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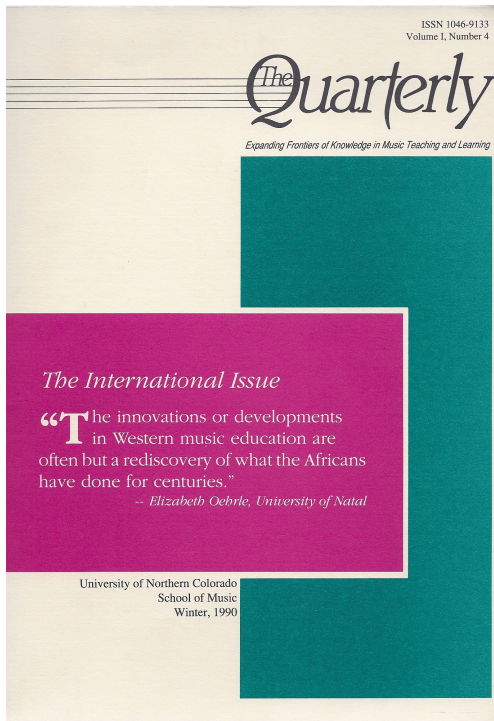
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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

Music Education in South Africa

By Elizabeth Oehrle

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Abstract: In this time of extreme national difficulty and uncertainty about the future, South Africa's entire educational system is faltering as political and economic disruption overwhelms the nation's social structure. As South Africa's music educators face the difficulties of changing the traditions of segregation and overemphasis upon Western music forms, they are finding strength in sharing information and their visions for the future of South Africa.

South Africa is a country of extreme conflict, tension, and promise. Dare we consider the promise before considering reasons for the conflict and tension? Peter de Lange articulated this in a recent article: "I dream of a country where the dynamics of our diversity will work constructively, and where our communal need will be so strong that we as a nation will develop a sense of pride and mission that will bind us together." Fragile though this dream remains—for there is a perilous path to be trod—at least it now has a real chance of realization.

General Education

Music education in South Africa must be viewed within the broader context of the nation's education crisis, which is deepening day by day. The foundation for today's problems was laid some 40 years ago, when the South African National Party issued a policy statement that students should be educated to the "appropriate" levels. In practice, this meant that whites were to be educated to lead the nation, and blacks were to be given the minimum training required for manual labor. The system of racially divided education was made official by the Education Act of 1953, and the school system

has remained the cornerstone of racial separation in South Africa.

The people of South Africa did not accept the results of the Act without protest. In the late 1960s there was opposition to differentiated curricula and to the fact that funds for the education of black children at the primary and secondary levels were only a fifth of those appropriated for white children. In 1976, the world was horrified to hear that black school children in Soweto, while participating in a peaceful protest, were shot dead by South African police. The children's protest was triggered by the fact that their classes were being conducted only in the Afrikaans language, but they were also seeking to call attention to the large numbers of students struggling in an underfunded and inadequate educational system.

Protests against the segregated system intensified. In the 1980s, students began to boycott schools, and in 1986 they resorted to burning the schools. Student organizations and a National Education Crisis Committee (NECC) were formed, but such groups were forced to meet secretly because of government repression. (Now, however, such groups meet openly.) In 1989, an enrollment crisis, a contest of who "owns the schools," irregularities in exams, school closures, and more killing carried on the tradition of disruption and violence.

This crisis cannot be considered in a vacuum, for South African education is tied closely to the nation's political and economic conditions. Education has become the government's tool for social and political manipulation and is tied to political imperatives such as Group Areas, the Homeland system, and the idea of "separate but equal" accommodations for different races. Despite the ineffectiveness of its educational and political policies and practices, the State has presented no political solution and no

educational solution to these problems.

Two more issues of great importance are facing South Africa and will have an impact of enormous proportions on the nation's future. First, mass unemployment is now affecting people of all races and levels. Second, according to a study by the vice-chancellor of the University of Natal, P.V. Booyesen, the population of the country will double by the year 2010; the black population will triple.

So the situation stands as we enter the 1990s: The vast majority of South African children have too few schools, poorly qualified teachers, and insufficient books and equipment. They live in an environment of social and political unrest and face a future which seems crowded with problems. The relevance and legitimacy of the educational system is being questioned: Who decides? Who's involved? Who will control the schools of the nation?

Governance of the Schools

There are now 19 different educational agencies in South Africa that are involved in administering the racially separated schools. The National Education Department oversees the activities of the following:

- One national agency and four provincial agencies (Cape, Transvaal, Orange Free State, and Natal) oversee education for the white citizens of South Africa;
- One agency oversees the system for coloured citizens;
- One agency oversees education for citizens of Indian origin; and
- Eleven agencies deal with the education of black South Africans: one, controlled by the Department of Education and Training (DET), is for "South African blacks;" six operate in the nonindependent homelands; and four are established in the "independent" homelands (Human Rights and Repression in South Africa, 1989, p. C23).

This centralized system of control influences all South Africans by reinforcing social prejudice, protecting privilege, and encouraging competition. There is hope, however, that the education system will change in substantial ways. The week of May 13, 1990, featured one education minister after another calling for change. One of the most important announcements was from the Deputy

Minister of Education and Training, who stated that the government was prepared to talk about a single education system.

The announcement may not dispel an increasingly militant mood among teachers, who want to rebuild South Africa's fragmented education system. While some educators struggle to salvage something of the past for the present, others are beginning to plan for post-liberation education. People's Education is one post-liberation plan. It is being shaped and developed along such guidelines as the development of democratic values, cooperative work, and active participation. It also emphasizes the stimulation of creativity and critical thinking in order to equip students for the future (CACE, 1988, p. 8). These goals may affect the process of music education.

Music Education

General music classes were once offered in many elementary schools, although very few schools today hold such classes. Only specific secondary schools offer music as an examination subject. Performing groups are primarily vocal, and students are required to pay additional fees for instrumental instruction if such is available. The better instrumental students are selected to play in the National Youth Orchestra.

Music educators in South Africa are working toward the understanding and resolution of various concerns. One of the most pressing is the phasing out of music programs in the schools; as the country experiences grave economic difficulties, there is a constant struggle for the survival of music education in the schools because music has not been considered to be part of the core of education. Music educators are also concerned about the schools' usual focus on Western music and obliviousness toward the music traditions of the country's other cultures, as well as the difficulties and injustices of the racially divided schools.

Professional associations of music educators are playing an important role in establishing dialogue among educators and providing a forum for discussing and planning changes in music education. For instance, at the first National Music Educa-

tors' Conference in 1985, held at the University of Natal, vast discrepancies in the practice of music education in the segregated divisions of the South African schools were highlighted by well-informed educators during a panel discussion entitled "Current Music Education Situations in South Africa."

The panel's presenters represented the Department of Education and Training, which deals with the education of the black population; the Department of Education and Culture in the House of Delegates, which oversees the Indian education system; the Department of Education and Culture in the House of Representatives which administers "coloured" education; and the Department of National Education, which is in charge of education for the nation's whites. Information presented by some members of this panel explains the status of music education.

Khabi Mngoma, a well-known and respected South African music educator then at Zululand University, spoke of the gloomy situation of the secondary teacher training schools attempting to prepare students to teach music. Poorly prepared students and limited resources have resulted in goals that are very basic in nature, such as the following, drawn from the syllabus for a postprimary school course:

1. To equip pupils with a knowledge of the essentials of theory of music, enabling them to undertake further study beyond the limits of this course;
2. To stimulate pupils' interests in music outside the confines of their own environment and to give direction to their study of music for the future;
3. To improve the pupils' standards of reading to enable them to read music intelligently and critically;
4. To provide students with an opportunity to listen to music by a varied selection of composers and thereby lay the foundation for intelligent study and the enjoyment of music in later life (Lucia, 1986, pp. 115-116).

Students who persist in their training face further difficulty. Because so few elementary schools now offer music classes, it is nearly impossible to find African schools that will accept students for practice teaching. Finally, those students who succeed in completing their training find themselves "sucked into an alien musical culture with insufficient equip-

ment, because [they are] expected to teach Western-oriented music" (Lucia, 1986, p. 118).

African students who do manage to enter the university to study music find themselves underprepared upon entrance. Their music instruction has usually occurred in a class of 100 children meeting for about 20 minutes each week, taught by a classroom teacher who has no musical training.

Mngoma also bemoaned the fact that Western music is "given pride of place," resulting in the virtual exclusion of African music from school curricula. Educational planners seem unaware that "there is a proliferation of indigenous musical styles and traditions in South Africa . . . to which music education can be related and which it can draw from" (Lucia, 1986, p. 116).

Dr. Sgatyia from the University of the Transkei summed up the effect of current music education practices in South Africa: "By the time the black child reaches the age of five, he is a fully capable musician. The present school method knocks his potential out of him" (Lucia, 1986, pp. 197-198).

Melveen Jackson, lecturer at the University of Durban-Westville and doctoral candidate researching Indian music in South Africa, spoke about the historical background of the music education offered to Indian South Africans. She pointed out that the bias favoring Western music, imposed late in the nineteenth century, "was largely the result of white liberal assimilation policy, which saw the solution to South Africa's 'Indian problem' in acculturation" (Lucia, 1986, p. 124). By 1929, the Report of the Music Organizer, which briefly mentioned Indian music, firmly recommended that the basis of music education in Indian schools should be Western music. In 1964, the first Inspector of School Music for Indian Education implemented a school music programme based entirely of Western music. He also introduced the recorder and made it compulsory, to the exclusion of all other instruments. The narrow-minded philosophies of administrators, as well as the lack of funds and of qualified teachers, have hindered the development of music education in the Indian schools and the African schools.

Today there is a move to introduce Indian music into Indian music education. But as Jackson asks:

How positive can such changes be when they are based on racist colour lines? Indian music for the Indians! If so, which Indian music? Hindustani? Carnatic? Quawali? What about those seventh-generation South Africans who have elected to embrace a Western ethic and feel challenged by such “regressive” steps? Could it be that we might more effectively teach all musics to all South Africans under an integrated, comprehensive, and just education system? (Lucia, 1986, p. 128).

Millicent Rink of the University of Cape-town spoke about “White Music Education in South Africa.” Basically the Western musical tradition is upheld, and syllabi are based on a “not-so-recent” English model. Compared to music education for Indians and Africans, however, more funds, qualified teachers, and equipment are available.

The total Western bias of music education being propagated at the southern-most tip of Africa is disturbing and raises many questions. Quoting from my opening address delivered at this conference:

The present situation in South African music education is that Western music is taught almost exclusively in schools, and that concepts like pitch and intonation are learned from an exclusively Western point of view.

All children need to understand not only themselves, but others around them, and music forms a highly significant part of the process of self-awareness and of one’s awareness of others. By experiencing the musics of other people, children will come to know that there are neither superior nor inferior musics—only different. By experiencing different musics and understanding their construction and function, children will begin to appreciate cultures about which they know very little. Understanding and appreciating differences among musics is one way of . . . realizing that cultural diversity is a cause for celebration. Music educators, therefore, must develop a conceptual approach that leads to the adoption of a wider view of music (Lucia, 1986, p. 8).

University-Based Efforts

Toward Change

In the effort to cut the strings that bind us to a Western approach to music education, some of South Africa’s colleges and universities are taking new initiatives. In Durban,

the nation’s second largest city, two universities are moving toward a broader conceptual view of music.

At the University of Natal, the current enrollment is racially varied: 12 percent African, 2 percent coloured, 16 percent Indian, and 70 percent white. Given the figures of the anticipated population increase mentioned earlier, in the coming years the percentage of white Africans at this university will remain constant or decrease, while the percentage of black Africans could increase substantially (Mayer, 1990, pp. B1-2).

The music department of this university is among the first in South Africa to structure its music history course to cover not only Western music, but also African, Indian, popular, and jazz styles. At least half of the students majoring in music education elect to conduct research projects involving the music of South Africa. A few examples: “Zulu Folk Songs: History, Nature, and Classroom Potential” by B. Mthethwa; “Southern Sotho Children’s Songs” by P.L. Nhlapo; “Xhosa Children’s Songs” by T. Nompula; “Introducing Indian Music into Local Indian Schools” by V. Pather; and “African Music in the School” by S. Bonnett.

While most universities are debating how best to handle problems arising from the influx of many so-called “underprepared students” and how to develop entry-level courses for such students, the University of Durban-Westville is taking a different approach. This university rejects the traditional Eurocentric academic mould; thus basic changes are taking place in the music department. Sallyann Goodall, a musicologist and a prime mover in this regard, describes the most recent developments:

The course . . . is divided into three elements in all years: Musicology, practical study, and compositional techniques. In the first year, musicology (which includes history and form) is cross-cultural, with lectures on African, Indian, Western, and world music. Students learn three instruments of any of these cultures for their practical study. Compositional techniques cover staff notation, Western harmony and counter point, and techniques of composition in Indian and African music and jazz styles (Goodall, 1990, p.19).

Developments such as these hold the

promise of greater relevance, legitimacy, and concern for the field of music education in South Africa.

Looking to the Future

In addition to the formal aspects of music education, there is much to be learned from and about the South African traditions of informal music education. The author once observed, in the midst of a thunderstorm, a young mother dancing on the city pavement. Her little child, barely able to walk, imitated her movements with sheer joy. In Africa, the unborn child moves with the mother's dancing and singing. When newborn, the child, tied to the mother's back, continues to move with her as she dances and sings. When old enough to walk, the child begins to imitate the dances and songs of the parents. It is any wonder that Dr. Sgatyia said that by the time the African child is 5 years of age, the child is a musician?

How to maintain this musicianship is one of the many questions requiring urgent attention in South Africa. Perhaps a starting point is the realization that the innovations or developments in Western music education are often but a rediscovery of what the Africans have done for centuries.

Two documents adopted in April, 1990, are significant. The first is the "Declaration Towards a Policy for Music Education in South Africa." All delegates attending the Fourth National Music Educators' Conference at the University of Pretoria, the largest gathering of music educators yet to take place in South Africa, accepted this declaration. Though motivation for drawing up this policy statement was the current national crisis in music education, two mandatory conditions were included which represent a decided shift away from the status quo. One is "direct representation by music educators in a high level in a single educational department." The other is "the recognition of the educational value of all music for all South Africans" (Oehrle, 1990).

The second document is the Charter of the Southern African Music Educators Society (SAMSES). Its statements include:

1. Education must be equal and compulsory for all children.

2. Music education in southern Africa must shed its exclusively Eurocentric basis. All music of South Africa should be studied in teacher-training programmes and made available to all children. Our belief in a multicultural music education programme is not a belief in a plurality of separately nurtured musical cultures, but in a free intermingling of different types of music in one common school curriculum applicable to all schools.

These initial steps taken by music educators hold promise that a new direction for music education in this part of Africa may emerge as the country enters into a new state of transition. Today, June 1, the threat of a national teachers' strike looms; black teachers marched in Cape Town to demonstrate solidarity among members of a profession pervaded by divisions. Without the dismantling of apartheid, however, all promise of peace and education in South Africa will remain unfulfilled.

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