for European musicology, but suggest that African musicology is based on a tradition. While the syllabus states that there are modern musical trends, it does not suggest that these trends are a part of any notion of history or development. The syllabus

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<sup>34</sup> Syllabus for the two-year course in music.

states that students will be required to study the following.

EUROPEAN	AFRICAN
Early History and Development	African Music Traditions
Instrumentation	Instrumentation
Music Forms	Song Forms
Periods and Developments	Ceremonies and Festivals
Composers and works	Modern Musical Trends (International)
Jazz	Popular Music (National) <sup>35</sup>

The ahistoricity of the short-term objectives of the syllabus was reinforced by a dearth of information to which students had access. During a lecture on traditional dances

a group of students found that there were gaps in information about how the dances developed and the history of changes. One example of this was the change from wearing animal skins - a fashion which had largely died out. The students said they were not sure why this practice discontinued, nor were they sure how people decided with what the fashion was to be replaced. <sup>36</sup>

During lectures on the mbira, the lecturer on several occasions referred to well known anecdotes, which, in his opinion, necessitated information about the historical forces underlying the events of the anecdote. One such anecdote concerned the origins of the Kwanongoma Mbira, which is currently used by the students in the department. During a

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<sup>35</sup> Ibid.

<sup>36</sup> Diary of observations of lectures in African G.M.K.

lecture, the students were told that

the Kwanongoma Mbira originated at a place near Khami and is associated with a Mr Tapera, who was a Mozambican. Mr Tapera's nationality has led to an impression that the instrument came from Mozambique. However, Mr Tapera took the mbira from Zimbabwe to Mozambique, and then returned to Zimbabwe with it. But we need further research into this so that the impression that the Kwanongoma mbira is Mozambican is corrected.<sup>37</sup>

Among the students and lecturers there is the perception that from a European perspective, there is a definite and continuing historical musical heritage. During observations of a lecture in African G.M.K. a student said that people in Europe

still listen to Beethoven symphonies and all that sort of thing, as well as all the other music they have up there ... in Zimbabwe we haven't got much to choose from. There isn't much music in Zimbabwe.<sup>38</sup>

The syllabus for African GMK responds to the problem of ahistoricity of African musicology by advocating the development of research by students and lecturers. The aim of research is to fill in gaps in historical information, decrease the scarcity of texts and audio materials in historiography of African music and to decrease Eurocentric bias in much of the extant material.

The Eurocentric bias of extant material was highlighted during a lecture on the history of the early development of jazz.

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<sup>37</sup> Diary of observations of lectures in mbira.

<sup>38</sup> Ibid.

The lecturer asked the students to stop writing and drew their attention to a chart on the front wall of the lecture room. He said he wanted the students to focus their attention on the column which was headed 'African influences on Jazz'. At the top of the list of African influences on jazz is 'Call and Response'. The lecturer said he would like the students to look at the column headed 'European influences on Jazz'. The list of influences includes the use of brass band instruments and counterpoint. The lecturer points out that counterpoint is not really European, since "we have counterpoint here in our own music, and this African counterpoint has also influenced jazz." He asked the students to give examples of counterpoint in African music. No-one responded. The lecturer told the students to do research and to find out about African counterpoint for homework, since the information on the chart is "not the truth."<sup>39</sup>

The development of research is fostered through submission, by students, of a dissertation. Since independence, there has been a steady growth in the numbers of students who choose to study tradition and change in African music for their dissertation research. The head of the music department said

You more or less get the same type of topics [chosen for dissertation research.] The importance of the mbira, or the role of the mbira in Shona society. Isitshikitsha dance, Sangoma music, the reason why these dances are dying away and so forth.<sup>40</sup>

To date, however, there has been a dearth of dissertation research which attempts to apply research findings to the context of the problems which confront Zimbabwean music educators. This, even though the syllabus requirements for dissertation research specifically states that dissertation research should contribute to the development of materials

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<sup>39</sup> Diary of observations of lectures in African G.M.K.

<sup>40</sup> Interview with member of staff.

which address educational problems.

One of the reasons for the scant progress with the teaching and learning of research techniques relevant to oral history may be that dissertation research is not undertaken until the second year of the two-year course of study. Yet students are required to carry out research for the purposes of augmenting material resources for the duration of the two-year course.

Students are offered a cursory introduction to research methodology, and the short amount of time which is devoted to the subject is taken up with teaching of techniques which are not especially suitable for research which is rooted in oral history as a data base. During the one lecture which students receive on research methods, the one research technique which receives detailed attention is questionnaire. Although the students are frequently told to obtain information from relatives and friends in their home areas, they are not told how to obtain the information, nor are they told how to make use of the information in research findings. Further, there were constantly shifting possibilities with regard to the meaning of the word 'research' when it was used by lecturers during lectures. At times there was the impression that the word 'research' was used as a substitute for simply asking the students to obtain information. Whether the word 'research' was used in the context of an epistemology or not remains uncertain.

Another problem with the development of research is the prevalence of negative attitudes to oral history. Among students and some lecturers there is a continuing perception that oral history is history which is not written down, or history which is not reliable. However, these views may be contrasted with output of one lecturer, who has gone to great lengths to produce materials which reflect a Zimbabwean historical musicological reality.

Mabhiza is said to have originated from Emaphaneni (Mapani) because it is believed that Ngwali was brought to Emapheneni by the Venda people. He later settled at Njelele. "Ihosana" meaning a small hosho (hosho) is another god believed to bring rain. Hosana is thought to have got his skills from Ngwali. As a result ihosana songs were sung together with the amabhiza when asking for rain.

When the Ndebele saw them dance they said they danced like horses as a result it was given the name amabhiza. The name was also arrived at because the leader of the dancers holds a horses tail (itshoba) when dancing. The dance is also found among the Kalanga people of Plumtree. It has spread to other parts of Matabeleland and the Midlands. The dance was prompted by achievements made in social activities like good harvest due to good rains - conquering in war. <sup>41</sup>

Overall, there is conflict between the short-term aims of the syllabus and the long aims of developing research into the development of materials for the study of African musicology. The solutions to the conflict lie in reorientating the short-term aims of the syllabus, and in teaching and learning about epistemology for oral history.

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<sup>41</sup> Jabangwe, Traditional Dances.

#### 7.2.5 Urban Music in the Classroom

In chapter III, 3.1.2, it was suggested that a strategy for Africanising the curriculum would necessitate delinking the notion of modernity from the notion of Westernization.

Further, the study of urban music was explored as a possibility for constructing music educational objectives which could be interpreted - by teachers and learners - as Western, African, traditional, and modern. It was also noted that, to date, the study of urban music has been largely neglected.

The syllabus in African G.M.K. aims to enable students to acquire information about Zimbabwean pop music. In response to questions contained in a questionnaire, seven out of thirty-nine students said that they had learned something about Zimbabwean pop music through lectures delivered by the department.

In chapter I, 1.1, furthermore, it was suggested that one of the notable innovations in Zimbabwean pop music is the development of mbira pastiche on the electric guitar. In addition to lectures on Zimbabwean pop music, the department offers the students a practical course in playing the guitar. While there are no specific objectives for learning the guitar given in the syllabus, in practice the course aims to enable the students to play chords which form the basis for accompanying the singing of songs such as 'Home

on the Range.'

During a discussion with members of staff, I suggested that a portion of the course in guitar could be devoted to offering students 'hands-on experience' in Zimbabwean pop music. This suggestion was firmly rejected. One objection was that pop music is dependent on the use of electric instruments and these are "generally not available". Another objection was that Zimbabwean pop music is eclectic, so that it would be difficult to provide students with learning experiences which would be essentially Zimbabwean. Yet another objection was based on the assertion that it was "essential that the students learn to play chords". My final impression was that the problem was not so much that instruments were unavailable, or that the learning of chords should be part of the core curriculum, but that the teaching of Zimbabwean pop music was peripheral and (to a lesser extent) undesirable. <sup>42</sup>

My impression during observations of practical studies in guitar was that students were not particularly interested or motivated. This impression may be linked to the assertion by the vast majority of students (see chapter VI, 6.3) that urban/electric music was their favourite form of music.

Overall, it is possible to suggest that there is a conflict between the aims of Zimbabwean pop music syllabus and delivery

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<sup>42</sup> Quotations from conversations with members of staff.

of meaningful learning about Zimbabwean pop music in lectures and practical studies. Further, it seems that the students' musical preferences are not exerting pressure for the development of studies in urban music. Furthermore, there is scant recognition by staff of the philosophical and developmental bases for curriculum development in urban music.

#### 7.2.6 The Alignment of Music Teacher Education with Related Disciplines

In chapter III, 3.1, it was suggested that some models for the development of Africanist education have asserted that the disciplines of knowledge should be more closely aligned with the African environment. In chapter III, 3.2 it was further suggested that African music is becoming more closely correlated with related disciplines such as movement, language, art and crafts, and dance.

The syllabus for the music department aims to enable the students to become proficient in playing the marimba and the mbira. The head of the department suggested that the departmental syllabus aims to enable the students to appreciate the role of the marimba and the mbira in Zimbabwean culture and to make connections between the content learned in instrumental work and in lectures in African G.M.K..

In studies in the performance of the mbira, the students learn not only techniques of playing the instrument itself, but the role the instrument plays in an ensemble which features

singing and dancing. Members of staff thought the study of song and dance was intrinsic to the study of music. This is further reflected in the requirements of the primary schools music syllabus which

stipulates that pupils should be taught some Zimbabwean traditional dances, both sacred and secular. These dances include those of the vashona and amaNdebele and those of other ethnic groups found in Zimbabwe. <sup>43</sup>

While the staff of the department acknowledged, in principle, the interconnectedness of music with a variety of allied disciplines, there was no evidence that the department collaborates, formally or informally, with other departments in the college. Nor was there any evidence that the department is intending to develop interdepartmental work in the future. The teaching and learning of music in tandem with related disciplines of knowledge was a matter of practicality and this did not imply the pursuit of interdisciplinary objectives for curriculum development or awareness of any philosophy which could underlie the pursuit of re-structuring the disciplines of knowledge.

#### 7.2.7 Methods for Teaching Practical Studies

In chapter II, 2.2, it was suggested that all methods of teaching have been criticized as being colonial and/or neo-colonial. In chapter III, 3.1, it was suggested that the incorporation of indigenous teaching methodologies into formal

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<sup>43</sup> Chizano, "Music Education", p.10.

education might provide the basis for the development of postindependence methodologies for teaching and learning.

At Hillside Teachers' College, groups of ten or more students attend lectures in mbira and marimba wherein each instrument is taught by one lecturer.

During the practical studies in marimba which were observed, the students were required to learn - through listening, copying and extemporizing - a variety of melodies, accompaniments and improvisations. The latter generally consisted of dominant, sub-dominant and tonic chords. The accompaniments are sounded by alto, tenor and bass marimbas while the soprano marimba sounds the melody and variations (improvisations). Having gained proficiency in performance of the melodies and the accompaniments the students are required to perform variations or improvisations on the melodies, within the framework of the chord accompaniments.

By the end of five terms of study, the students are required to learn a repertoire of thirty-three melodies. These melodies are:

- Siamboka
- Manhanga
- Rugare I
- Malaika
- Tsuro Darika M'tanda
- Hopotsho
- Vana Vamuno MuAfrica
- Mbuya Nehanda
- Never on a Sunday
- Rugare II
- Maimbo

Ungido Wamabhiza  
Kwira M'ngoro  
Lion Sleeps tonight  
Mapandza  
Clap Song  
Vamdara  
Chamtengure  
Vara Matonyo  
Thula  
Vana Mato  
Clementine  
Brown Girl  
Apuskiduski  
You are my Sunshine  
Ukuzalwa Kukajesu (Siyathaba)  
Amazing Grace  
Coming round the Mountain  
Silent Night  
Saints go Marching  
Away in a Manger  
Noel (The First Noel)  
Once in Royal David's City <sup>44</sup>

During one of the lectures,

the students encountered difficulties with remembering both the melodies and the accompaniment. Difficulties were linked to lack of comprehension of the meanings of the words "go up" and "come down". Students were therefore unable to apply these words to the correct actions with respect to the marimba keyboard. In general, there was difficulty with co-ordinating the pulse and the rhythm of melodies, and with maintaining tempo.

Dead silence broke out when the lecturer entered the room. He picked up two marimba beaters and began to play the melody of a Christmas Carol - Away in a Manger. Without verbal instruction, the students began to join in. Away in a Manger was a new addition to the students' repertoire in the context of marimba studies, though many of them were familiar with the melody in the context of the Christmas Carol repertoire.

Students were required to remember either the melody, in the case of those who were playing soprano, or the chords, in the case of those students who were assigned alto, tenor or bass marimbas. Some students

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<sup>44</sup> From Marimba song list for final examinations - 1992.

seemed to be having difficulties with remembering, and in recognition of this difficulty the lecturer shouted the letter name of the chords which each student was to play. So the lecturer would shout "G" and the students follow along but they were still lagging far behind the appropriate beat of the bar. At this point in the lecture, the lecturer shouted again. "Listen to the rhythm." The students continued to struggle to find the notes of the chords. Some students appeared to be confused about what exactly was meant by the shout of "G" for example. Some students were not sure which notes would be played in a tonic chord of G major and/or others were not sure where to find the notes on the marimba keyboard. The lecturer stopped playing, and began to play again alone while the students listened. Gradually the students began to join in, but once again difficulty with locating the appropriate chords was evident.

The difficulty with the chords continued without resolution. However, the lecturer asked the students to stop playing and to listen. He began to play alone - the melody of Malaika. Students began to join in and after a short time - and for the benefit of the students who were playing alto, tenor and bass marimba - the lecturer began shouting the letter names of the chords. The lecturer asked the students to stop and began to play the melody again. He asked an individual student to copy the melody after he had played. The student in question began to play but encountered difficulty with determining the length of the rests. The lecturer seemed quite exasperated with this and called on another student to play alone. At one point, the lecturer asked the student to play a descending scale. However, the student played an ascending scale. At first, it seemed as though the student did not comprehend the words 'ascending' and 'descending'. Then the lecturer asked for the scales to be played once again. On the second occasion he said he wanted the student to play a scale "going up" and the student responded by playing a descending scale. It seemed therefore that this particular student did not understand the meaning, in a musical context or in the context of the marimba, of the words "going up" and "going down". The lecture concluded when everyone played Malaika together. During this final performance the difficulties with auralization were compounded by an ever-gathering speed of the pulse, and by students' lack of anticipation of the ternary form of the melody. Finally, the lecturer appealed to everyone to do more practice, and emphasised, in particular, the need for practice in groups.

Later that day a second group of students attended for the lecture in marimba studies. On this occasion, the lecturer played the melodies all the way through, and then broke down each melody into phrases. The students listened and were able to copy, phrase by phrase, with ease. The lecturer asked individual students to play alone and several students corrected their performances without difficulties. Ease of mastery was evident among students who were required to play chords, as well as those who were playing melodies. The lecture concluded with a group performance of the melodies - Away in a Manger, and Malaika. After the second lecture, the lecturer complained that the first group of students "didn't take playing marimbas seriously." They didn't practice, and some of the marimbas had been damaged because the students played them incorrectly. <sup>45</sup>

During observations of lectures in mbira studies, the students were preparing for the forthcoming final examinations. The aim of the lectures was to enable students to achieve examination standard performances of the melodies which had been set as a basis for assessment.

When the lecturer arrived he outlined the requirements for the forthcoming final examination and asked the students to begin with a unison performance of the melody and variations - Bungantete. Very soon it became evident that students were encountering difficulty with maintenance of the pulse. By the time the students reached the third variation of the melody, the pulse had accelerated to such a degree that the students were unable to play all the required notes in the (newly allotted) duration. The lecturer stood in front of his desk, snapped his fingers and sung the variations in an attempt to keep the pulse in time. He then moved out from behind his desk and circulated from student to student, snapping his fingers to the pulse with exaggerated movement of the upper arm and fore-arm. When the students stopped playing he urged everyone to "count" and suggested that some of the students had "no sense of time".

The lecturer then asked for a student to volunteer to give a solo performance and to sing. At first no-one volunteered, but after much cajoling a student began to play. After a few seconds the lecturer interrupted

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<sup>45</sup> Diary of observations of lectures in marimba.

and suggested that the student should at least look as though he was enjoying himself. "I do not want you to sing as though you are under punishment. I want you to get possessed."

The lecturer then suggested that the students play though Chigwaya in unison. The lecturer borrowed a student's mbira and joined in the unison performance. Several students who attended the lecture were without mbiras. They joined in the performance by handclapping and by shadow playing -imitating movements of fingers on the mbira keyboard. After the performance the lecturer suggested that the students' eyes were "too pre-occupied with finding the notes". This, suggested the lecturer, shows that the students lack confidence. The students' eyes should focus on the trees. The lecturer continued by proposing that the students should work on choosing an ending for their pieces. Decisions were to be made: should the ending just fade away? Should the ending be abrupt? Students also needed to work on their variations. The lecturer pointed out that the students had received a lot of help with variations. They had been taught three variations for each piece, whereas some lecturers just left students to their own devices in this area. However, students should continue to work on this area on their own.

During the second mbira lecture which was observed, the students arrived and began to practice Chigwaya. During their unison performance the pulse began to race. When the lecturer arrived he announced that he would like the students to pretend that they were performing for an examiner. After a solo performance by one of the students, the lecturer commented that there had been disruption to the pulse. If the student made a mistake, she should not "go back and make corrections." She should carry on, otherwise "the dancer would have to take two steps backwards." The lecturer told the students to be prepared to play three variations of their own. He was concerned that, to date, he had not heard very many variations.

After several other students had performed, the lecturer said that the practice of alternating between singing and playing would not, for examination purposes, be counted as a performance of separate variations. Also, the speeding up of the pulse was unacceptable. While it was acceptable to speed up during the initial performance of the melody this speeding up must not be any more than is comfortable

for the performance of each variation. Therefore, the students should practice harder and pay particular attention to maintenance of the pulse, and to the development of variations for each of the melodies.

When the lecturer asked the students to say something about teaching methodology for the mbira, the students didn't respond. Finally, the lecturer suggested that the method for teaching the mbira "requires grading the songs from easy to complex, and teaching each piece in phrases. The teacher should tell the background to the song to the pupils and should play the piece all the way through to the students before beginning teaching." The lecturer also reminded the students that they were supposed to be teaching their pupils to dance. He suggested that the students should be demonstrative in their approach to the teaching of dancing since "If you ask the pupils if they can dance, then they will all sit there and refuse. But if you get up and start to dance then they will get up and join in."

The class concluded with unison performances of Butsu and Chigwaya after which the lecturer asked students to be more relaxed in their playing stance. "The way you would be when you're eating your sadza." <sup>46</sup>

During discussions with staff about teaching methodologies for the marimba and mbira, there was a broad consensus that the methodologies currently used in the department are inefficient. Staff was unhappy at the slow pace of student learning, but it was generally felt that the students might learn faster if there was a system of notation (specifically for learning the mbira). Indigenous methods of teaching and learning were not mentioned as possible solutions to the problems of learning difficulty including the slow pace of learning. However, the vast majority of learning difficulties which were observed during studies in both mbira and marimba

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<sup>46</sup> Diary of observations of lectures in mbira.

were ones which beset most beginners on most instruments. For example, inability to relate the pulse to the rhythm and inability to maintain the tempo. Neither of these problems would be alleviated through recourse to teaching and learning through notation. The problem of methods of teaching and learning in postindependence music education shall be further explored in chapter 8.

#### 7.2.8 Methods of Assessment for Practical Studies

The development of a curriculum in practical studies in marimba and mbira in the music department has necessitated the development of mechanisms for assessment of the students' work.

Studies in mbira and marimba are assessed continuously and through yearly examinations. The head of the music department described the process of continuous assessment in marimba and mbira as one where you would

teach a song and variations and then two weeks later you listen to the student's performance of the song [with the student's accompaniment on the mbira.] You know exactly what you have taught in those two weeks. Maybe you've taught the basic pattern or the basic melody. You have taught variation a,b,c, and d. Maybe you've set an assignment where the student has to go and make up their own variation ... or they have been taught maybe two other variations. So you are listening to the variations you've taught plus you want to hear the variation that the student can make, something like that, and award marks accordingly. Each student performs on their own ... <sup>47</sup>

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<sup>47</sup> Interview with member of staff.

For the final assessment in mbira, individual students are required to play two melodies, each with three variations, in the presence of one examiner who was a member of the music department staff.

Ten students were observed, and nine out of ten were unable to play three variations or improvisations on the original melody. Each of the nine students opted to terminate their performances without having demonstrated competence in the minimum examination requirements. In each of the nine cases, the performances ground to a halt before the students had attempted the required number of variations. The tenth student was the only candidate observed who fulfilled a performance which met the requirements. After the last performance I asked the examiner if he thought that the last student who had performed had an unfair advantage in the examination since he (the student) had prior experience of the set pieces, which were performed regularly in his home area. The examiner said that the student's prior experience was not relevant since all the melodies for the final examination were taught on the course at the college, and so were the guidelines for variations. He added that the student who had just played had sung his own lyrics to Chigwaya and that his vocal style was not one which had been taught on the course. The examiner said that in the mbira examinations the Shona students "obviously have an advantage". When the examiner was asked about the criteria for the assessment of variations he said that "I am an African, and in my head I'm dancing. If I can't dance to these variations, then they're no good." <sup>48</sup>

In response to a similar question about criteria for assessment of variations, an external examiner who was visiting Hillside Teachers' College suggested that the salient points would be the relationship of the variations to the original melody, the student's ability to stay within the

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<sup>48</sup> Diary of observations of final assessment in mbira.

pulse and the extent to which the student used the entire range of the keys. <sup>49</sup>

At Hillside Teachers' College, the marking scheme for the final examinations in mbira allotted marks as follows

attack -	5
mbira basic pattern -	10
song - basic singing -	10
variations - song and mbira -	10
co-ordination and accuracy -	10
ending -	5
Total	50 <sup>50</sup>

In contrast to the final assessment in mbira, the marimba examinations assess students' performance in an ensemble.

A group of fifteen students assembled for the final examination in marimba. One examiner, who is one of the lecturers, is in attendance. When he arrived he began to organise the students into groups of four to the accompaniment of much noisy conversation. His appeals for quiet were ignored.

The requirements for the examination were that each student should lead a four-part marimba ensemble (soprano, alto, tenor and bass). Each ensemble performed a melody and variations which were chosen by the leader and by the examiner. The leader chose the melody and variations from a repertoire of the seventeen pieces which had been learned in the course of the year.

Each ensemble leader was required to demonstrate ostinato chords which were to be played by alto, tenor and bass marimbas as an accompaniment to the melody and variations. The leader then lead the ensemble by playing the melody and variations on the soprano

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<sup>49</sup> Diary of observations.

<sup>50</sup> From Guildelines for Practical Assessment for Mbira, Hillside Teachers' College Music Department, 1992.

marimba. Secondly, the leader played one of the ostinato parts on alto, tenor or bass marimba while another examinee lead the ensemble via the melody and variations on soprano marimba.

The atmosphere of the final assessment became increasingly animated as the morning progressed. Students burst into applause after each performance; non-performers joined in through hand-clapping and dancing. Lead performers took on the mannerisms of a theatrical performance - exaggerating the gestures of demonstration and understanding, bowing and clapping upon receipt and hand-over of the marimba beaters. There was particularly loud applause when a leader demonstrated more than the minimum required level of invention in the variations. Conversely, eyebrows were raised if a wrong note was sounded in the initial performance of the melody by the leader. The examiner kept a very straight face for the duration, and refrained from any verbal communication with the examinees. <sup>51</sup>

The marking scheme for the final assessment in marimba allotted marks as follows:

**Examiner's choice**

Note identity and logical progression (Lead)	-	10
Tone quality and accuracy	-	10
Baritone (Broken chord progression)	-	5
Hand movement, posture and coordination	-	10
Total	-	55

**Harmonisation**

Chord identity	-	10
Progression and accuracy	-	10

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<sup>51</sup> Diary of observations of final assessment in marimba.

Ensemble playing	-	5
Liveliness	-	5
Total	-	35

**Student's own choice**

Exposition	-	10
Mastery of Basic variations (lead)	-	10
Improvisations	-	10
Control/coordination	-	10
Total	-	35
Overall total	-	100 <sup>52</sup>

Among the staff in the department there was a general satisfaction with the quality of the students' learning experiences in mbira and marimba performance studies. One lecturer suggested that "the students need to learn a lot of tunes, and they also need to be more versed in the playing skills of the instrument so that they can make up their own tunes".<sup>53</sup>

However, the suggestion on my part during a meeting with staff and external examiners that the students required more help with the composition of variations - especially as concerns mbira variations - was firmly rejected. There was

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<sup>52</sup> From Guidelines for Practical Assessment for Final Examination in Marimba, Hillside Teachers' College Music Department, 1992.

<sup>53</sup> Interview with a member of staff.

general agreement that variations could not be taught. They were something which "you pick up naturally as you go along". One member of staff felt strongly that the department required more outside support in developing methods of assessment for marimba and mbira performance. The final grading should be more closely aligned to specific skills which were demonstrated by the student during performance studies. This, he felt, could only be achieved "if we asked some people from outside the college to evaluate them or to assess them." This, it was thought, would enable the students to be more motivated. Therefore, "the students would be encouraged to achieve a little bit more than is currently the case".<sup>54</sup>

The prospects for the further development of methods of assessment for practical studies in marimba and mbira will be further explored in chapter 8.

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<sup>54</sup> All quotations from conversations with members of staff.

## Chapter 8

### THE PROSPECTS AND POSSIBILITIES FOR THE FUTURE DEVELOPMENT OF ZIMBABWEAN MUSIC TEACHER EDUCATION

This chapter explores the following aspects of the prospects and possibilities for the future development of Zimbabwean music teacher education:

- 8.1 factors limiting the results of the investigation
- 8.2 the effects of postindependence continuity and change
- 8.3 the significance of the effects of continuity and change
- 8.4 lessons learned from the study
- 8.5 multiculturalism and alternative models
- 8.6 specific tactics for reform: a research agenda
- 8.7 contemporary educational thought and the future

#### 8.1 FACTORS LIMITING THE RESULTS OF THE INVESTIGATION

Four factors which may have limited the results of the investigation will be explored. They are:

- 8.1.1 the wider Bulawayo community
- 8.1.2 dialogue with members of tutorial staff
- 8.1.3 the role of students in education evaluation
- 8.1.4 the theoretical framework and the paradigm for the  
research methods

##### 8.1.1 The Wider Bulawayo Community

The first factor which may have limited the results of this investigation is that the participants did not reflect the diversity of the Bulawayo community as a whole. Data was drawn

exclusively from the Zimbabwean black community (with the exception of accounts of lectures and dialogue by the researcher). Members of the wider Bulawayo community who are, so to speak, neither 'white' or 'black', have no voice in this study, since they are not represented among the staff and student body of the Hillside Teachers' College music department. Further, the wider community is given only a very marginal voice in the literature about the development of postindependence Zimbabwe as a whole. <sup>1</sup>

As a result of lack of diversity among participants, it was not possible to ascertain the reasons for the exodus of non-blacks from Hillside Teachers' College. However, a number of tentative possibilities have been explored, such as perceptions of 'falling standards', unwillingness to adapt to the emerging aims and direction of Hillside Teachers' College and refusal to integrate or 'white flight'.

#### 8.1.2 Dialogue with Members of Tutorial Staff

The second factor which may have limited the results of this investigation was lack of access to dialogue with the third member of the tutorial staff of the music department. (Five

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<sup>1</sup> See for example, The 'Coloured Women' in Ruth Weiss, The Women of Zimbabwe, (London: Kesho Publishers, 1986), pp.52-56, and Julie Frederikse, All Schools for All Children: Lessons for South Africa from Zimbabwe's Open Schools, (Oxford: Oxford University Press, 1992), pp.79-85. Further see Christine Sylvester, Zimbabwe: The Terrain of Contradictory Development, (Boulder, Westview Press, 1991), pp.142-143, who suggests that "the status of both [the Asian community and the colored community] has improved since independence, but there is a sense among them of being outside the black-white cultural mainstreams of the country".

appointments were made with this member of staff, but these did not lead to any productive outcome. When the time for the appointments arrived, he was always busy with something else.) This was unfortunate since this member of staff has been very committed to Africanizing the curriculum and might have provided very different viewpoints from other tutorial staff on major questions of curriculum reform. However, the views of this member of staff are presented to some extent through observations of lectures he gave, and through the materials he has produced.

#### 8.1.3 The Role of Students in Education Evaluation

The third factor which may have limited the results of this investigation is the lack of space devoted to the students' viewpoints. This was due in part to lack of depth understanding of the process of qualitative research on my part, and the most glaring omission which has resulted from this is lack of data about inertia among students.

The limited space given to students' opinions also resulted from my own need to uphold protocol and to avoid disrupting the status quo. To date, students have played a very limited role in evaluating education in Zimbabwe. One may see, for example, chapter VI, 6.2, for an account of the contrast between staff/student relationships in a Zimbabwean college, and in a predominantly collegial milieu in a college in Canada. Also, see Chapter III, 3.2 for comment about relative lack of 'bottom up'

participation in decision-making in education in Zimbabwe. At Hillside Teachers' College, evaluation and decision-making are usually seen as the preserve of professionals, those who are older, and considered to be 'qualified' and professionally experienced.

After reviewing the effectiveness of the process of data collection, the limited voice given to students continued to be an unresolved issue. Lack of resolution was a reflection of my own doubts about the extent to which a more effective grounding in the process of research techniques would have led to an increase in the collection of data on students' opinions. In my 'Western liberal consciousness' I felt concerned that the students should play a greater role in evaluation and decision-making. The concern I felt was balanced by questioning whether or not my own values are better and/or more desirable than the values which prevail at Hillside Teachers' College. The giving of a greater voice to students' opinions remains as an imponderable of the ethics of the research process.

#### 8.1.4 The Theoretical Framework and the Paradigm for the Research Methods

The fourth factor which may have limited the results of this investigation was the influence of my own background and subsequent bias on choice of theoretical frameworks and on the paradigm for the methods of the research. The theoretical frameworks for the research are based on binary opposition - neo-

colonialism versus Africanism - wherein the opposite poles are seen as exclusive albeit subtle models of power relations. Each model lays claim to a monopoly of insight, consensus and influence. The selection of the models for the study can be attributed to my own background in labour politics in the 1980s and to the pervasiveness of the idea of colonialism versus Africanism among friends and colleagues with whom I associated in Zimbabwe. However, the paradigm for the methods of research for this study is rooted in the notion of interpretation, and is concerned - epistemologically - with a rejection of 'one route to knowledge' and with the pursuit of plurality. Further, in chapter IV, the interpretative paradigm was contrasted with logical positivism which was described as being concerned with one route to knowing and with knowledge which is containable, measurable and quantifiable. What are the effects of the investigation of problems framed by theories of binary opposition through epistemology based on plurality?

The most immediately identifiable effects of conflict between theory and epistemology are evidenced through the organisation and structuring of the study. In particular, the organisation of chapters II and III, representing the binary opposition of neo-colonial music education and Africanist music education and in the binary oppositional structures of chapters VI and VII. More significant perhaps is the effect of a binary oppositional model on the research process, on the biases held by the researcher

prior to data collection, and on the classification of data into one or another pole of the models of the study. In conclusion bias in favour of binary oppositionality may have led to a degree of preference in the interpretation of the results/outcomes of this study.

## 8.2 THE EFFECTS OF POSTINDEPENDENCE CONTINUITY AND CHANGE

In chapter I,1.2.1, it was suggested that the first reason for this investigation was to write a contextual portrait of the effects of postindependence continuity and change on the development of music teacher education.

Nine aspects of the effects of continuity and change which emerged from this investigation will be explored. They are:

- 8.2.1. persistence of high value attached to European high art music in the curriculum
- 8.2.2 mechanisms for assessment from the developed world
- 8.2.3 educational materials from the developed world
- 8.2.4 staff development located in the developed world
- 8.2.5 methods for teaching from the developed world
- 8.2.6 inertia among students and lecturers
- 8.2.7 Africanism and Zimbabwean National Policy
- 8.2.8 Africanising the music teacher education curriculum
- 8.2.9 perceptions of Africanism in schools

8.2.1. Persistence of High Value Attached to European High Art Music in the Curriculum

More than a decade after Zimbabwean independence, after repeated calls for reduction and (sometimes) elimination of colonial influences in the curriculum, and following the almost total exodus of white students and staff from Hillside Teachers' College, fifty per cent of timetabled time in the music department is devoted to the study of European high art music.

European high art music is not perceived as a Zimbabwean hybrid, but as a direct transplant from present-day Europe. European musicians are thought to possess particular expertise in classical music which non-European musicians lack. The notion of European expertise is further evidenced in the practice of employing expatriate music teacher educators whose main contribution to the department is to teach European classical music and who are valued for their expertise in European high art music.

The value attached to European high art music is also illustrated in the order of the wording of syllabi for the department. Music is frequently described as either European (firstly) or African (secondly). The order of the words - European, then African - cannot be consigned to alphabetical expedience, so why is 'European' so frequently the first word to be listed?

Judgements about the quality of musicianship are tied to

knowledge and skills which are highly valued in the context of European high art music. Notions of 'musicianship' remain connected to notions of pianistic competence, and these are directly traceable to white Rhodesian opinion. The syllabus for the two-year course in African music at Kwanongoma College, which was written in the early 1960s, for example, stated that the piano is "the most useful medium for the study of music ..."<sup>2</sup>

More than ten years after Zimbabwean independence, a music education student on teaching practice was "given hell" because she didn't play the piano "like the white lady" who was her predecessor.<sup>3</sup>

Furthermore, the syllabus of the music department describes incoming students as lacking knowledge in "disciplined music". Does "discipline" in this context mean that music which is not European is undisciplined, or does it mean that European music is the only music which is regarded as 'a discipline'?

Closely tied to Eurocentric notions of musicianship is the continuing imbalance of knowledge about European classical music, Zimbabwean traditional music and Zimbabwean pop music among black and non-black music educators. Black music educators are required to learn about European and Zimbabwean music, even though active

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<sup>2</sup> Chapter II, 2.1.2

<sup>3</sup> Chapter VI, 6.3.5

Zimbabwean involvement in classical music is largely confined to the numerically very small white community. Whites, however, are required to demonstrate expertise in European music, but appear to be free to choose whether or not to learn about Zimbabwean music. One student at Hillside Teachers' College compared the obligation to learn about European music and African music to the process of becoming a musical 'jack of all trades'. Did this student also feel that being a jack of all trades also meant that she was a 'master of none'? Does the forced learning of European music as well as African music maintain a system in which the European musicians who learn European music only are the only musicians who become 'masters' and 'experts'? <sup>4</sup>

#### 8.2.2 Mechanisms for Assessment from the Developed World

The deep and enduring influence of mechanisms for assessment from England throughout Hillside Teachers' College was illustrated in perceptions of 'standards'. In the college as a whole, standards were perceived to have risen because the postindependence student intake required passes in 'A' level examinations, rather than (preindependence) 'O' levels in order to enter the college. In

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<sup>4</sup> Moreover, the imbalance of musical skills and knowledge among black and non-black is paralleled in other contexts of overt power relations. In the context of language, for example, blacks are required to speak not only their home language, but, in addition, the language(s) of the colonising group. Further, the phenomenon of imbalances of knowledge between the oppressed and the oppressor has been documented in Black Consciousness literature and in feminist literature. Black Consciousness writers have suggested that blacks are required to learn about the intimate habits of whites since they empty their rubbish bins, wash their underwear and bring up their children. Whites, however, generally know little or nothing about black lifestyles. Feminist writers have suggested, likewise, that women service men's intimate needs, through housework and sexual services, whereas men know little or nothing of women's needs, desires or wishes.

the music department, standards were perceived to have gone down, because students had not passed 'O' level or 'A' level music examinations prior to entry into the department, and were not achieving passes at the (preindependence) Grade VII level of the Associated Board of the Royal Schools of Music (ABRSM).

The roots of the falling standards problem in the music department were connected to the lack of teaching of European high art music in the former 'B' schools. A European high art music syllabus in the 'B' schools would lead - it was thought - to opportunities for students to sit examinations set by English examining boards which would eventually lead to a 'rise in standards'. The meaning of 'high standards' in the music department, and in the college as a whole, remains tied to preindependence mechanisms for assessment.

The importance attached to the role of the English examining boards was connected to the importance of entering students for examinations which are 'internationally recognised.' The exception to this was entering of students for the theory of music exams set by a local examinations board, the Zimbabwe Academy of Music. These examinations are direct copies of those set by the ABRSM, except that the ABRSM logo at the top of the first page of the examination paper has been deleted and replaced with the Zimbabwe Academy of Music logo. Zimbabwe Academy of Music Examinations are not recognised internationally, (or even

nationally?), but the department says that students sit these examinations in order to save the foreign exchange required for entering students for the ABRSM examinations. Therefore, it may be assumed that the department prioritises savings on foreign exchange more highly than international recognition. This indicates that the department has recognised, on one level, that international recognition is not the most important factor which influences choice of external examinations. However, the department still insists that the contents and format of the ABRSM theory examinations are of the utmost importance and that these factors must be prioritised more highly than any other possibility for the development of examinations which might be more locally relevant.

### 8.2.3 Educational Materials from the Developed World

Since independence, the music department at Hillside Teachers' College has acquired a relatively small number of texts, long playing records and audio cassettes. Most of these materials, together with those from preindependence times, are imported from the first world, are obsolete, unwanted and/or based on irrelevant pedagogical considerations.

These resources are mostly unused and are left to gather dust. Audio records, for example, were not used because the staff said that they were not sure of the purpose for the records and were

unable to decide which records would be used to illustrate which topic.

Further, there was little evidence of the use of standard texts in the department. Even though the college library boasts a large stock of books about the history and development of European classical music the department does not provide students with a reading list. Students learned about European classical music mostly through taking notes in lectures. Library books were consulted in order to augment factual information students had acquired during lectures. The reason for the lack of reading list, and for lack of reference to texts about European classical music could be similar to the reason for the non-use of records and cassettes. Are members of staff unsure of which books to select for the illustration of topics in European classical music?

Information about African music was transmitted through lecture notes, through articles in the Zimbabwean press and through handouts written by the lecturer. Also, students lacked access to a variety of texts (about African music) and generally assumed that information printed in available books was 'the truth.' These problems resulted in preclusion of interpretation and evaluation of the information found in available books. Members of staff were unhappy with this situation and asserted that they would have liked the students to gain access to a greater

diversity of texts about African music. However, staff were concerned that texts about African music and musicians which were written by first-world ethnomusicologists frequently misrepresented Zimbabwean reality, and that misrepresented reality was not questioned by students. <sup>5</sup>

The only first-world texts which were used frequently by the staff and students were old and new editions of Associated Board of the Royal Schools of Music (A.B.R.S.M.) publications - texts on the rudiments and theory of music, and books of sample questions and exercises.

The dearth of suitable texts was further reflected in the experiences of music teachers in primary and secondary schools. Locally published books of Zimbabwean songs, for example, were virtually useless because teachers did not have the reading skills in staff notation which were demanded by the texts.

Overall, the situation with regard to material resources suggests that there are no texts and audio materials which are useful and relevant to the department's needs. Texts were either too sophisticated for the relatively basic level of teaching and learning in the department, or were perceived to misrepresent local realities. Further, the frequent use and perceived

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<sup>5</sup> See Chapter VI, 6.2.2 for comments about discrepancies of the reality represented by Paul Berliner, and the reality perceived by the staff of the department.

suitability of A.B.R.S.M. texts can be directly connected to the dominance of English examining boards in the work of the department.

#### 8.2.4 Staff Development Located in the Developed World

One of the most glaring problems faced by the staff of the music department was lack of opportunities for staff development in music education in Zimbabwe. Even though Hillside Teachers' College offered short courses in staff development for all teaching staff, these courses were perceived as largely irrelevant to music education. Further, staff in the music department felt chagrined that staff in other departments had gained access to staff development and had - as a result - been awarded higher degrees, as well as professional qualifications. Further, staff perceived that the Ministry of Higher Education was not prioritising the problem of music educational staff development, despite much rhetoric to the contrary.

The effects of the lack of opportunities for staff development were that staff perceived that they were held in low regard by other members of staff and by the administration of the college. Also, staff felt that the work of the music department was relatively basic, compared to the work of other departments. This feeling was attributed, in part, to the basic level of qualifications held by staff. As a result of the 'immediate pressure' to obtain further qualifications by any means possible,

staff did not give high priority to the extent to which staff development might or might not relate specifically to Zimbabwean music educational problems.

#### 8.2.5 Methods for Teaching from the Developed World

There was little evidence of discussion and evaluation of the methods of teaching employed by the department. Members of staff perceived that local teaching methodologies were either non-existent and/or were low level relative to teaching methods from the developed world. Staff thought that improvisation could not be taught because improvisation was something which was learned 'along the way'. Further, staff thought that students' slow pace of learning melodies on mbira and marimba could be remedied through recourse to a system of teaching through notation. Systems of learning through listening and imitating - commonly associated with oral tradition - were described as an 'unfortunate' example of African underdevelopment.

One of the reasons for lack of discussion and evaluation of methods for teaching was the perception that Africans are natural musicians who learn musical skills as they go along, who copy melodies with ease, extemporise harmonies spontaneously and are possessed of an innate sense of rhythm which surpasses that of non-Africans. <sup>6</sup>

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<sup>6</sup> See James McHarg, "African Music in Rhodesian Native Education" in African Music, 2 (1958), p.46. See also chapter VII, 7.2.1 for comment about the effects of the breakdown of oral transmission of musical skills on the aims of teaching music in formal education.

Observations of students' actions when learning to play musical instruments such as mbira and marimba contradicted the idea of African 'natural musicianship.' The vast majority of Hillside Teachers' College music students grappled with similar difficulties to those encountered by students in other parts of the world. Control of pulse and rhythm, maintenance of tempi, hearing and pitching the initial note of songs necessitated repeated demonstration and practice. The students' difficulties with mastery of these skills suggest that these skills cannot be consigned to the notion of 'natural learning' and herein lies a strong case for the development of a pedagogy for the mbira and marimba.

During lectures in African and European General Musical Knowledge, (G.M.K.), students were expected to learn facts about music from handouts, from books, from the media, by swapping information with students "from different tribes" and by acquiring information from older persons in their home environments. In lectures in African G.M.K., a number of students challenged the extent to which the information delivered was factually based and challenged the extent to which learning facts was a suitable process for the subject matter of the lectures. Some students took issue with the idea that African music was a body of facts which describe a static tradition and suggested that Zimbabwean music was an ever-changing diversity of traditions which were - variously - passing into disuse or

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undergoing rapid change. The students' opinions indicate the need for radical change in methods for teaching and learning about tradition and change. Moreover, the very lively debates about tradition and change which characterised lectures in African G.M.K. cast doubt on assertions by staff that the students believe that the printed word is 'the truth.'

Finally, the problem of teaching methods has not been addressed by education policy makers on a national level, and there is no evidence of any ongoing discussion about this at pre-tertiary levels.

#### 8.2.6 Inertia Among Students and Lecturers

In Chapter II, 2.3, it was suggested inertia among students and lecturers was linked to yearning to take on the identity of the colonising authority.

Further, it was suggested that in the late 1950's, black Rhodesian music students displayed a preference for learning the rudiments and theory of staff notation, singing in vertical harmonies, singing in English and inverted accents to European melodies and resisting any yielding to spontaneous expression.<sup>7</sup>

Music education students at Hillside Teachers' College rejected

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<sup>7</sup> See McHarg, Rhodesian Native Education, p.36, cited in Chapter 11, 2.3.1.

the view that learning European classical music might be an exclusive end in itself. European high art musicians were not seen as role models or as subjects to emulate. Further, and perhaps, more significantly, the majority of students said that the musical subjects they would most like to learn were Zimbabwean, African continental, and the musics of the black diaspora.

Perceptions of the importance of classical music in the development of the music education curriculum are shifting, and the idea that the music education curriculum should educate 'the African' in classical music is considered to be inaccurate and narrow-minded.

Students felt that the study of music of any genre was inferior relative to the study of other (non-musical) subjects. Music was thought to be a low level subject and one which would be of extremely limited use in career teaching.

Among the staff there were mixed opinions about whether the study of African music was important and/or desirable as an end in itself. While staff agreed that the days when African music was officially denigrated had ended, the elevation of non-Zimbabwean music as superior to Zimbabwean music in the media, for example, is an ongoing postindependence phenomenon. Further, staff felt that the legacy of denigration of local musics 'inside our heads'

was not easy to overcome. In this context, staff mentioned the effects of messages (overt and covert), practices and impressions received in the home environment, at school, and in Rhodesian and Zimbabwean society. Ingrained thoughts, habits and expectations were cited as the biggest barriers to real change both within the department and at other levels.

Staff had mixed feelings about Eurocentrism and Africanism as exclusive bases for the development of musical identity. One member of staff asserted that he felt bamboozled into taking on musical identities which were commonly associated with African musicians. In this respect, he wondered why African musicians should play musical instruments which were commonly thought of as 'African' and why Africans should listen to 'African' music. The category 'African musician' was thought of as one which would preclude true freedom of choice.

While staff agreed that the study of classical music was not the only aim of the departmental syllabus, there was no evidence of any desire to lessen Eurocentric bias in the curriculum, or even to do away with the study of European high art music completely.

Staff were concerned about the basic level of the work of the department and about students' and general perceptions of music as a soft option. Perceptions of the inferiority of music

education were attributed to ingrained opinions and practices among educationists, parents, and the wider community. In this respect, staff cited the persistent labelling of music as a 'practical' subject, coupled with the high status accorded to academic education, the basic level of qualifications among the staff (and consequently among music educators generally), the perception that music is not a subject that should be learned in a formal educational context and the postindependence 'drop in standards' in the music department. Staff felt that these perceptions had no basis 'in reality' and that they could be overturned by collective efforts on the part of music educators themselves.

In conclusion, the notion of Zimbabwean musical identity was more clear-cut for the students than for the staff. The students readily associate Zimbabwean musical identity with pan Africanist popular musics. The staff have suggested, however, that Africanism and Eurocentrism are identities which they would ultimately wish to transcend.

#### 8.2.7 Africanism and Zimbabwean National Policy

Zimbabwean national cultural policy, which was summarised in chapter VII, 7.1, rejected Eurocentrism and Africanism as separate bases for future development of the music education curriculum. The policy suggested that learners should be encouraged to experience teaching and learning of the disciplines

of the music education curriculum, not as separate entities, but as 'strands' of Zimbabwean culture, which would create a Zimbabwean musical identity when drawn together.

Further, the national cultural policy endorsed pan Africanism as a basis for regulating 'outside influences' on curriculum development and suggested that the presentation of history in the curriculum should be reflective of the development of Zimbabwean 'historic realities.'

#### 8.2.8 Africanising the Music Teacher Education Curriculum

In the immediate postindependence period (from 1980 to 1987), the number of black students on the roll at Hillside Teachers' College expanded rapidly, leading to coexistence between black and non-black students. Further, the seven years following independence represented a watershed for reforms which aimed to Africanize the curriculum. These reforms led to the allocation of fifty per cent of timetabled time to African musical subjects, and to 'adding' subjects such as African GMK, marimba and mbira onto the Eurocentric core curriculum.

Since 1987, however, and coincidental with the exodus of white students and tutorial staff from the college, there has been a dearth of reforms for Africanising the music teacher education curriculum.

Perceptions of the meaning of Africanising music education were dominated by the idea of a division of African musical subjects into traditional music and urban music. Frequently, the 'two forms' were perceived to be diametric opposites. In the rural areas, for example, it was thought that there was an abundance of 'authentic' music and culture, with the idea of authenticity linked to rural Shona music. In urban areas, however, music and culture were thought to be virtually nonexistent. Extant urban music was thought to be 'not Zimbabwean' and not related to culture in the rural areas.

Music students' perceptions of Africanising the curriculum were linked mostly to the idea of increasing the study of pan Africanist popular musics. Notions of what-it-is that constitutes tradition, modernisation and change were keenly debated, but there was no evidence that music students endorsed the notion - envisaged in the national cultural policy - of Africanism as a process for bringing together of 'strands' of Zimbabwean musical expression.

Musics from the rest of the African continent received marginal attention in the department's syllabi and in students' learning experiences. The development of Zimbabwean historic realities - though perceived as important by the staff of the department - received scant attention in syllabi and in the classroom (especially when compared to the resources devoted to the study of the history of European high art music).

#### 8.2.9 Perceptions of Africanism in Schools

Among headteachers, teachers and parents based in the former 'B' schools there was little evidence of attention to the problem of Africanising the music education curriculum. In pre-tertiary education, music was generally considered to be peripheral, marginal and unnecessary as a timetabled subject because of the prevalence of the idea that the music which is taught in the classroom is the same as the music which is taught in the home environment. This idea is, however, fraught with controversy since widespread opinion also suggested that, even if the music taught in the classroom was different from the music taught in the home environment, music education would still be unnecessary since music is something which people learn naturally. In the former 'B' schools, therefore, the question of Africanising the music education curriculum has not been addressed to any large extent. In the former 'A' schools and privately funded schools, music is timetabled and is an examination subject. In these schools the curriculum aims generally to emulate and uphold the best of European educational developments. Music education curricula are very largely Eurocentric and music is timetabled in order to provide learners with 'a rounded education'. The problem of Africanising the music education curriculum is therefore considered to be largely nonexistent.

### 8.3 THE SIGNIFICANCE OF THE EFFECTS OF CONTINUITY AND CHANGE

In chapter I, 1.2.1, it was suggested that the aim of writing a contextual portrait of the effects of postindependence continuity and change on the development of music teacher education was to explore local and international power relations signified by curriculum development. Two aspects of the significance of the effects of continuity and change will be explored:

8.3.1 black servitude to white educational priorities

8.3.2 separation, segregation and conflicts over meaning

#### 8.3.1 Black Servitude to White Educational Priorities

The equation of examination passes in European high art music with 'raising standards' and with 'high standards' has maintained and entrenched the idea and practice of black majority servitude and subordination to white minority educational priorities. Servitude and subordination has been maintained through admission to the music department of black students whose secondary education excluded formal (or any other) education in European high art music. This, together with the maintenance of examination passes in European high art music as the exclusive route to 'high standards', has resulted in the equation of high standards with the idea that black students must 'catch up with' and possibly 'eventually achieve' the preindependence standards achieved by white students. However, the postindependence curriculum requires that students learn European high art music as well as African musics. This requirement has prevented black

students from achieving the level of specialization required in order to 'catch up with' and/or 'eventually achieve' the preindependence 'standards' which white students achieved through learning European high art music only. Therefore, black students are condemned to servitude of the catch-up-with-white-standards mentality.

Further, the idea of postindependence development as an exercise in 'catching up' and in 'eventually achieving' what whites have achieved parallels the idea that the third world is backward relative to the first world, and echoes the notion that development entails striving to 'achieve' whatever is perceived to have been achieved in the first world.

Furthermore, the systematic denial of opportunities for 'catching up' with preindependence white standards concurs, on the level of international power relations, with the theory of dependency, wherein former colonies are unable to break away from the influences of the former colonising power.<sup>8</sup>

In particular, the postindependence music education system precludes the possibility that black students could 'catch up' with preindependence white standards. Therefore, black students - and by extension - the entire music education system - is condemned to never-ending dependence on the expertise of whites

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<sup>8</sup> See chapter I, 1.3.1.

and on music education reforms from the first world. Herein lies the only possibility of 'catching up' with the white 'standards' which, in any case, can only be achieved by whites.

On the level of local power relations, the persistence of high value attached to European high art music concurs with the notion of the predominance of the postindependence "powerful clout" of the white Zimbabwean community. <sup>9</sup>

On the level of international power relations, the persistence of high value attached to European high art music concurs with the notions of the continuing influence of preindependence curricula on postindependence curriculum development, and the notion of postindependence reliance on curriculum reforms from the first world.

### 8.3.2 Separation, Segregation and Conflicts over Meaning

The problem of separation and segregation based on race, and the growth of conflicts of meaning and identity, have led to a multiplicity of local power struggles for control of the knowledge which is presented in the curriculum, and taught and learned in the classroom. <sup>10</sup>

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<sup>9</sup> See chapter III, 3.1.

<sup>10</sup> See chapter I.1.1 for an overview of the roots and development of race-based separation and segregation in music education in Rhodesia; see chapter II, 2 for an overview of race based separation based on the notion of the lesser intelligence of black people and concomitant effects in the formal education system. See chapter III, 3.1, chapter VI, 6.3, and chapter VII passim for an overview of postindependence conflicts over meaning and identity.

A glaring example of separation and segregation is the exodus of white tutorial staff and students from Hillside Teachers' College which has constrained the possibilities for dialogue and exchange between black and white music educators (students and tutorial staff).

Conflict over meaning and identity is evidenced through a wide divergence of policies and views about the priorities for the development of music education at ministerial, tertiary, primary and secondary school levels, and in state supported and privately funded education. Lack of consensus about the development of music education has been exacerbated by a dearth of channels for discussion and debate.

Conflict of meaning and identity was prevalent in the presentation of musical subjects as separate and exclusive entities in the curriculum and in the classroom. European and African musics were taught, learned and perceived as separate and disconnected entities, and African musical subjects were presented in a hierarchy of values. Traditional music was generally presented as a highly valued exotic rarity, and urban music was variously marginalised and devalued. This resulted in marginal presentation in the classroom of musics which the students considered to be the most valuable in their own experience. Therefore, Africanising the music education curriculum at Hillside Teachers' College has resulted in a

situation where

cultural "heritage" [was] ... presented as a static atemporal quasi-mystical reservoir of supposed psychological and material sustenance without any real regard as to how modern youths with their youth-cultural preoccupations and solidarities would relate to it. <sup>11</sup>

Conflict over meaning and identity was further evidenced in the gap between the aims of the national cultural policy, and the presentation of musical subjects in the curriculum and in the classroom. At ministerial level, the government envisaged that curriculum development should aim to draw together the strands of Zimbabwean music and create a shared musical heritage. The students in the music department considered that the music which was presented in the curriculum and in the classroom as African music was music which nobody listened to, and was contradictory to everyday lived experience. The staff considered that the music which the students thought was music was not music and was not Zimbabwean, and that descriptions of Zimbabwean music by scholars in the first world were a misrepresentation of Zimbabwean lived experience.

There is no evidence that the development of a shared heritage through the curriculum has been attempted at Hillside Teachers' College, or in the schools. Nor is there any evidence that anyone attaches importance to the idea of developing a Zimbabwean

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<sup>11</sup> Johan Muller, "Difference Identity and Community: American Perspectives on the Curriculum" in Inventing Knowledge: Contests in Curriculum Construction, ed. Nick Taylor (Cape Town: Maskew Miller Longman, 1993), p.48.

musical identity, based on shared heritage, apart from policy makers at government level.

Lack of attention to the development of collective Zimbabwean musical identity at Hillside Teachers' College suggests that the government's vision for the development of Zimbabwean music education is not being translated into practice on the level of curriculum development in tertiary, primary or secondary music education in state or in private sectors.

On the level of international power relations, the selection of African musical subjects for presentation in the classroom is influenced strongly by the African musical subjects which have been most fully studied, labelled and categorised by ethnomusicological scholars in the first world.<sup>12</sup>

On both local and international levels of power relations, conflict over meaning and identity tends to concur with previously cited critiques of the roots of cultural nationalism in Africa which suggested that African identity could be an imaginary identity to which Europe has subjected Africans.<sup>13</sup>

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<sup>12</sup> See chapter III, 3.3 for a discussion of the transfer of highly valued African music from ethnomusicological studies in the first world to music education curricula in the third world.

<sup>13</sup> See chapter III, 3.1.

#### 8.4 LESSONS LEARNED FROM THE STUDY

In chapter I, 1.2.3, it was suggested that one of the reasons for this study was to address the problems which beset music teacher education in a newly independent country. The list of lessons and the model set out below refer specifically to problems in music education in postindependence Zimbabwe. The themes which underlie the lessons will hopefully resonate for educationists in countries in the third world who are grappling with similar problems to those which beset music educationists in Zimbabwe. The underlying themes are affirmative action and transforming preindependence canons of knowledge, the role of multicultural education in transforming preindependence canons of knowledge, the influence of private schools, the influence of values in affirming the black majority of learners and participation in decision-making. The lessons of this study are that:

- opening access to black tutorial staff and black students to a previously non-black institution of higher education does not automatically - or even gradually - lead to a lessening of Eurocentric bias in the curriculum;
  
- the prospects for lessening Eurocentric bias in the curriculum increase when black and non-black students and tutorial staff work together in the same institution. This creates possibilities for the emergence of curriculum developments based on the idea of sharing a variety of musics, creating eclectic musical realities, equalizing the

value accorded to a variety of musics and balancing commonality with diversity. Furthermore, the possibilities for separation, segregation and conflicts over meaning and identity in the development of the curriculum increase and are exacerbated when black and non-black students and tutorial staff cease to work together

- expansion of predominantly non-black private schools which maintain and extend European high art music curricula exacerbate the equation of European high art music with high standards of music educational achievement

- 'adding' African musical subjects onto the Eurocentric core curriculum increases the subordination of the black majority of students, when African musical subjects are not legitimised and valued as highly as Eurocentric musical subjects

- attempts to Africanise the music education curriculum have been limited because of:

i) lack of (re)presentation of the government's vision of an Africanised curriculum in the syllabi and in the classroom

ii) lack of discussion, debate and dialogue among music educators

iii) ongoing influence of divergent models of African

musical commonality emanating from first world  
ethnomusicological academia

#### 8.5 MULTICULTURALISM AND ALTERNATIVE MODELS

In chapter I, 1.2.3, it was suggested that this study aimed to explore the possibilities for the development of alternative models for Zimbabwean music education curriculum development. It was noted that premises of multiculturalism in the first world were demographically and historically different from prevailing Zimbabwean educational premises. In the light of the findings of this study, the major aims of multiculturalism shall be revisited in order to explore the premises which might underpin models for the development of Zimbabwean music education.

The first major aim of multiculturalism was listed as "respect for one's 'heritage' and affirmation of one's own cultural values." The findings of this study concur with the uncertainty surrounding the notion of heritage of minority and majority groups. The notion and reality of Zimbabwean heritage have been characterized by contests and disputes centring on the problem of what it is that constitutes Zimbabwean musical heritage, and on (re)presentation of Zimbabwean musical heritage in the curriculum. The findings of this study suggest that there is urgent need for the development of a variety of channels for enabling music educators to explore the (re)presentation of a

diversity of Zimbabwean musics in the curriculum and in the classroom.

The second major aim of multiculturalism was critique of the Eurocentric and Western tradition. In this connection, multiculturalism envisages that learners from the (1st world) majority group should develop new attitudes and behaviours towards the musics of (1st world) minority groups. The findings of this study suggest that in the Zimbabwean context there is urgent need for critique of the Eurocentric and Western tradition by minority (non-black) teachers and learners in private schools. Further, there is need for critique of the role and predominance of the Eurocentric and Western tradition in music education curricula in government education institutions.

The third major aim of multiculturalism is the introduction of a variety of musics into the classroom. This aim of multiculturalism very closely resembles the postindependence development of music education at Hillside Teachers' College. Herein, a variety of African musical subjects have been 'introduced', or, as has been suggested above, 'added' to the Eurocentric core curriculum. However, the research findings suggest that variables of history and demography have contributed to a situation where introduction and/or addition has resulted in subordination, rather than empowerment of the majority of students. (See lessons learned from the study, above.)

The fourth major aim of multiculturalism is to encourage learners from (1st world) minority groups to share "their own music" with others. Since the variables of demography and history in relation to this aim of multiculturalism have already been explored in Chapter I, it is not necessary to repeat them here. Further, the problem of instability of 'ownership' of musical heritage has been explored above. The findings of this study imply that there is need to enable the non-black minority to gain access to participating in musics which are historically associated with the black majority. Sharing, in this context, could be underpinned by objectives which would aim to decrease perceptions and learning experiences which reinforce race-biased exclusivity, selectivity and separation of the disciplines of music education.

Overall the findings of this study indicate that the underlying strategic aims of multiculturalism are not in conflict with the aims of 'drawing together the strands of Zimbabwean musical heritage' and with 'moving beyond sectarian heritage' envisaged in the Zimbabwe government's national cultural policy. Further, the findings suggest that the development of Zimbabwean music teacher education would necessitate retention of the broad aims of multiculturalism, together with the pursuit of tactics which problematize historic and demographic variables. The tactics to be pursued are:

1. Ongoing discussion and research, (by Zimbabwean music

educators - within Zimbabwe's national borders) into what it is that constitutes Zimbabwean musical heritage.

2. Ongoing discussion and research into the problem of how Zimbabwean musical heritage could be (re)presented and developed in the curriculum.

3. The development of critique of the construction of Zimbabwean music in ethnomusicological studies from the first world.

4. Critique of the predominance of the Eurocentric tradition in music education by black and non-black teachers and learners.

5. Discussion and research into the development of curricula designs which would lessen the possibility of adding African musical subjects at the periphery of Eurocentric core curriculum.

6. The development of the prospects and possibilities for interweaving teaching methodologies from non-institutional music education into institutional music educational teaching environments.

## 8.6 SPECIFIC TACTICS FOR REFORM: A RESEARCH AGENDA

Throughout this study, the curriculum has been seen as a more or less static "package" of knowledge and skills, which signifies local and international power relations. Further, the brief list of somewhat tentative tactics for reforms set out above suggests possibilities for a package of knowledge and skills which could be (re)presented in an ideal curriculum. The identification of more specific tactics for reform would necessitate further research which would investigate "how curricular knowledge circulates, ... between the school and other domains of society" in Zimbabwe. Research into the process of knowledge circulation could focus on the following problems. <sup>14</sup>

The findings of this study challenge the assumption that "the school is a highly controlled instructional site where the official ideology is reproduced".<sup>15</sup>

Hillside Teachers' College syllabi embody the outcomes of a plethora of contests for control of the knowledge which is (re)presented in the syllabus and in the classroom, and significantly, the government's multicultural model of music education is not (re)presented in the syllabi or in the

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<sup>14</sup> See for example, Johan Muller and Nick Taylor, "Into Other Wor(l)ds: Curricular Knowledge in the Making", in Inventing Knowledge, Contests in Curriculum Construction, ed. Nick Taylor, (Cape Town: Maskew Miller Longman, 1993), pp.312 for a description of "curriculum as fact" and "curriculum as process".

<sup>15</sup> Ibid., p323.

classroom. While this study has identified some sources of dominant and peripheral contests for control of the knowledge which is (re)presented in the syllabus, exploration of the processes which prevent (re)presentation of the government's multicultural model of music education in the syllabus is still to be explored. <sup>16</sup>

The findings of this study also suggest that the knowledge and skills which are (re)presented in Hillside Teachers' College syllabi largely preclude the emergence of possibilities for interweaving non-institutional teaching methodologies and non-institutional knowledge into the curriculum. While this study has tentatively identified (non-institutional) package of knowledge and skills which might be (re)presented in an ideal syllabus, (improvisation, for example), investigation into processes which operate and have operated to prevent "canonizing crude knowledge and skills" in the curriculum are still to be explored. <sup>17</sup>

Research into the process of knowledge circulation could proceed through two broad approaches. The first approach would entail micro-studies of the processes of music educational knowledge circulation between the formal education institution, non-formal

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<sup>16</sup> Ibid. Further, Muller and Taylor suggest, (p.313), that "formal education is the social mechanism **par excellence** for the reproduction of the dominant culture".

<sup>17</sup> Ibid., p.325. Muller and Taylor refer to "crude knowledge and skills" as "music knowledge, dress sense, graffiti writing and cultural knowledges ... which are alive in the schools through the pupils, but are all too rarely engaged by either curriculum or pedagogy", [and to] "opportunities for reintegration of crude knowledge of the everyday world back into the curriculum".

sites of music education and music education policy makers.

The second approach would entail comparative studies of selected countries in Africa and in the third world where the problems of (re)presenting official multicultural ideologies, and canonizing crude knowledge and skills in the curriculum have been more fully investigated.

#### 8.7 CONTEMPORARY EDUCATIONAL THOUGHT AND THE FUTURE

When the idea for this study began to take shape, contemporary educational thought advocated and encouraged the idea and reality of a specific third-world vision of educational development. In many quarters, the rapid expansion in education in Zimbabwe, together with developments in education with production, adult literacy and distance education were viewed as bold and exciting examples of innovation. By the beginning of the 1990s, acceptance of a specific third-world vision of educational development had been eclipsed by growing concern about what was seen as the failure of even basic reforms of education in the third world. Further, the idea of a third-world vision has been and continues to be marginalised by the growing influence of notions of interdependency of the world's educational problems. Beyond the eclipse, and concomitant with the marginalising of the third-world vision, is a small but growing sense of disquiet surrounding the imbalance of educational discourse emanating from the North and from the South. Disquiet has been accompanied by

pleas for Southern scholars to "make their versions of educational history more visible".<sup>18</sup>

This study has attempted to make visible the development of a traditionally marginalised discipline of knowledge in an historically marginalised city. In so doing, this study has highlighted the role played by historically and currently marginalised music educationists in an ongoing attempt to articulate the meaning of a specifically Zimbabwean vision for the future of music education.

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<sup>18</sup> Kenneth King, Aid and Education in the Developing World, (Harlow: Longman, 1991), p.279. For a brief history of changes in the symmetry of international relations in education, from the 1960s to the 1990s see p.274, for a short reference to the "one-world view of the world's educational problems" see p.275, and a discussion of the "new international relations in education" see p.278.

## SOURCES CONSULTED

This list of sources consulted is divided into four sections. The first section, titled music education, consists of sources related to the development of music education in the contexts of cultural studies, tradition and change, multiculturalism, philosophy and history of philosophy, history in Rhodesia, and postindependence curriculum development in selected African countries.

The second section, titled Education and the Third World lists sources which do not related directly to music education but provide a basis for formulating a framework for thinking about problems in Zimbabwean music teacher education development. The foci of these sources are textbooks, neocolonialism, sociology of education in Africa, tradition and modernity, history of Zimbabwean education - before and after independence, the relationship between education and development studies, multiculturalism, curriculum development, and philosophy of methodology.

The third section, titled Music, Culture, and Related Studies, lists sources which have drawn attention to the history and development of particular schools of thought, to contemporary struggles about meaning and identity. Other sources in this list provided colourful and at times entertaining ethnographies of music, musicians' lives, music education, and Zimbabwean actuality.

The fourth section, titled Music Education Research in the Third World lists sources consulted which provided a basis - technical, comparative, sociological, political and philosophical - for writing an ethnography of music teacher education in a newly independent country. The list is necessarily very brief, and contains no single source which refers to the entirety of the topic. This section is included in the sources consulted for two reasons. It provides a fairly respectable basic reading list for those people who wish to familiarise themselves with the foundations of the discipline. Also, the list provides pointers for further reading which could be useful for those people who wish to know more about the third world music education research state of the art.

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APPENDIX 1

QUESTIONNAIRE TO SECOND YEAR STUDENTS AT HILLSIDE TEACHERS  
COLLEGE

Please answer the questions below.

State your first language. Tick one box.

Ndebele

Shona

Another language. Please state. -----

2.

Describe the place where your parents or guardians live.

Tick one box

i) Urban High density suburb.

ii) Urban low density suburb.

iii) Rural with electricity and tap water.

iv) Rural without electricity but with tap water.

v) Rural with electricity but without tap water.

3 Describe below your parents or guardians profession.

---

4. When you first sought entry to the teachers college, which of the following was your first preference for study? Tick one box.

- i) maths
- ii) science
- iii) geography
- iv) history
- v) music
- vI) art
- vii.) P.E.
- viii) Shona
- ix) NDebele
- x) English
- xi) French
- xii) Another subject. Please state. \_\_\_\_\_

If you have ticked any box other than v) music, please answer question 5.

If you have ticked box v) music answer question 6.

5. Which of the following led to your studies in the music department?

Tick any box which follows a statement which describes the circumstances leading to your present studies.

- i) I did not have the right qualifications for study in another department.
  - ii) I thought music would be an easy subject compared to a lot of other ones.
  - iii) The administration of the college sent me to the music department.
  - iv) Another reason. Please state. \_\_\_\_\_
-

6. What is your favourite music? Please state \_\_\_\_\_

7. Which musician do you admire most? Please state \_\_\_\_\_

8. Why do you admire her/him? Please state \_\_\_\_\_

9. As a potential music educator, state which subjects you think it is important for your pupils to learn. Tick one box after each subject.

	Not... : important	Somewhat important	Very important
i) marimba	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
ii) mbira	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
iii) piano	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
iv) guitar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
v) non-European G.M.K.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
v) tonic sol fa	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
vii) staff notation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
viii) European G.M.K.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. In the lectures you have attended at the music department of this college, have you learned about any of the following? Tick boxes.

- i) History of zimbabwean music
- ii) links between Zimbabwean music and spirituality
- iii) Links between Zimbabwean music and philosophy
- iv) Music in other African countries
- v) Pop music in Zimbabwe
- vi) Afro Jazz
- vii) Jazz outside of Africa
- viii) Reggae

## APPENDIX 2

### USEFUL SONGS

The following list of books containing "useful songs" was cited in the February 1984 edition of Teachers' Forum Magazine. Only two of the books, those which are marked with two asterisks, were available in bookshops in Zimbabwe.

Step by Step in Staff Notation, by Denyshed Mugochi. \*\*

Ventures in Music, by Shaun Drury and Charles Drury. The College Press Pvt Ltd. \*\*

Apusskidu. A & C Black Ltd., London

Okk-tokki-unga. A & C Black Ltd., London.

190 Children's Songs. Robbins Music Corporation, New York.

The Children's Song Book, by Elizabeth Poston, Bodley Head, London.

Seventy Simple Songs with Ostinati, by Albert Chatterley. Novello, England.

The Oxford School Music Books. Oxford University Press, London.

The High Road of Song for Nursery Schools and Kindergarten. Frederick Warne and Co. Ltd., London.

The Pentatonic Song Book, by Brian Brocklehurst. Schott & Co., Ltd., London.

Sing Together, by William Appleby and Frederick Fowler. Oxford University Press.

Musical Activities with Young Children, by Jean Gilbert. Ward Lock Educational, London.

APPENDIX 3

ZIMBABWE ACADEMY OF MUSIC: THEORY EXAMINATION PAPER



Candidates with labels: fix name label here. All other candidates: write names in full.

Candidate .....

Entered by .....

Theory Paper Grade 4 1992 A

Duration 2 hours

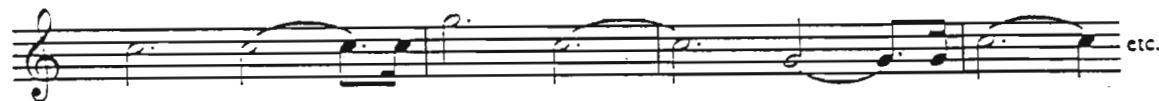
Candidates should answer all eight questions. Write your answers on this paper — no others will be accepted. Answers must be written clearly and neatly — otherwise marks may be lost.

TOTAL MARKS 100

Add the correct time signature to each of the following. Also describe the time (simple or compound; duple, triple or quadruple).

10

Schumann, Symphony No.2



Time .....

Britten, Peter Grimes



Time .....

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10

EITHER

(a) Write a rhythm on one note, with time signature and bar-lines, to fit these words. Write each syllable under the note or notes to which it is to be sung.

It was a bright and cheerful afternoon, Towards the end of the sunny month of June. Shelley

Rhythm .....

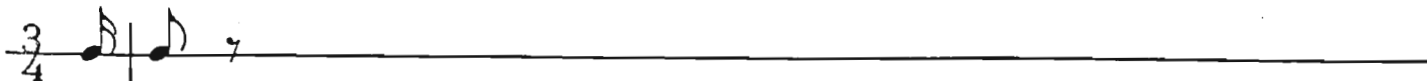
Words .....

Rhythm .....

Words .....

OR

(b) Write a four-bar rhythm in 3/4 time, beginning as shown.



10

Name the key of the following. Also describe fully each of the numbered intervals.



Key .....

Interval 1 ..... 2 ..... 3 ..... 4 .....



This is part of a piano sonatina by Beethoven. Look at it and then answer the questions below.

**Allegro assai**

- (a) (i) Give the meaning of *Allegro assai*. ..... 10
- (ii) Add the correct time signature to the music.
- (iii) What key does the piece begin in? .....
- (iv) What key does the passage end in (bars 17-18)? .....
- (v) What interval is formed by the notes in the bass of bar 14? .....
- (b) (i) What chord (tonic, dominant etc.) is outlined by the notes in bar 1? ..... 10
- (ii) Draw a circle round the lowest note in the left-hand part. Name this note. ....
- (iii) Name the scale in bar 2. ....
- (iv) Give the number of a bar in which there is an *acciaccatura*. Bar .....
- (v) Give the number of a bar in which there is a harmonic interval of an augmented 4th in the left-hand part. Bar .....
- (c) (i) Name two examples of instruments from each of these orchestral families: 10
- strings ..... and .....
- woodwind ..... and .....
- brass ..... and .....
- percussion ..... and .....
- (ii) To which family of instruments does the term '*arco*' apply? .....