AFRICAN MUSIC, KNOWLEDGE, AND CURRICULUM: APPLYING BERNSTEINIAN AND LEGITIMATION CODE THEORY TO SOUTH AFRICAN MUSIC CURRICULA

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ABSTRACT

This thesis considers the recontextualisation of African music in formal South African curricula. The research is situated in South Africa, where post-apartheid education policy promotes the inclusion of indigenous knowledge in the curriculum. The research is motivated by a problem of disjuncture in the national upper secondary curriculum's 'Indigenous African Music' stream. While African music is the focus, the theory of music component is drawn from Western art music and seems to have little relevance to African indigenous music practices. Identifying a fundamental clash of the practical and the theoretical in this curriculum, the thesis sets out to explore what knowledge types are included in this and one tertiary curriculum, how these are articulated, and their potential for integration, coherence and knowledge-building. African music's place in formal curricula is relatively recent, and the literature attests that a clash between 'Western' and 'African' content is a common problem. Yet while this literature critiques Western hegemony and argues for the significance of African knowledge, little scholarly enquiry takes up the question of knowledge integration. Current trends in the philosophy of music education critique text-oriented curricula based on canonical works and promote individual experience and procedural knowledge, resulting in a binary that overlooks the fact that music exists on multiple levels at the same time.

Concepts drawn from Basil Bernstein and Karl Maton highlight what counts as curriculum and make visible the ordering principles of curricula. They allow differentiation between knowledge types, practical knowledge based on performance skill, theoretical content, or axiological meanings focusing on musical significance. When these theories are brought to bear on African music curricula, the conflicts can be understood in terms of knowledge types, their differing structures and their capacity for knowledge-building. This qualitative research explores these issues in two case studies through text-based analysis and empirical research. Data was collected through document analysis, observation and interviews. Bernstein and Legitimation Code Theory (LCT) provided theoretical and analytical lenses for data coding, organisation and analysis.

The study provides much needed theorising about the recontextualisation of African music. It proposes a model, developed from the theoretical implications of the research, to theorise about different knowledge types and their relationships with each other. In the curricularisation of different music practices, the model illustrates the complexity of musical knowledge, demonstrating how different knowledge domains contextualise each other. It shows the dialectic relationship between musical knowing and musical knowledge, and the importance of negotiating boundaries between knowledge types.

DECLARATION

I declare that this study is my own original work. Where use is made of the work of others it is indicated and acknowledged by means of complete references. It is submitted for the degree of Doctor of Philosophy at the University of the Witwatersrand, Johannesburg, South Africa. It has not been submitted before for any other degree or examination in any other university.

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PUBLICATIONS AND PRESENTATIONS EMANATING FROM THIS RESEARCH

Publications

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Conference papers

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Building curriculum, building knowledge: Music education in South Africa. Presented at the South African Society for Research in Music (SASRIM)13th Annual Conference, Stellenbosch University, Stellenbosch. 4–7 September 2019.

Facing both ways: Knowers, knowledge and Bernstein's pedagogic rights in music education. Presented at the International Symposium on the Sociology of Music Education, University of North Texas, Denton. 9–12 June 2019.

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All meanings are abstract; it is not the *fact* of the abstraction but the *form* that the abstraction takes.

Bernstein (2000, p. 29)

To understand it with your mind is only the beginning. It's when you get into the practice that it becomes real.

Daniel (Case Study Two)

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TERMS AND ACRONYMS

Several terms need clarification as to their particular meaning in this thesis.

Theory: This refers to theoretical perspectives of a philosophical kind, for instance, the theories of Basil Bernstein and LCT, or broader theoretical stances such as social realism.

Theory of music: This refers to the rudiments of music that describe musical structure. It might be thought of as providing a grammar, with various techniques for recording, such as, different notations and verbal mnemonics. Although the same word, 'theory' is used, it is not to be confused with philosophical 'theory,' defined above.

African music: I follow Agawu in the use of this term (2003b). It broadly refers to a plethora of musics informed by sub-Saharan musical values (Tracey, 1994). Although it is problematic to refer to such an expansive range of practices with the single adjective 'African', other terms such as 'Indigenous African music' (IAM), as used in the CAPS, or 'the musical arts in Africa' (Akuno, 2019b; Herbst, 2005; Nzewi, 2005) raise similar concerns.

Western Art Music (WAM): I borrow the CAPS terminology here, to refer to the canon of works in the Western compositional tradition. The choice to capitalise 'Western' follows convention and is not an assertion of superiority.

Acronyms

ABRSM	Associated Board of the Royal Schools of Music
CAPS	Curriculum and Assessment Policy Statement
C2005	Curriculum 2005
FET	Further Education and Training
IAM	Indigenous African Music
LCT	Legitimation Code Theory
OBE	Outcomes-Based Education
ORF	Official recontextualising field
PASMAE	The Pan African Society for Musical Arts Education

Acronyms *(contd)*

PATS	Practical Assessment Tasks
PRF	Pedagogic recontextualising field
RNCS	Revised National Curriculum Statement
SFL	Systemic Functional Linguistics
UNISA	University of South Africa
WAM	Western Art Music

LCT codes

SR	Social relations
ER	Epistemic relations
SG	Semantic gravity
SD	Semantic density
ASD	Axiological-semantic density
ESD	Epistemic-semantic density

CHAPTER 1: INTRODUCTION

Background to the study

This study concerns the recontextualisation of indigenous African music in South African secondary and tertiary curricula. There are compelling reasons for the inclusion of indigenous music in the South African curriculum. First, music has an educative role in African culture. Second, music has been a medium through which African cultural values are transmitted, and it continues to play a central role as a carrier of heritage. Third, African music offers a fertile content source in the project to Africanise curricula, a topic central to the demands of the South African student protests of 2015 and 2016.[1]

In 2015, the year I embarked on this study, these protests brought South African tertiary campuses to a standstill. Under the banners #feesmustfall and #rhodesmustfall, the highly disruptive protests continued into 2016, suggesting that in the post-apartheid era, little progress has been made in the goal to transform curricula, to establish African education, or address the problems of access to higher education.

The protests brought to a head questions of access and transformation that have been at the heart of education policy and curricula since the first democratic elections in South Africa in 1994. Prompted by the urgent need to reverse the injustice and inequalities of apartheid education, these questions are reflected in each version of the school curriculum, since its first iteration, Curriculum 2005 (South Africa & Department of Education, 2003). The principles guiding that Curriculum – and retained in its latest form, the Curriculum and Assessment Policy Statement (CAPS) – include social transformation,[2] human rights, social justice and valuing indigenous knowledge systems (Ibid., p. 1).[3] Importantly, the inclusion of indigenous knowledges in the curriculum is considered integral in the project to achieve equality and social justice in education.

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1 Accounts of the student protests and their impact on tertiary education in South Africa are provided by Habib (2019) and Jansen (2017).

2 Transformation as understood in higher education in South Africa is outlined in: 1997. White Paper 3: A programme for the transformation of higher education. Notice 1196 of 1997. *Government Gazette*, 386(18207)1:55, 15 August. For a discussion of transformation in the context of Wits University, see http://blogs.wits.ac.za/vc/category/transformation-2/

3 Although the term 'indigenous knowledge systems' appears in the curriculum documents, no definition is provided. While its meaning is contested, its use in the curriculum includes cultural knowledge that has its origin amongst 'coloured' and black South African groups considered to be indigenous to Southern Africa (rather than ethnic groups considered part of settler or colonial groups). I follow the FET Music curriculum

While African musical practices may offer potential curricular content, this study shows that transferring community based knowledge into the formal curriculum is not straightforward. The current South African secondary Music curriculum for Grades 10–12 attests to the inherent complexity of the recontextualisation of knowledge and it provides the first case in this study.[4] Articulated in the Curriculum and Policy Statement (CAPS) for Music, this curriculum offers 'Indigenous African Music' (IAM) as one of three 'streams' along with 'Western Art Music' (WAM), and Jazz (Department of Basic Education, 2011, p. 9). Schools offering Music as a subject for the national matriculation examinations must choose one of these streams. Although this approach appears to allocate equal status to all three musical traditions, a careful reading of the IAM curriculum reveals a severance between the performance of the music and the conceptual framework that underpins teaching and learning. The conceptual knowledge for all three streams is based on the rudiments of WAM theory, with its attendant focus on tonal functional harmony. Consequently, there is a disjuncture between IAM as it is performed, and its articulation in the curriculum as conceptual knowledge.

Studies from Nigeria, Zambia, Malawi and Tanzania indicate that the problem of a disjuncture, in curricula that place indigenous music alongside Western theory of music, is widespread (Chanunkha, 2005; Irivwieri, 2009; Ligoya, 2013; Mapana, 2013; Mumpuka, 2009; Musakula, 2014). These and other authors attend to the problem of the dominance of Western over indigenous music, and emphasise the importance of cultural values in conceptual understanding (Akuno, 2005; Chanunkha, 2005; Kwami, Akrofi, & Adams, 2003; Mapana, 2013; Mumpuka, 2009; Musakula, 2014), but little systematic scholarship questions the curricular structure inherited from Western musical education, or investigates how the individual epistemology of a musical practice should inform its pedagogy in formal education.

Several problems result from this disconnect. First, enlisting Western rudiments of music to conceptualise African music suggests a deficit – that African music has no 'theory' of its own. Second, learning African music through Western concepts is likely to result in a distorted understanding of the music because different musics have individual cultural and musical values (Mans, 2009). Third, as a result of these two problems, instead of indigenous knowledge being valued in accordance with the principles of the CAPS, the disjuncture could lead to indigenous

in its use of the term 'indigenous African Music', and in this study it refers to music of black South African groups.

4 The learning band Grade 10–12 is known as the Further Education and Training (FET) band (Department of Basic Education, 2011). In South Africa, basic education begins with Grade 1, in the year children turn seven. Grades 10–12 therefore include learners aged 16–18 years of age.

knowledge being rendered meaningless and, ultimately, disadvantaged. Indeed, this may already be the case with the current offering, as is evinced in the very low take up of the IAM stream.[5]

In the decolonisation project, these outcomes paint a bleak picture. In order to better understand the problems and identify solutions for formal African music curricula, this study explores the problem of recontextualisation of African music with reference to two South African examples. It investigates the relationship between empirical understanding of music and more abstract knowledge included in formal music curricula.

Personal background

My interest in this research springs from two factors. I have taught music professionally for 35 years, and my career has included teaching at all levels, from pre-school to tertiary education. In my former position as Director of Music at an independent school in a provincial South African town, I led a large team and oversaw a full programme of instrumental, subject, and ensemble classes. For me, one of the most engaging and challenging parts of being a music teacher was catering to the differences in students' learning processes. I was particularly interested in how students make the leap from an aural understanding of musical sound, to its abstract depiction in terminology or staff notation. Many learners find it difficult to make connections between the music they experience, through listening or performing, and theoretical interpretations of the same music, for instance the abstract articulation of musical sound in music notation or identifying an interval. This insight is one of the reasons I was pulled up short when I first read the CAPS exposition of the IAM stream. In that it employs a conceptual language developed for another musical practice altogether, it renders the gap between experiential and conceptual understanding even more difficult to negotiate.

The second reason motivating this research is a long interest in African music. As a student at Rhodes University in the 1980s, I became involved in the International Library of African Music (ILAM), where, under the tutelage of its Director, Andrew Tracey, I began to learn various performance practices. Two things struck me. Firstly, the music was difficult and my usual adeptness at catching on fast did not seem to apply. Second, as my competence (slowly) increased, my perception of the music changed radically. I felt as if I was hearing this music from the inside, rather

5 Information from the Department of Education on examinations is highly restricted. My attempts to access information through official channels was unsuccessful. My information is gleaned from informal conversations with teachers and Department of Education representatives. In a telephone conversation with a Department of Education examiner, 5 November 2019, she confirmed that nationally, only four or five schools are opting for the IAM Topic 3. There is one Topic 3 paper with choices for WAM, Jazz and IAM questions. There is a high failure rate. In her opinion, this is partly because the CAPS is 'not fair toward the IAM stream,' in that there are no specific prescribed works, and not enough resources for teachers.

than the outside. It facilitated a shift from my Westernised view of how music works. These early experiences motivated what has turned out to be a long term interest in curricularising African music. They led to a Master's thesis, regular contributions at local and international conferences, a textbook published by ILAM (Carver, 2002, 2005, 2012), and now, to this study.

I am acutely aware that as a white South African my contribution to the decolonising debate may be considered another version of colonialism. Yet the 'decolonial' is not only a question of colour, but includes the means by which knowledge is produced, disseminated and taught. While a researcher's subjectivity is ever present, enlisting a set of theoretical tools is one way to address their biases. In this regard, Basil Bernstein's and Karl Maton's theoretical ideas have been revelatory. Bernstein's question 'what counts?' (1973, p. 85) is extended by Maton's Legitimation Code Theory (LCT) to identify 'the rules of the game' (2014, p. 132). They provide conceptual tools to explore the *what* and *how* of curriculum and to examine its inner workings. They offer a theoretical framework, and the analytical tools to explore the disjuncture between different kinds of knowledge within CAPS.

The research questions

The centrality of the theoretical framework is reflected in the main research question:

1) What explanatory power do the theories of Bernstein and Maton bring to African music curricula?

The following sub-questions direct the data analysis:

1a) What counts as knowledge in these two cases of curriculum?

1b) What potential do the different types of curricular knowledge have for integration and for context-independence?

A second research question concerns the usefulness of the study to future African music curricula:

2) What implications does such analysis have for future curricular design?

The research design

This qualitative research consists of an analysis of two African music curricula, the CAPS for Music, and a South African tertiary curriculum. These are presented as two case studies. The research problem of disjuncture found in the CAPS necessitates a detailed description and analysis to better understand this mismatch. Because the implementation of this curriculum is extremely limited, there is no opportunity to observe the enacted curriculum as a whole and to see if, in fact, teachers are able to resolve the disconnection between abstract concepts and practical understanding of the music

through pedagogy. The research therefore includes a second case study to explore the relationship between practical and conceptual understanding in an enacted African music curriculum.

My initial plan was to seek out-of-school groups in which African music performance is taught, to identify an underlying conceptual framework that could then be applied in formal curriculum, as an alternative to the WAM oriented concepts in the CAPS. In order to make sense of music at all, participants must have some mental schema enabling them to interpret what they perceive (Green, 2005, p. 79). I wondered if the concepts supporting such schema could be identified in out-of-school groups and be recontextualised in formal curricula like the CAPS. However, a brief pilot study involving observation of such groups made it clear that the kind of conceptualisation I sought, if it existed at all in a tacit form, was difficult to identify. The pedagogy characterising such traditional and community performance groups was dominated by mimesis and verbal instructions related to physical actions (e.g., 'stand up straight,' 'blow harder,' 'look forward'), and regulative discourse (Bernstein, 2000, p. 13) conveying the rules of social and moral behaviour (e.g., 'stop talking,' 'pay attention,' 'show respect'). Whatever the conceptualisation embedded in the music itself or in the social meanings of the music, it was tacit in the lessons I observed. This raised the question of whether the knowledge presented in these group lessons was indeed specialist, with the potential for transfer, or whether it was everyday knowledge restricted to the context of enactment (Ibid., p. xviii). I realised that if I was to find examples of conceptualisation, I needed to look elsewhere, and therefore included a tertiary case study in the research design, which I refer to as the Tertiary Case.

The methodological approach varies in the two cases. The CAPS Study is restricted to documentary analysis including termly outlines of content, Department of Basic Education support material, and examination papers and memoranda. In the Tertiary Case, the analysis of course outlines is supplemented by lesson observation, interviews with the course's three lecturers, and field notes. This empirical study provides a very different perspective on the research questions as it reveals the complexities of knowledge transfer in the enacted curriculum, where teacher agency plays a significant role.

Theoretical framework

While the two cases are both examples of African music curriculum, there are important differences. For instance, they are drawn from secondary and tertiary contexts respectively but only one curriculum is being fully implemented. A further important difference is that tertiary curriculum writers have far more autonomy in curriculum choice than is possible in a national secondary curriculum. To counteract any incongruity between the two cases, theoretical concepts drawn from Bernstein and LCT provide coherence in the research design. Broadly, Bernstein's articulation of the pedagogic device (2000) provides an overarching frame for the study. The study considers both

cases as examples of recontextualisation and considers if and how the selection of content in each case offers opportunity for context-independence.

Crucial to the description and analysis of each case is Bernstein's concept of boundaries. Three important boundaries run through the narrative of the study. These are between everyday and specialist knowledge, between curricular areas such as 'Performance' and 'Theory of music,' and between different knowledge types: epistemic, axiological, contextual and procedural.

While Bernstein's concepts impose a macro and meso level of organisation on the data, the LCT dimensions of Specialization and Semantics afford a micro analysis (Maton 2014).[6] Specialization offers a finer grained analysis of Bernstein's question 'what counts?' It considers the basis of legitimation in fields, broadly distinguishing between an orientation to knowledge, that is, what should be known, and an orientation to knowers, or the type of person that is legitimated (Ibid.). In music education this is a generative concept, as what learners must know, and the disposition needed to achieve success seem to be in perpetual tension. Maton's point is not that one is better than the other, but that these underlying values are not always made explicit in pedagogy and 'the rules of the game' can remain tacit. The dimension of Semantics provides tools to explore curricular knowledge in more detail, to better understand the nature of knowledge, its complexity and its potential for transfer and context-independence (Ibid.). This aspect of LCT allows an analysis of the problem at the heart of the research, namely the question of whether such different types of musical knowledge can be integrated with one another.

Overview of the thesis

Chapter Two introduces and describes the theoretical concepts drawn from Bernstein and LCT that provide both a framework for the study, and the tools that drive the analysis. The literature review in Chapter Three situates the study locally, within the context of South Africa's curriculum development since 1994, continentally within African based scholarship on music education, and internationally in relation to philosophical trends in the field of music education. It shows that across these contexts, the general trend is toward process over product which in LCT terms shows an emphasis on knowers rather than knowledge. Where process is given more prominence, the important issue of the integration between experiential and conceptual understanding – the issue at the centre of the research problem – is inadequately addressed. Chapter Four outlines the research methodology and argues for the choice of case study. The central chapters of the thesis present

6 The use of capitals for Specialization and Semantics follows the LCT conventions.

descriptions and analyses of the cases, with the CAPS covered in Chapters Five and Six and the Tertiary Case in Chapters Seven and Eight.

Chapter Nine has three purposes. First, it identifies the convergence between the findings of both cases, and second, it considers these in the light of the research questions. Third, building on both of these, it proposes a model to conceptualise knowledge-building in music. The chapter demonstrates how this model could be applied using examples drawn from the CAPS and provides a theoretical, yet practical, basis for future curricular design.

The final chapter returns to the literature expounded in Chapter Three to show the contribution of this thesis to the field. It discusses the contribution of the study and its implications.

Parameters of research

While this research is prompted by my assessment of the CAPS as problematic, it is not my intention to design an alternative. The recommendations in Chapter Nine are intended to form a conceptual framework that provides a structure for future curricular design. Several studies exploring music curriculum incorporate some form of pedagogic intervention, but the theoretical emphasis of this study puts such a project beyond the bounds of this research. In this sense, the outcome of the study is philosophical, but it deals with topics that are grounded in empirical experience and aims to show how the conceptual world of philosophy and the embodied world of musical learning can be integrated.

This research is positioned within South Africa where the constitutional goals of social justice and democracy in education have yet to be achieved (Bergman, 2013; De Vos, 2015; Moloi, 2019; Pretorius, 2014). As noted earlier, while the inclusion of African music in a national curriculum might appear to validate indigenous knowledge, the minimal take up of the IAM stream suggests it may, instead, be devalued by this curriculum. The study identifies a problem of disjuncture in the CAPS IAM stream and investigates this with theoretical tools drawn from Bernstein, and LCT. The significance of these theories is reflected in the main research question, and furthermore, they inform this study both methodologically and analytically. Consequently, the narrative begins with a discussion of the theoretical ideas framing the research.

CHAPTER 2: THE RELEVANCE AND APPLICATION OF BERNSTEIN'S THEORIES AND LEGITIMATION CODE THEORY TO MUSIC EDUCATION

Given that the disjuncture identified in the CAPS IAM stream concerns questions of knowledge, the sociological theories of Basil Bernstein and LCT are an apt fit for this research, particularly in terms of those concepts that outline the workings of curriculum and make knowledge the object of study. These highlight the organising principles of knowledge practices, the nature of their verticality, and the potential they offer for integration of concrete and abstract musical knowledge. The theoretical tools they offer have the explanatory power to describe the nature of the knowledge articulated in the two examples of African music curricula described in this study, the CAPS for Music (FET level) and a South African tertiary curriculum.

Here, the Western Art Music (WAM) model of curriculum that is maintained in the CAPS Indigenous African Music (IAM) stream [7] is analysed using Bernsteinian theory and LCT, together. However, it is first necessary to outline Bernstein's theory of the pedagogic device, and his descriptions of knowledge discourses and knowledge structures (Bernstein, 2000, p. 28),[8] and then to describe two dimensions of Legitimation Code Theory: Specialization and Semantics (Maton, 2014).

The following questions direct the narrative:

1) What explanatory power do the theories of Bernstein and LCT bring to music education studies?
2) What do these theories reveal about the particularity of the WAM model of curriculum?

7 While there is no single 'WAM curriculum', the term is used to describe a model of curriculum that has become entrenched in secondary and tertiary education in the West. This model of curriculum is maintained for the South African CAPS curriculum. Music was a part of formal education in Ancient Greece and Rome and it formed part of the Medieval Quadrivium. Up until the middle of the 20th century, a three-part curriculum, comprising performance, composition and musicology, was the established norm. In school music education, this translated to performance, music theory, and analysis of canonical works. In this chapter, the 'WAM curriculum' is used as a generic term to refer to the curriculum model with this three-part structure, which draws on the music of Western art music, its theoretical principles and its canon.

8 Bernstein's central thesis is published in four volumes of *Class, codes and control* (Bernstein, 1971, 1973, 1975, 1990). His key theories were republished in *Pedagogy, symbolic control and identity: Theory, research, critique* (1996). This publication was revised and republished in 2000, the volume referenced in this study.

The problem motivating this research lies in the CAPS. It is the disjuncture between the prescribed theoretical concepts and the IAM musical practice suggested in the curriculum content outlines. This can be seen as a clash between the *what* and *how* of the curriculum, where *what* refers to the music itself, and *how* refers not only to pedagogy, but to the conceptualisation of the musical knowledge. In the CAPS, such conceptualisation is reflected in its Topic 2, 'Music Literacy,' comprising mainly Western theory of music.

Alternative approaches to music curriculum have generally focused on musical participation rather than knowledge content (see Chapter Three) (Campbell, 2004; Elliott, 1995; Green, 2008; Nzewi, 2005; Wiggins, 2001), but the current research focuses primarily on the nature of musical knowledge, which is why Bernstein's knowledge theories and LCT provide the framework for investigating the curricular clash presented by the CAPS.

Social realism

Bernstein's work and LCT contribute to what is known as the social realist school. Unlike social constructivism, social realism rejects the ontological notion that knowledge, being socially constituted, is relative and presents no objective truth. Social realists argue that while knowledge is socially produced, it does not follow that all knowledge is relatively equal. (Maton, 2000; Maton & Moore, 2010; R. Moore, 2007; J. Muller, 2000; Wheelahan, 2010; M. F. D. Young, 2008). According to Maton and Rob Moore:

> social realism views knowledge-producing fields as comprising *both* relational structures of concepts and methods for relating to the empirical world *and* actors positioned in institutions within specific social and historical contexts. In contrast to hegemonic approaches in the sociology of education, this recognizes that knowledge involves more than social power; it also involves epistemic power (2010, p. 5).

In South Africa, social realist arguments were used in the curricular revision of the 1997 outcomes-based curriculum known as C2005. This curriculum conflated everyday knowledge with specialist knowledge in an attempt to validate local knowledges. Ursula Hoadley notes one of the problems of this approach was that 'everyday knowledge, as a portal to specialised knowledge of the school, became confused with the specialised knowledge itself. What was produced was a dilution of what was to be learned by how to learn it' (2011, p. 155).

In several curricular revisions, discussed more fully in Chapter Five, the South African national schools' curriculum moved away from generic outcomes describing what the learner should be able to do, toward a more explicit articulation of content that the learner should know (Ibid.). The requirement for explicit content is reflected in the current CAPS for Music. This content however,

whether for the WAM, Jazz, or IAM stream, is drawn largely from the WAM canonical texts and music theory. The IAM-specific content is less explicit as it draws on practices that do not have an agreed body of canonical works. Yet if the IAM stream is to satisfy the CAPS requirement for defined content, knowledge must first be identified before it can be articulated in the curriculum.

Basil Bernstein

British sociologist Bernstein's early work was concerned with the perpetuation of inequality through education systems (1971, 1973). His 'code theory' provides a tool for examining the underlying power relations of education, which he theorised were evident in the relative strength of boundaries (1971). Bernstein outlined the concepts 'classification' and 'framing' as tools to describe the effect of boundaries. Classification refers to power relations and the strength of boundaries between categories. Framing describes the locus of control, or who has control over the pedagogic context. These are coded as C+/– and F+/–. In educational contexts, classification refers to curriculum content, and framing to pedagogy.

Boundaries

Boundaries are socially imposed and describe the degree of insulation between categories. They can be identified in multiple phenomena, social, spatial, academic, etc. In music education, for example, three areas that make up the music curriculum – performance, composition, and analysis – are usually taught separately and their interconnections are tacit, indicating strong boundaries. Bernstein describes such boundaries as intra-disciplinary. Their relative strength determines the level of integration or separation between different aspects within a subject. Another boundary significant in this study is the relationship between everyday knowledge and school knowledge, described by Bernstein as an interdiscursive boundary. Recently in music education, Lucy Green's work has led to an approach where students' everyday musical knowledge is validated in the classroom (Green, 2008). This constitutes a weak interdiscursive boundary. Bernstein's code theory can be applied to research in diverse aspects of education, from the macro level of educational policy to the micro level of classroom practice (Bernstein, 1990, pp. 118–119; Wright & Froehlich, 2012, p. 214). Bernstein's theorising of boundaries has particular relevance to this study because the problem that motivates it is the strong boundary evident in the CAPS between the practice of IAM and the theory of music proposed as a tool of analysis.

Recognition and realisation rules

The concepts of classification and framing, and strong or weak boundaries, have an impact on what Bernstein describes as 'recognition and realisation rules' (2000, p. 16). 'Recognition rules' refers to

learners' being able to understand what it is they should be learning. Stronger classification, and stronger boundaries make the knowledge object clearer. 'Realisation' refers to learners' ability to demonstrate understanding: in Bernstein's turn of phrase it refers to the capacity to 'speak the expected legitimate text' (Ibid., p. 17). Recognising what is to be acquired does not necessarily lead to realisation. This is an important distinction in any consideration of curriculum.

The pedagogic device

Bernstein's theory of the pedagogic device relates to an abstract conceptualisation of education as a cultural relay: the means whereby culture is produced and reproduced (Bernstein, 2000, p. 28). It is a means of probing the 'general principles underlying the transformation of knowledge into pedagogic communication, whether the knowledge is intellectual, practical, expressive, or official knowledge or local knowledge' (Ibid., p. 25). As such, the pedagogic device provides an explanatory framework for the processes of education. The framework includes the description of three 'fields': production, recontextualisation and reproduction (Ibid. p. 28).

The field of production

For Bernstein, the field of production is where knowledge originates. For many disciplines, this is the academy, but for music studies this would include the field of practice.[9] Defining the field of production for IAM requires a broad consideration of where this knowledge originates. For instance, possible sites include community based performance, historic or contemporary recordings of performance, or scholarly fields such as ethnomusicology and African music education scholarship.[10]

Because IAM is a relative newcomer to formal music curricula, the way that this musical knowledge is articulated in any published curriculum makes a revealing study. Due to the size of the continent and the variety of musical expressions, the choice of content for such a curriculum is wide. Both past and present practices could be taken into account, as well as content drawn from both enacted performance and theoretical concepts. In South Africa, the field of production is not a unified field with clearly demarcated knowledge areas. Indeed, the choice of curricular content is complicated by the fact that much of the knowledge, being in the oral realm, provides no canonical texts, and no widely shared or established terminology to organise conceptualisation. Yet, while the field lacks

9 Christine Carroll (2017) explores music education with reference to Bernstein's field of production.

10 The growing field of African music education scholarship is evident in the form of specialist journals, for example *The Journal of the Musical Arts in Africa*, published since 2004, as well as professional bodies such as The Pan African Society for Musical Arts Education (PASMAE), launched in 2000, that forms the African branch of the International Society for Music Education (ISME). Chapter Three considers this body of work for its contribution to curriculum development.

shared texts, or a uniform set of concepts, curricula require clarity on what constitutes the *what* and *how* of knowledge.

The field of recontextualisation

Bernstein describes the field of recontextualisation as an area in which knowledge, taken from its original field, is relocated in a pedagogic site, for example a curriculum, classroom or textbook. Knowledge that originates elsewhere is recontextualised and changed to become 'school knowledge' (Singh, 2002, p. 573). Bernstein posits that curricular knowledge is organised according to the internal principles of the knowledge field itself, but also by arbitrary factors, such as the beliefs and values of the recontextualising agents. These include beliefs about how learning takes place in the field, or what are the most important discourses in the field. These can either validate or sideline the knowledge in question. According to Bernstein, the process of recontextualisation 'selectively appropriates, relocates, refocuses and relates other discourses to constitute its own order' (2000, p. 33). The result is an arbitrary selection of content that constitutes what Bernstein describes as an 'imaginary discourse' (Ibid., p. 32). Importantly, choices made regarding recontextualisation are not neutral, but informed by the ideological positions of the recontextualising agents (Ibid.).

A crucial point here is that when musical knowledge is transferred from its original performance context, to the formal pedagogical context, it undergoes a change. As with recontextualisation in all knowledge fields, musical knowledge in a formal pedagogic context such as a school curriculum is fundamentally different from its original context. The curricular framing imposes constraints such as timetables and assessment schedules that radically shift what counts in the acquisition and confirmation of knowledge. Further, because school knowledge values writing, a significant proportion of the content of music curricula comprises conceptual knowledge that can be demonstrated in a written form (G. Moore, 2013, p. 172; Weekes, 2014). For African musical practices where conceptualisation is embedded in embodied performance rather than vocabularies of special terms (Agawu, 2016, p. 148), the recontextualisation of such knowledge is unlikely to align with established curricular paradigms. Although progressive curricula might challenge such paradigms, Bernstein's insight regarding the processes of recontextualisation cautions that change is inevitable in any knowledge transfer.

Bernstein explains that the field of recontextualisation is determined by the official recontextualising field (ORF) and the pedagogic recontextualising field (PRF) (2000, p. 33). The former applies to the level of control maintained by agencies of the state in determining curriculum, whereas the latter refers to the pedagogic context. Each of these have a level of control over curriculum: the agents of the ORF must work within the official requirements of institutional policy, but a second level exists in the PRF. Here, at the level of the classroom practice, teachers have a degree of autonomy in the enactment of the curriculum.

Recontextualisation is at the centre of this research, as the problem that motivates it lies in the recontextualisation of African musical knowledge in the CAPS. As Chapter Five demonstrates, IAM knowledge has been recontextualised into a model of curriculum established for WAM. Whatever content is outlined, whether it closely reflects knowledge in IAM's field of production or not, in Bernstein's terms it constitutes an 'imaginary discourse' (2000, p. 32).

The field of reproduction

The field of reproduction is the third part of the pedagogic device and concerns pedagogic practice and the reproduction of knowledge. Bernstein asserts that evaluative rules regulating this field are 'the key to pedagogic practice' (2000, p. 47). They concentrate the entire pedagogic project because they make clear the knowledge that is to be acquired, revealing what really counts as knowledge. This – the knowledge that counts – is made evident in the field of reproduction, in which assessment plays a key role. Because this study cannot consider the enactment of the IAM CAPS due to its not being fully implemented in schools, the assessment schedule itself is examined to identify what is legitimated.

The case study examined in Chapter Seven goes beyond curricular documents to describe the enacted curriculum of a tertiary African Music course. Bernstein asserts that the enacted curriculum always contains the space for an ideological shift as teachers include their own values and conceptions of knowledge. He refers to this space as the 'discursive gap' and says it holds the potential for shifts to take place, depending on the ideology of the actors (2000, p. 30). The Tertiary Case therefore provides a more nuanced consideration of the field of reproduction than that of the CAPS, which is limited to document analysis in this research.

Analysis and the pedagogic device

The pedagogic device is a useful theoretical tool to consider how IAM is reframed as formal knowledge in a formal curriculum: the three fields provide a way to conceptualise the processes through which knowledge is transferred to a formal site, articulated as curriculum, and reproduced as 'valid' knowledge through the processes of pedagogy and evaluation. Importantly, what is reproduced/relayed is not limited to 'original' knowledge itself, but includes ideology, values, and the reproduction of entrenched social structures.

Horizontal and vertical discourse

In his later work, Bernstein turned from his concern with education as a relay of societal values, conceptualised in the pedagogic device, to theorising on the nature of the knowledge itself (2000, p. 155). Following Emile Durkheim's conceptualisation of sacred and profane knowledge (1998), he broadly differentiates two distinct types of knowledge: vertical discourse and horizontal discourse

(akin to sacred and profane knowledge respectively). Horizontal discourse refers to knowledge that is acquired in the course of everyday life. This knowledge is segmental in the sense that knowing how to do one thing does not lead to knowledge of another. Bernstein's description of horizontal discourse seems to align with musical learning in IAM. He posits that it is likely to be 'oral, local, context-dependent and specific, tacit, multi-layered and contradictory across but not within contexts' (Bernstein, 2000, p. 157). Several of these descriptors ring true in IAM, where musical learning is often oral and takes place within the local context. Further, horizontal discourse is concerned with common competence, not graded performance (Ibid., p. 159). Despite this, Bernstein notes that it is segmentally differentiated: the different areas of knowledge have differing cultural importance and value (Ibid.). This implies that horizontal discourse varies in the degree of difficulty of acquisition, either due to the level of skill required, or the gate-keeping maintained in the social context that restricts access to knowledge.

Levels of specialisation notwithstanding, the main point that differentiates horizontal from vertical discourse is that the latter, as a form of 'sacred knowledge,' is hierarchically organised. In vertical discourse, different areas of knowledge are not segmental but 'procedures are linked to other procedures hierarchically' (Ibid.).

Context-dependence/independence

A key concept in the theory of horizontal and vertical discourse is the differentiation between 'context-dependent' and 'context-independent' knowledge (Ibid., p. 157). Context-dependent knowledge, typical of horizontal discourse, has limited explanatory power beyond its immediate context. With vertical discourse knowledge has the potential to transfer across contexts. According to Bernstein, it is 'freed from the particular, the local, through the various languages of the sciences or forms of reflexiveness of the arts which make possible either the creation or discovery of new realities' (1975, p. 99). The potential for context-independent knowledge is of critical concern in schooling because in formal education, the goal is for students to gain the skills and knowledge required to achieve context-independence. As Young puts it, 'the purpose of the curriculum … is not only to transmit past knowledge; it is to enable the next generation to build on that knowledge and create new knowledge, for that is how human societies progress and how individuals develop' (2013, pp. 101–102). What context-independence might mean for musical knowledge is explored presently.

Vertical discourse: Horizontal and hierarchical knowledge structures

Given the diversity of knowledge fields, if vertical discourse refers to formal, school knowledge, further distinction must be made to reflect the fundamental differences between school subjects. Bernstein proposes two forms of knowledge structure that describe how knowledge within a field builds and develops (Bernstein, 2000, p. 161). Typical of the sciences, hierarchical knowledge

structures display explicit structures in which new knowledge is built on previous knowledge, integrated within an overarching theory. In Bernstein's words:

> This form of knowledge attempts to create very general propositions and theories, which integrate knowledge at lower levels, and in this way shows underlying uniformities across an expanding range of apparently different phenomena. Hierarchical knowledge structures appear, by their users, to be motivated toward greater and greater integrating propositions, operating at more and more abstract levels. (Ibid.)

Hierarchical knowledge structure is apparent in Western music theory, with its logical organisation of concepts and almost mathematical precision. Music theory's abstract concepts are structured hierarchically and have the explanatory power to apply across WAM style contexts.

Horizontal knowledge structure is more typical of knowledge in the Humanities and Social Sciences, where new knowledge is not necessarily dependent on previous knowledge but is established as a new 'language'. According to Bernstein, new languages are incompatible with what has come before and are established in opposition to previous knowledge. Each new language has its own criteria for what constitutes knowledge. Bernstein elaborates:

> A new language offers the possibility of a fresh perspective, a new set of questions, a new set of connections, and an apparently new problematic, and most importantly, a new set of speakers … This new language can then be used to challenge the hegemony and legitimacy of more senior speakers. (2000, p. 162)

The introduction of African music into the South African music curriculum presents the possibility of a new 'language' in Bernstein's sense. Hence, the analysis presented in this study explores the extent to which a new set of questions and a new set of speakers is indeed established. If such a new language is established by the CAPS, does it challenge the hegemony of the established WAM curriculum, or does it become subsumed by it? I return to these questions in Chapter Nine.

Strong and weak grammar

Hierarchical and horizontal knowledge structure can vary according to the strength of their 'grammar' or 'conceptual syntax' (Ibid., p. 163). Where the conceptual syntax is strong, the relationship between conceptual content and related empirical phenomena is explicit, and where it is weak, it is ambiguous and less well defined. The relative strength or weakness of grammar has implications for curriculum and for learning. Where it is strong, the explicit nature of concepts and their connection to referents in the world provides an unambiguous picture of what is to be acquired (Ibid., p. 169). Johan Muller explains this aspect of knowledge structures in terms of 'verticality' and 'grammaticality' (2007). Verticality refers to the potential for progression within hierarchical knowledge structure, where knowledge from lower levels is integrated into knowledge at ever more

abstract levels, and all conform to an encompassing theory. Grammaticality refers to how closely a field's conceptual structure corresponds with its empirical referents. It is strong when concepts forming a vertical structure can be matched unambiguously with their referents in the real world. Weaker grammaticality implies less explicit relationships that must be acquired in a far less direct way.

Knowledge discourses, knowledge structure, and grammar, applied to music

As a Humanities subject, the diversity inherent in music studies suggests a horizontal knowledge structure and weak grammar. The field of music studies, however, comprises contrasting and discrete learning areas, for which the knowledge structures are not uniform. Noting these complexities in school music curricula, Graham McPhail observes that 'there is a confluence of varied knowledge domains with varied internal grammars (e.g. theory, musicology, analysis, performing)' (2015, p. 8). The introduction of technology based subjects to school music curricula, such as sound recording, has served to make the field more complex.

The established WAM curriculum model comprises three domains: performance; theory and composition of music; and the study of musical genres and styles. In these, it is possible to identify both horizontal and vertical discourses, horizontal and hierarchical knowledge structure, and strong as well as weak grammar (Carroll, 2017, p. 60; McPhail, 2015, p. 8; Sætre, 2014). For example, strong verticality is evident in the explicit disciplinary structure presented by the theory of music. Here, concepts are built progressively one upon the other, and the relation to their empirical correlates in sounded music is relatively unambiguous. Whereas the hierarchical knowledge structure and strong grammar of the theory of music is clear, a horizontal knowledge structure is suggested by the knowledge domain concerning the study of musical styles. The diversity of musical genres and styles form the 'incommensurate languages' of Bernstein's horizontal knowledge structure; knowledge about hip-hop does not imply insight into the French Impressionist school of composition, for example. These disciplinary areas are different from the domain of musical performance, where embodied knowledge is described by David Elliot as 'knowledge-in-action' (1995, p. 72). Physical or technical skill forms only one aspect of musical performance: to validate a performer's skills, an understanding of the protocols, nuances and values of the musical practice, musical culture, style, or genre is necessary'. These are most often learned tacitly by means of immersion into the practice, indicating weak grammar.

The three core areas of Western-oriented music curricula have diverse, if not conflicting, structural bases. Applying Bernstein's concepts to the different domains (represented as 'topics' in CAPS)

suggests that the problem of disjuncture may be rooted in the WAM curriculum model. Bernstein's insights reveal the inherent complexities within music as a discipline. They highlight a key problem: music curricula comprise contrasting curricular knowledge types with differing internal logics and varying degrees of grammaticality. The problem with this curricular arrangement is that while success depends on the ability to master diverse domains and to integrate their discrete knowledge content, the conflicting structures and grammars complicate such integration.

Gaze

One consequence of these conflicts is a music curriculum model that presents an ambiguous pathway toward knowledge. Bernstein proposes that knowledge structures with weak grammaticality are more likely to depend on the acquisition of an appropriate 'gaze' (2000, p. 165). Such a gaze depends upon the development of the 'right' disposition through induction into the knowledge field by a mentor. For horizontal knowledge structure, he states that 'what counts in the end is the specialised language, its position, its perspective, the acquirer's "gaze", rather than any one exemplary theory' (Ibid.). An underpinning gaze could provide cohesion to the seemingly disjointed areas of the WAM curriculum. The connections between these areas are most often tacit. For example, performance students learn how to play (or how *not* to play) in a particular style through guidance from a mentor, developing an aural understanding through listening to or watching performances, and insight into notated scores. Such 'lessons' cannot be organised into a scheme of work that follows a particular sequence. As Bernstein notes, gazes are transmitted in relational contexts, and depend on actors who already possess them (Ibid.). While a gaze can provide coherence in a knowledge area with horizontal knowledge structure, the lack of explicit hierarchy in the knowledge structure suggests no potential for verticality. Without this potential, the question remains as to how knowledge develops in horizontal fields.

The question of gaze and how it might apply to music will be discussed more fully below with reference to Legitimation Code Theory (LCT). While Bernstein's theoretical tools begin to address the problem identified by this study, in a complex field such as music, his theories present more questions than answers. LCT, with its focus on the organising principles of knowledge practices, offers a finer-grained analysis of them. Therefore, I turn next to a discussion of the LCT concepts utilised in the study.

Legitimation Code Theory

LCT draws on Bernstein's code theory and Pierre Bourdieu's notion of field (Maton, 2014, p. 23). Maton argues that Bernstein's description of knowledge structure, while instructive, can imply a binary between horizontal and hierarchical knowledge, where the former has no opportunity for

verticality. He therefore builds on the explanatory power of Bernstein's concepts, to provide a more precise means of analysis for diverse knowledge fields (Ibid., p. 47). Maton describes LCT as 'a sociological toolkit for the study of practice' (Maton, 2013, p. 10). This relatively new framework offers a growing series of 'dimensions' to analyse the basis of legitimation of different fields. Currently, LCT identifies three broad 'dimensions,' Specialization, Semantics and Autonomy, to investigate the underlying organising principles of knowledge and, in particular, the basis for legitimation within knowledge fields (Maton, 2014; Maton, Hood, & Shay, 2016; Maton & Howard, 2018).[11] This study employs the first two. Building on Bernstein's concepts of classification and framing to describe the relative strengths of boundaries both within and between contexts or categories, LCT analysis reveals the ordering principles of knowledge fields and their (usually unwritten) 'rules of the game' (Maton, 2014, p. 132).

LCT: Specialization

The LCT dimension of Specialization is based on the premise that social practices vary in their orientation toward the epistemic, or the object of knowledge, and toward the social, or the kind of person who constitutes an ideal knower. These are described in terms of epistemic relations, coded ER+,– reflecting the relative strength of definitions of knowledge claims, and social relations, coded SR+,– reflecting the relative strength of definitions of who can make knowledge claims (Ibid., p. 30). Maton asserts that the specialization codes ER+,– and SR+,– provide a more powerful means of investigating Bernstein's grammars (Ibid., p. 95).

ER/SR modalities

Importantly, the Specialization codes ER and SR are not dichotomous, but rather, fields vary in their orientation toward each and most often present a combination of both (Ibid., p. 72). Simply put, a field's orientation to knowledge and knowing can be described according to the relative strengths of the codes. They might foreground knowing (ER–, SR+), knowledge (ER+, SR–), both knowledge and knowing (ER+, SR+), or neither (ER–, SR–). These Specialization codes are described by Maton as a knower code (ER–, SR+), knowledge code (ER+, SR–), élite code (ER+, SR+), or relativist code (ER–, SR–) (Ibid., p. 66). These codes are illustrated topographically by the Specialization Plane, shown in Figure 2.1 (Maton et al., 2016, p. 12). The axes of the plane portray the continua of strengths and offer a level of nuance beyond the four Specialization codes.

11 The website http://legitimationcodetheory.com/ provides a comprehensive account of the development of LCT, its concepts and their application to knowledge practices, and published research.

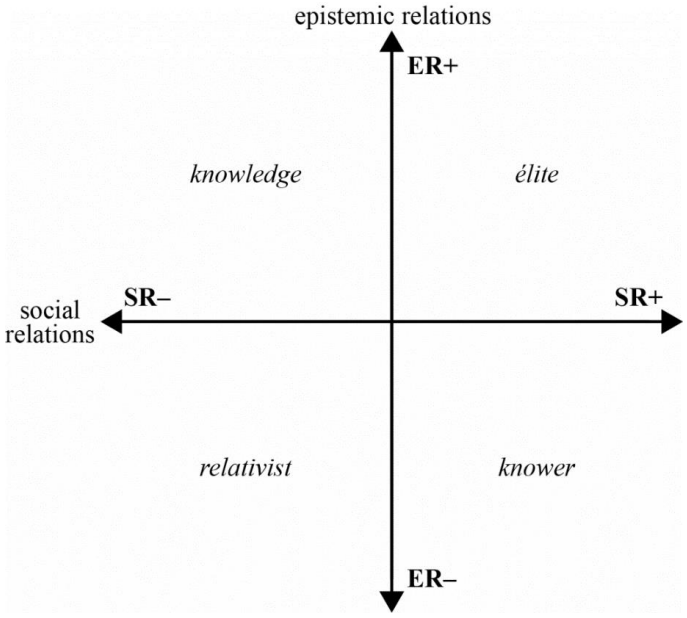


Figure 2.1 The Specialization Plane

Knowledge codes (ER+, SR–)

Practices or knowledge fields that legitimate specialist knowledge downplay the role of agents; objective knowledge is the measure of achievement, not the disposition or attributes of the person acquiring the knowledge. The emphasis is on a corpus of knowledge over which successful learners must demonstrate mastery (Ibid., p. 32). Earlier, I identified WAM theory as a field with vertical knowledge structure. Its explicit articulation of content along with pedagogical methods that involve formulaic exercises and right or wrong answers suggest a knowledge code. Learners with different dispositions can potentially acquire knowledge that is clearly defined by strong boundaries. This indicates that what is known, rather than an ideal disposition, is valued.

Knower codes (ER–, SR+)

Unlike knowledge codes that foreground the object of study, knower codes downplay what is to be acquired and focus on the disposition of the knower. Practices with knower codes are unlikely to present a clearly defined body of objective knowledge, and the means of becoming a legitimate knower can be relatively tacit (Ibid.). The key, however, is that in fields with knower structures, hierarchy is evident in the relative strength of their knower grammars. The basis of knowledge claims are the dispositions and attributes of the field's knowers, who are 'brought within the field and then rise to greater legitimacy through prolonged immersion in exemplars and models within master-apprentice relations' (Ibid., p. 98). This is an apt description of the process of becoming a performer, both in the field of WAM and other genres such as jazz and contemporary music.

Successful performers might be said to demonstrate such qualities as 'sensitivity', 'insight', or even 'genius', obscuring what the performer knows (ER–) and affirming instead their disposition (SR+).

Specialization applied to the WAM curricular model

The LCT dimension of Specialization provides a more nuanced inquiry into the principles that underlie the disciplinary study of Music. Alexandra Lamont and Karl Maton describe the field of music education as fragmented and enlist Specialization to investigate the low uptake of music at upper secondary level in a study based in the United Kingdom (2010, p. 63). They show that Specialization codes, and thus the grounds for legitimacy, change between key stages in music education. They identify the movement from a knower code (ER–, SR+), or a focus on inherent musical aptitude in the primary years (ages 5–10 years), to a knowledge code (ER+, SR–) emphasising special knowledge in middle school (ages 11–4), and finally to a combination of these in the secondary level GCSE course, an élite code (ER+, SR+) (2014, p. 31). Lamont and Maton argue that this is alienating to pupils and could account for the low uptake of music in upper secondary courses. In Australia, Christine Carroll applied Specialization codes to reveal the inconsistencies of the New South Wales (NSW) Music 1 HSC curriculum (2017). This progressive curriculum is based on Lucy Green's research on informal pedagogic practices in music learning (2008). It highlights students' choices and agency in a constructivist approach to learning.[12] Carroll identifies the conflict between knowledge acquired through personal experience (SR+) and formal conceptual knowledge (ER+), and her classroom investigations conclude that there is no automatic transfer between the two. This limits knowledge-building opportunities for students and results in unequal access to higher levels of study on offer within the curriculum.

The conflicts evident in the WAM curriculum suggest another reason why music might be an unpopular subject (Lamont & Maton, 2010). I argue that the code clashes at the macro level of music curricula progression are evident within curriculum design itself. Knowledge claims within different curricular areas are based on conflicting languages of legitimation. Following Bernstein's analysis, music theory can be described as a knowledge area with hierarchical knowledge structure and strong grammar. In LCT terms, this suggests a knowledge code (ER+, SR–) because principles and procedures are explicit and independent from the disposition of learners. In contrast, WAM performance is largely skill-based, but goes beyond the acquisition of skill and adherence to the musical score to demand a 'musical' interpretation that is dependent on a particular disposition. Legitimation in this case is dependent on both the learner's knowledge of the score, and their

12 Constructivism is a theory of learning that has been widely applied in education. It is based on the idea that individuals actively construct knowledge as a result of their experience. Key theorists are Dewey, Bruner, Piaget and Vygotsky.

personal attributes, suggesting an élite code (SR+, ER+). The third curricular area (knowledge about musical styles) was identified earlier as horizontal knowledge structure in Bernsteinian terms. Curricula commonly present information regarding musical structure or the music's origins (ER+), but their wider purpose is to induct learners into knowledge of the WAM canon (SR+). This indicates an élite code, in which both knowledge, and the development of the knower is foregrounded (ER+, SR+).

Enacting specialization codes in analysing the WAM curriculum reveals the internal discordance between the curricular knowledge areas. The underlying tension between knowledge and knowing requires further clarity to understand how these conflicts go beyond segmental knowledge to allow integration and cumulative knowledge-building. For this task, a further dimension of LCT, that of Semantics, offers a means of investigation.

LCT: Semantics

The LCT dimension of Semantics provides an additional tool with which to analyse the organising principles of practices. Where Specialization considers the effects of epistemic relations and social relations, Semantics employs the concepts of semantic gravity and semantic density.

Semantic gravity

Semantic gravity (SG) presents a way to investigate Bernstein's knowledge discourses and knowledge structures. It concerns the degree to which knowledge is tied to its empirical context or can transcend it. Stronger SG infers meanings that are more confined to their context, and weaker SG the opposite, where meanings are less dependent on the context (Maton, 2014, p. 110). Horizontal discourse is typically comprised of meanings with strong SG, that is, segmental knowledge confined to the context of acquisition. Vertical discourse is characterised by 'specialised symbolic structures of explicit knowledge' (Bernstein, 2000, p. 160) and their organising concepts display weaker SG.

As a studio practitioner focusing on vocal training, I observed first-hand the limitations of context-dependent musical learning. Many of my teenage students would learn to play one of their favourite artist's songs on the piano, by imitation, usually having been taught by a peer (who, similarly, had learned by imitation). Although they could rely on their aural memory to get the notes and the rhythms right, their lack of understanding of the song's structural meanings was evident in their need to go back to the beginning when they floundered. Further, they were limited to playing a single piece until they learned the next in the same manner. Although personally rewarding, the musical knowledge that they acquired in this learning was limited in its application to other songs that they hoped to learn. The stronger SG of the meanings gave little opportunity for transferral. More context-

independent meanings, with weaker semantic gravity, such as information about intervals or chords, would on the other hand, have the potential to be applied elsewhere.

Semantic density

The concept of semantic density (SD) is based on the notion that symbols (whether terms, concepts, phrases, expressions, gestures, etc.) vary in the degree to which they condense meaning. SD is said to be stronger (SD+) where more condensed meanings are present in symbols, and weaker SD (SD–) indicates fewer condensed meanings (2014, p. 66).

To return to my novice students and their rote learning, the many meanings embedded in one song might never be revealed, nor be useful to them, unless they were made explicit. While the stronger SD of the social meanings of the song were most likely tacitly understood, the students' grasp of its structural meanings remained limited (SD–) and therefore could not be used to build knowledge that would support the learning of other songs. Both social and structural meanings play a role in musical learning, but this study will show that these should not be conflated.

Semantic density: Axiological or epistemic

Differentiating between social and structural meanings in music is described in LCT terms with the concepts of axiological-semantic density (ASD) and epistemic-semantic density (ESD). Complexity of meaning can be identified as axiological (related to values, aesthetics or ethics), or epistemic (related to hierarchically organised knowledge frameworks). These, like the other LCT codes, can vary in strength.

The codification of Semantics is extended with an upward or downward facing arrow, indicating increasing or decreasing strength. Hence SG↑ symbolises an increase in the strength of SG, and SG↓ symbolises weakening. Similarly, SD↑ and SD↓ indicate changes in the strength of SD.

Cumulative knowledge-building

Maton argues that mastering changes in the strength of SG is a precondition for knowledge to be 'decontexualized, transferred and applied in new contexts' (2014, p. 110). He claims that herein lies the key to cumulative knowledge-building (Ibid.). Although weaker gravity facilitates verticality, this alone does not present the possibility for cumulative knowledge-building. Meanings that are restricted to the abstract (SG–) can result in learners having difficulty connecting this abstract knowledge to the empirical (SG+). Students can reach an advanced level in theory of music but have little understanding of how to apply their knowledge to sounded music itself. In the same way, meanings defined only by strong SG do not promote knowledge-building and context-independence, as my novice pianists illustrate.

Tracing semantic profiles

The concepts SG+,– and SD+,– bring explanatory precision to the study of knowledge practices, and their different implications can be illustrated in graphic form. Crucially, Maton posits that knowledge-building is dependent on learners' control over meanings with both weaker and stronger

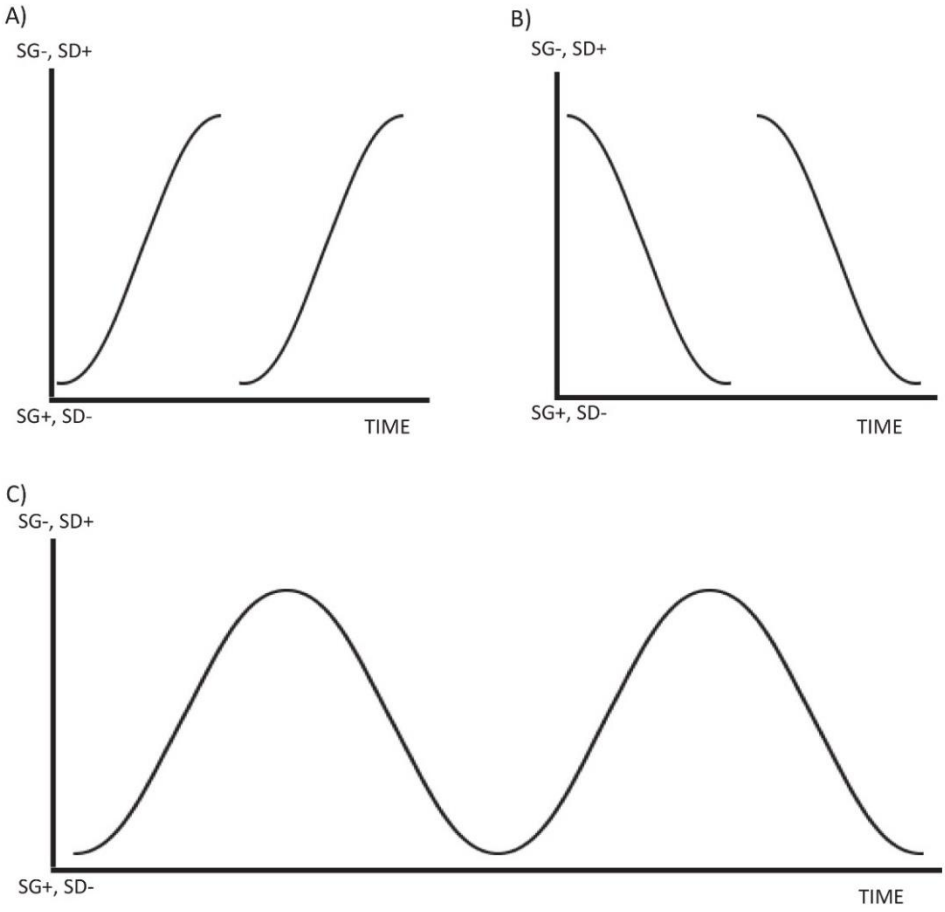


Figure 2.2 Semantic profiles: (A) upward escalator; (B) downward escalator; (C) full semantic wave

SG, not one or the other, but proficiency of movement between them. According to Maton, learning depends on enacting semantic shifts between SG+ and SG– meanings. He theorises that cumulative knowledge-building relies on fluency in both realms and competence to move from one to the other in what is described as a semantic wave (Maton, 2013). Such waves can be interrupted, forming downward or upward 'escalators' (Ibid., p. 14). A downward wave indicates context-independent meanings that are unpacked and applied to a specific context, but where learners do not acquire the skill of moving from the concrete back to the abstract. An upward wave implies the opposite. These various possibilities are illustrated in Figure 2.2. In this Figure and Figure 2.3, SD+ is paired with

SG–, implying abstract meanings that are highly condensed. SG+ is paired with SD–, indicating less complex meanings that are context bound.[13]

Semantic waving is prevented where pedagogy separates context-independent and context-dependent meanings. That is, while both might be included, the connections between them are not made explicit, resulting in reduced opportunity to enact the semantic shifts on which cumulative knowledge-building depends. These limitations on semantic range (Maton, 2014, p. 121) result in what Maton describes as high and low semantic flatlines illustrated in Figure 2.3 (Maton 2013, p. 142).

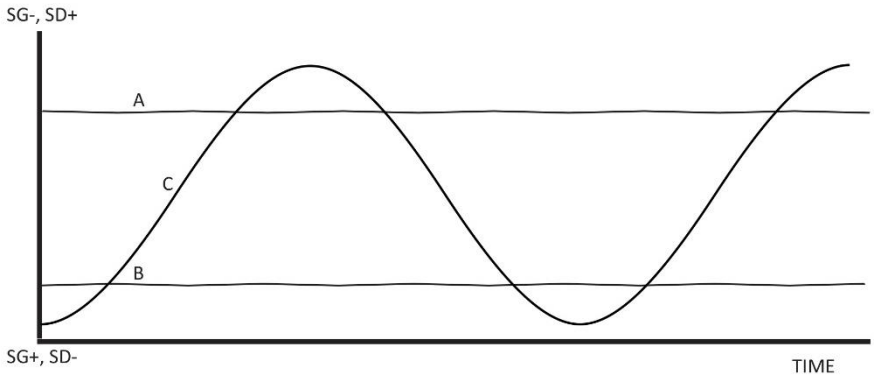


Figure 2.3 Semantic profiles: (A) high semantic flatline; (B) low semantic flatline; (C) semantic wave

Whereas SG allows one to move beyond Bernstein's definition of knowledge that is either context-dependent or context-independent by articulating the pathway toward cumulative knowledge-building, SD equally has implications for knowledge-building, making explicit the complexity of meanings that might otherwise remain tacit. While all social practices present a combination of SG and SD, the precise interpretation of these varies from field to field, depending on their particular object of study (Maton, 2014, p. 130).

My novice pianists' learning was limited both by being context bound (SG+), and by their lack of insight into the ESD+ meanings of the song they learned, although they might have understood some of its social meanings (ASD+). Their minimal conceptual grasp of the music's structural meanings indicated weaker SD and stronger SG. For cumulative knowledge-building to take place, they would need access to the conceptual knowledge (SG–) embedded in the music they were learning

13 Although the graphs depicted in Figures 2.1 and 2.2 combine SG– with SD+, and SG+ and SD–, this is not always the case. Meanings confined to the context of enactment (SG+) can be complex (SD+) and highly abstract concepts can be relatively simple. Maton discusses different modalities of SG and SD and their implications in his presentation of the Semantic plane (2014, p. 131).

experientially (SG+). Crucially, when the relationship between more concrete and more abstract meanings is fluent, tracing a semantic wave, musical knowledge-building can take place.

Semantics applied to music studies in previous research

Recent research in LCT has begun to show that the dimension of Semantics can be a powerful means to understand the organising principles of different fields (Maton et al., 2016). Jodie Martin's research on jazz performance students' writing was the first to probe what semantic gravity (SG) and semantic density (SD) could mean in music studies (2012). Although she focuses on written texts about performance, not performance itself, her insights offer a starting point to investigate these concepts within music education. Analysing notation examples used in jazz students' Honours essays, Martin suggests that different musical scores, for example transcriptions, lead sheets, or harmonic progressions vary in SD, because different degrees of meaning are encapsulated by each (Ibid., p. 70–71). Similarly, Martin's exploration of what SG means for notated scores is useful. She argues that different types of notation indicate varied gravitational strength, depending on how directly each is associated with empirical experience (Ibid.). The topic of Martin's research, how student writers legitimate musical knowledge through their writing, considers the knowledge embedded in language and music notation, within a primarily performative field. Martin suggests that musical discourse might weaken the SG of knowledge that is embedded in the experiential (Ibid., p. 60). This implies that language offers a means by which musical knowledge can transcend the immediate context and be applied elsewhere. I explore the questions of notation and language in musical learning in both case studies and their analyses, but first consider what Semantics reveals about Music as a knowledge area, probing what explanatory power SG and SD bring. I then illustrate these concepts with reference to the WAM curriculum.

Semantics and fluency in music notation

Jodie Martin's research demonstrates how different kinds of musical scores reflect variations in SG. I argue that SG offers an apt way to conceptualise the process of gaining fluency in notation. Maton's description of semantic waves relates directly to my observation of students' notation learning processes. Music notation is comprised of abstract symbols and can be coded as SG–. Although Western staff notation is prominent in established approaches to music education, other notations exist, such as block notation, guitar tablature and tonic sol-fa. While these may vary in the density of meanings (SD), they are all, nonetheless, abstract. Learning to decode and encode notation is a complex and time consuming endeavour. Indeed, it is no less demanding than learning to read words, a task that is ordinarily accomplished over several years of basic schooling. Novices are at an advantage if they can make direct links between the sounds they make themselves on an instrument and the symbolic representation of those sounds in notation. They see the printed symbol, feel their fingers playing the note, see them pressing on a particular place on their instrument, and they hear

the sound. Together, these actions form a semantic wave between the context-independent meanings of notation, and the context-dependent meanings of sound production on their instrument. Enacting semantic waves depends on shifting between context-dependent and context-independent meanings. With some instruments, this wave can be less fluent than others. For example, unlike pianists, singers cannot see the notes they sing. They feel the sensations of sound production, but few beginners recognise whether they are singing a G or an F. Consequently, the more ambiguous SG+ embodied meanings constrain the connection to the SG– meaning of abstract notation. Drummers who learn to read drum notation become adept at reading rhythms but are less confident in reading pitch. While fluency with notation relies on practice, forging connections between embodied experience and abstract symbols is crucial. For this reason, learning to read and write notation without the benefit of an instrument makes a complex task more challenging still.

Semantics in musical performance and listening

Lying at the heart of philosophical debate regarding music education is a conflict between the promotion of procedural, embodied knowing, and knowledge 'about' music. These are often presented as conflicting, but although they are not the same, their portrayal in binary terms is unhelpful. Keith Swanwick distinguishes two levels of analysis with regard to music (1994, p. 43). Primary analysis is a part of general musical comprehension where 'understanding' is intuitive and often non-verbal. Secondary analysis involves descriptions of musical structure that make explicit what might have been tacit in primary analysis. These two levels can apply to performance and to listening. In terms of Semantics, it is possible to see primary and secondary analysis as representing stronger and weaker SG respectively. The depth of understanding depends on the level of insight into the embedded meanings of music.

I suggest that while all music has the potential for dense meanings (SD+), as my novice pianists suggest, the degree of insight into the meanings varies greatly amongst different actors. Crucially, in music, the potential for knowledge-building depends on the depth of insight into the complexity of meanings, both structural and social. This thesis posits that it is the level of control over those meanings that determines the potential for their application in a new context. For any level of fluency that goes beyond everyday knowledge, whether procedural or discursive, control over both SG+ and SG– meanings is essential.

The slippery aspect of expounding musical knowledge is articulating the difference between embodied knowing and knowing 'about'. In practice, these are often difficult to separate. LCT Semantics offers some conceptual tools to tease out these different meanings.

Learning to play a musical instrument, or sing (whether the pedagogy includes music notation or not), is a matter of acquiring technical skills. This is embodied learning that is not restricted to

physical control, but intimately connected to the ear and the ability of the learner to hear and reproduce the desired sound. Although the experiential aspect of musical performance suggests stronger SG, the physical skills and aural understanding required to perform, and the conceptual meanings embedded in performance can be transferred across contexts.

Hence, while musical experience (listening and performing) and musical learning taking place in real time might be described as SG+, if such meanings are in some way transferable, weaker SG is at play. This suggests a duality in musical experience and musical learning that incorporates meanings with varying gravitational strengths. Swanwick's assertion, that there is a dynamic relationship between primary, intuitive analysis, and secondary, analytical insight, speaks to this duality (1994, p. 26). What is required in education, however, is a clear understanding of how meanings become context-independent and what facilitates the weakening of the SG. A clearer picture of this process is provided by considering the SD of musical meanings.

Semantics and musical meaning

SD refers to the degree that meaning is concentrated in phenomena. I propose four areas of SD that underpin music in its sounded form, whether performed or recorded: procedural, contextual, epistemic and axiological meanings.

Procedural meanings

I pointed out above that procedural meanings are embodied: they concern physical skill. Developing the skills and techniques required for fluent music performance takes physical practice. This might be achieved formally, for instance through lessons with a mentor, or informally within a community where learning seems to take place through osmosis. Skill, however, needs to be established in the body if fluency is to be achieved. Crucially, while it is embodied it is not necessarily confined to the context of performance: the more fluent a musician's skill, the more transferable it is. For instance, a versatile performer can apply their skills to a wide range of musical genres. While embodied, skill is not devoid of knowledge and I go on to discuss how the concepts of SG and SD can help tease out the complex relationship between technical fluency and abstract conceptualising.

Contextual meanings

The first layer of SD is present in the music's contextual information. Described by Swanwick as propositional knowledge (Swanwick, 1994), these meanings include, for example, information about instruments being used and the composers and performers; when, where and why the music is performed; whether or not other arts practices such as dance and drama accompany the performance; or if special clothing is worn. This information is usually factual, strongly related to the physical context, and uncontentious (SG+). Although important, for the purposes of this study,

contextual information is regarded as unproblematic due to its propositional nature. For the purposes of this analysis, contextual meanings are acknowledged for their significance in providing details of the performance, but as they do not rely on abstract conceptualisation, they are not explored in terms of degrees of SG and/or SD. One caveat regarding contextual meanings is that where they do start to imply more complex abstract meanings, these are likely to be either epistemic or axiological.

Epistemic meanings

These are the inter-sonic relationships and structural elements of music that have largely been the concern of music theory, referred to by Green as 'inherent meanings' (2005, p. 79).[14] In WAM curricula, music theory describes simple and complex musical structures in terms of abstract theoretical concepts and Western staff notation provides a visual representation of what is essentially ephemeral. Music curricula tend to focus on those aspects of music that can be more accurately captured by notation, namely rhythm, pitch and harmony. The direct relationships between these theoretical concepts and their empirical sounded referents evidence strong grammaticality. It is possible to identify weaker or stronger SD in the different concepts encapsulated in music theory.

Drawing on Karl Maton and Yaegan Doran's linguistic investigation of the SD potential of language (2017), a number of observations can be made. Weaker SD, implying fewer meanings, describes concepts/symbols that refer to only one thing, for example a quarter note rest. Stronger SD is evident in concepts that include a taxonomy of meanings. For example, the concept of 'scale' includes a variety of possible scales, modes, tuning possibilities, as well as ascending or descending scales. Similarly, 'metre,' and 'form' are terms implying taxonomies of meaning and stronger SD. A greater concentration of meanings strengthens SD further where theoretical concepts describe processes, such as modulation, and compositional techniques, like call and response and counterpoint. Identifying SD in music is significant for the learner because cumulative knowledge-building relies, in part, on insight into taxonomic relationships and conceptual frameworks. While displaying a range of SD, epistemic meanings remain abstract depictions of sound, and as such their semantic gravity is relatively weak (SG–).

Axiological meanings

Axiological meanings can be described as extra-musical. These concern the way music is valued in its socio-cultural meanings. Green describes the importance of what she terms 'delineated meanings' in musical experience and consequently in music education (2005, p. 6). Delineated meanings depend on music's social meanings for an individual or a group; these 'point outwards from the musical text towards concepts, relationships or things that exist independently of it' (Ibid., p. 5).

14 In later work, Green uses the term inter-sonic to refer to the same thing (2008).

Strongly associated with the sound, they are at play in personal responses to music, the negative or positive associations a single piece of music has for different individuals, the power of music to afford change in mood or physical motivation (DeNora, 2000). These musical meanings can relate to individuals, but are also present in shared communal practices, whether secular or sacred. The latter, in their association with beliefs, legends, myths, or ritual, carry metaphysical meanings. In terms of SG, these meanings range from being highly individual and related to one person's experience (SG+), to underpinning shared belief systems (SG–). Their SD can be relatively strong. Such meanings might be densely concentrated in music (SD+), but unlike the concepts presented by music theory that are epistemic, they condense axiological meaning (i.e. they display stronger axiological-semantic density, ASD). Furthermore, being socially constituted, the weak grammar of the knowledge structure does not present a strong objective basis on which to build a curriculum. Although not as overt as epistemic meanings, axiological values are nonetheless present in music curricula and convey information about the appropriate regard for the music in question. Depending on the musical style/tradition, axiological meaning might be foregrounded or downplayed.

Tracing semantic gravity and semantic density in the WAM curriculum

Enacting the concepts of SG and SD in an analysis of the WAM curriculum reveals the ordering principles underpinning the knowledge area and the basis of legitimation, or in Bernstein's words, 'what counts'. Identifying these is crucial to my purpose here, as the WAM curricular model is applied to the IAM stream; even though the underlying logic of the WAM model may not correlate with the organising principles of IAM knowledge. With this in mind, I consider the three curricular areas of the WAM model – music performance, theory of music, and musical knowledge and analysis – in the light of SG and SD.

Music performance

Performing music is not, as Elliot argues (1995, p. 52), a knowledge-free activity. Each performance is packed with procedural, epistemic and axiological meanings, with varying strengths of SD that go beyond the physical demands of the performance. The role these meanings play, and the degree to which they are concentrated in the act of performance, varies according to the context. Importantly, the performer's insight into the SD of meanings contributes to the potential of the musical knowledge for transfer to new contexts.

Performance can be learned by immersion, with learners acquiring musical skills tacitly through imitation. Some learning is more deliberate: individuals can learn to sing or play by self-directed learning, copying what they hear and progressing by trial and error (Green, 2001). The most common form of instrumental tuition within formal WAM education is facilitation by a knowledgeable mentor. Epistemic and axiological meanings may be made explicit or remain tacit in the pedagogy,

but the legitimation of the knower (the learner) depends on the degree to which these meanings are absorbed and reflected in their performance. For instance, in WAM music performance, it is not enough for players to achieve technical proficiency: what is valued is 'interpretation', 'understanding' and 'expression'. They must reflect these values in their performance.

The common use of these descriptors in music education suggests common understandings of their meaning and belies their ambiguity (Green, 2005). They suggest that although the act of performance is strongly grounded in procedural control, excellence in performance requires abstraction; playing with 'meaning' implies transcendence that depends on control over abstraction. I argue that a performer achieves this by 'understanding' the music's dense meanings: both epistemic and axiological. Such understanding has the potential for context-independence, as the greater the insight into deeper meanings, the greater the possibility for transfer. In terms of semantic codes, context-dependent musical knowledge (SG+) achieves context-independence (SG–) through the enactment and realisation of its embedded epistemic and axiological meanings (SD+). A young pianist may take many weeks to learn the notes of a Bach gavotte yet playing all the notes in the right place and in time is not enough. She must communicate the 'meaning' of the music by integrating diverse information about the music and its implications for the resulting sounds.

In terms of Specialization, music performance presents a knower code (ER–, SR+). The young pianist in my example demonstrates her legitimacy as a knower by her ability to move beyond the SG+ technical requirements of musical performance. Her playing is made 'meaningful' and has the potential for transcendence (SG–) because she successfully incorporates the music's contextual, epistemic and axiological meanings (SD+) in her performance. This analysis of the Semantics of WAM performance pedagogy may not be applicable to other music traditions. Identifying the SG and SD in the IAM curriculum and in the enacted tertiary curriculum is one of the tasks of Chapters Six and Eight.

Theory of music

Unlike performance which emphasises the knower, theory of music constitutes a knowledge code with hierarchical knowledge structure and strong grammar. This knowledge area has explicit boundaries and clear verticality, making it economical (if not easy) to teach and assess (Carroll, 2017, p. 90). Music theory presents a self-contained knowledge area: it can be pursued without concurrent study of performance or musical styles. Despite this independence music theory in WAM curricula is not seen as an end in itself but has a twofold application. First, it supports the development of students' ability to read and interpret music notation, and second, it facilitates music analysis. Both are considered essential for students to gain deep insight into the works of the WAM canon. While they afford concrete activities like performance and analysis, music theory and music notation are firmly in the realm of the abstract, and could therefore be coded SG–, SD+. It is not

uncommon for the pedagogy of music theory to be limited to the abstract realm. However, it is the connections made between theoretical concepts and their related empirical examples of sounded music that afford deeper insight into both realms, the abstract and the concrete. In my experience, students often struggle to make the connections between the very different realms of sounded music and abstract theoretical concepts. This problem is exacerbated by curricula and pedagogy that keep these separate.

A semantic wave applies here: it is the movement between experiential, sounded musical meanings (SG+), and more abstract conceptual meanings of music theory (SG–) that enhance the understanding of both and afford cumulative knowledge-building. WAM performance pedagogy values deep knowledge of the musical score and maintains that this is essential for a convincing performance. The performer must draw on the abstract concepts embedded in the notation and demonstrate their understanding in embodied performance. Thus, where music performance aims to move toward abstraction, transcendence and weaker SG (SG↓), music theory pedagogy aims to strengthen SG (SG↑).

Musical knowledge and analysis

WAM curricula commonly introduce the major works of the Western art canon, organised chronologically according to historical style periods. That the works are 'great' is assumed; revealing the greatness of the compositions and their composers is one of the curricular aims. In the past 40 years, innovations to the music curriculum might have toppled the hegemony of WAM and introduced music of other canons, but as Green notes, the pedagogy has tended to maintain the WAM approach (2008).

Typically, learners are introduced to previously unfamiliar works which they come to 'understand' through the analytical tools of music theory. Here, the sounded artefact is supported by the printed score. Insight into the abstract structures and characteristics of a musical work is gained through analysis, which affords deeper experiential knowledge. Enlisting the tools of music theory to identify the structural and stylistic meanings of musical works affords a growing conversancy with previously unfamiliar music. Through such analysis, along with insight into the axiological meanings of the work, the learner comes to 'know' the work, to perceive its diverse meanings and 'hear' it in the context of its place in the canon. Thus, what counts is a knower in whom embodied knowledge reveals a disposition that 'understands' the music of the canon, whether listening, analysing, or performing. A semantic profile tracing this learning process goes from abstract, condensed meanings (SG–, SD+) and unpacks them by means of analysis to become more familiar and embedded in personal experience (SG+, SD+) as illustrated in Figure 2.4. As with the domain of performance, in terms of Specialization, a knower code is implied.

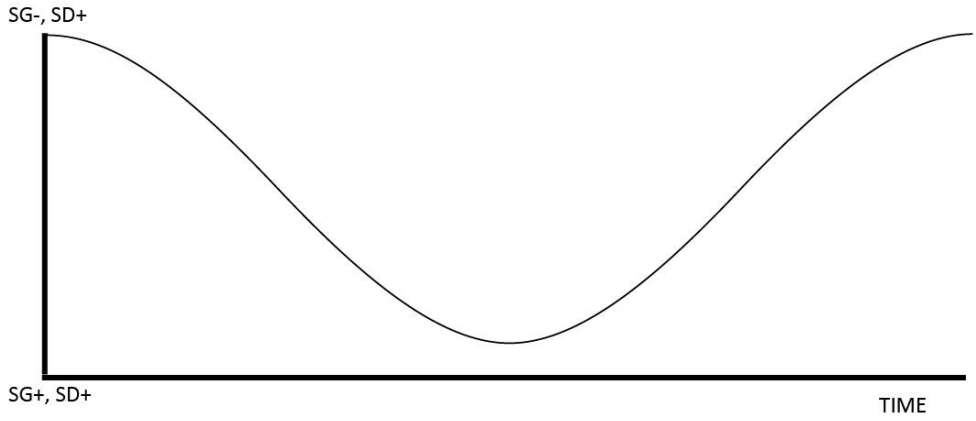


Figure 2.4 Semantic profile of learning canonical works

To summarise, the three knowledge areas outlined by the WAM curriculum are each based on different organising principles. Music performance is concerned with skill and the demonstration of insight into the nuances of the particular style (ER+, SR+). What must be 'understood' goes beyond technical skill to include the epistemic and axiological meanings (SG–, SD+). Music theory is an altogether more explicit domain but it is abstract (SG–, SD+). It does not depend on the learner's disposition but presents a knowledge code (ER+, SR–). A command of its principles is a prerequisite for gaining mastery in performance and analysis, and thus it is key to disciplinary literacy. Music analysis applies the tools of music theory to musical works so that learners have first-hand understanding and, ultimately, a deeper experiential knowledge of those works (ER+, SR+/SG–, SD+).

Identifying the Specialization and Semantic codes of the WAM curricula domains confirms the complexity of the knowledge field. The conflicting codes seem to confirm the segmental nature of musical knowledge. The question that arises is: What allows musical knowledge to transcend this segmental, horizontal knowledge structure to afford cumulative knowledge-building?

LCT: Knower gazes

We now return to Bernstein's assertion that fields with horizontal knowledge structures, having weak grammar, are likely to depend on the acquisition of a particular gaze (2000, p. 165). Their lack of explicit epistemic hierarchy implies that horizontal knowledge structures have no potential for verticality. Without this, the question remains as to how horizontal fields progress. Maton extends Bernstein's theories by suggesting that the verticality of horizontal knowledge structures lies in the hierarchy of knowers (2014, p. 93). He explains that relative strength or weakness of the field's 'knower grammar' can be seen in the kind of gaze that it promotes (Ibid.). As the restrictions on accessibility to gazes increase, the knower grammar can be said to strengthen, placing limits on who

can access knowledge and yielding a greater degree of privatisation. Maton outlines four different gazes.

Trained gaze

Fields representing a trained gaze place no limitations on access because the principles and procedures of the field are explicit and available to anyone who wishes to acquire them (Ibid., p. 95). With no demand for special attributes in potential knowers, this gaze has the weakest knower grammar. The weaker knower grammar of a trained gaze places it closest to a knowledge code, where what is to be acquired is clearly visible. Musical examples of different kinds of gaze are provided in due course.

Cultivated gaze

A cultivated gaze requires induction into a practice. According to Maton, 'the principles of hierarchization are ... embodied in the knower – the cultivated gaze resides in the mind's eye' (2014, p. 99). While these metaphors relate to sight, they infer developing an 'ear' or a 'feel' for legitimate musical knowledge. A cultivated gaze goes beyond training: the learner must acquire the finer points of the knowledge field that may be tacitly communicated. The knowledge of a cultivated knower code is based on a shared canon, or a disciplinary corpus with its own internal identity and integrity. By prolonged exposure to the works of the canon the learner gradually acquires the appropriate gaze. Though relatively weak, the knower grammar of a cultivated gaze is stronger than that of a trained gaze: the organising principles of the canon provide a degree of structure, but learners are inducted into the canon by way of mentorship. A cultivated gaze requires loyalty from learners as it is only acquired through prolonged induction.

Social gaze

Maton links social gazes to standpoint theories as they are associated with particular social groups (2014, p. 100). Having the correct gaze is dependent on belonging to the correct group, based for example on gender, sexuality, race, or socio-economic groups. Social gazes restrict entry to individuals inside the group in question, and thus have stronger knower grammar than trained and cultivated gazes.

Born gaze

The born gaze is the most restricted and hence presents the strongest knower grammar. Access to knowledge and the legitimate gaze is dependent on being born with the right attributes. Claims to knowledge are not based on training or cultivation, but the inherent attributes of knowers.

Knower gazes applied to music

To some extent, each one of these gazes plays a role in the discourse surrounding musicianship and can be identified in curricula. The idea that musicians are especially talented and born with a 'gift' is common enough in the West, but it is also evident in essentialist notions of African identity, for instance that rhythm is something inherently African. A social gaze that places restrictions on who has access to musical knowledge plays out both within formal education and outside of it: the overwhelming dominance of male participation in tertiary jazz programs and the female preference for vocal performance over instrumental in contemporary styles indicate that gender biases are insidious in music. Music theory is underpinned by a trained gaze; its explicit content is predominantly based on learning the rules of WAM theory and learning to read and write staff notation. Ideally, music theory courses depend upon the skill of audiation, the ability to hear musical structures 'in one's head' and relate them to their symbolic representation in notation. The visual iconography however, along with the rule-based concepts, can emphasise the visual at the cost of the aural. To the extent that rules can be followed, and aural concepts can be symbolised visually, the acquisition of music theory does not depend on a 'musical' or 'talented' disposition. While learning music also implies training, the WAM curriculum is premised upon the induction of novices into its cultivated gaze. Underlying what I have shown to be the diverse learning areas of performance, music theory and musical analysis are the ordering principles for the development of the legitimate gaze. As a cultivated gaze, it is relatively open to diverse learners, but requires submission to the rules and conventions of the field, skills in reading and writing staff notation, and prolonged exposure to the works of the canon, along with mentorship by a legitimate knower.

Gazes and canons

Maton argues that a shared canon creates the opportunity for knowledge to develop within horizontal fields with knower codes (Ibid., p. 99). A canon provides an object to be studied and, hence, potential curricular content. Furthermore, because a canon affords a shared understanding between actors within a field about what constitutes legitimate knowledge or truth claims, it becomes a means of inquiry into both old and new works (Ibid.). In WAM education, the canon provides an underlying logic that ties together the diverse and conflicting domains that make up the established curriculum. If a gaze is to be acquired, the canon is the common thread that ties the different parts of the curriculum together. Maton claims that 'the capacity for cumulative development within fields like the arts and humanities … depends at least partly on their underlying gaze – knower structures can shape knowledge structures' (Ibid., p. 105). If this is correct, the logic of maintaining the WAM model of curriculum, and WAM theory, for IAM or any other musical practice, is flawed. A model that is designed to develop the cultivated gaze of WAM may not adequately serve other musical practices. Given that the canon gives the WAM curriculum coherence, what is the implication for

styles and traditions like IAM without established canons? Chapter Five will consider if, and in what way, the IAM curriculum establishes coherence.

Resilience of the WAM curricular model

I have discussed the WAM curriculum model at some length because of its unquestioned adoption by the CAPS writers for all three streams. Although this model has been contested for some decades and there have been various curricular innovations, for example Elliot's praxial music education (1995) and Green's informal pedagogic practices (2001; 2008), in many respects, the resilience of the three-part curricular model is evident in both cases in the study.

Conclusion

This chapter considers how Bernsteinian theory and LCT provide a means to understand and analyse the research problem posed in this study. The exposition of these theories demonstrates how they reveal the inherent complexity of music curricula; a complexity that is in part the result of a curricular model that includes different kinds of knowledge without necessarily providing an explicit means toward knowledge integration. Bernstein's understanding of boundary strength, and Maton's articulation of segmental curricula offer an explanatory frame for the problem of disjuncture motivating this study. The issues highlighted in this chapter's analysis of the WAM curricular model, using Bernsteinian and LCT concepts, are explored further in the case studies. Chapter Three includes a consideration of the application of these theories in music education.

CHAPTER 3: LITERATURE REVIEW

This chapter considers the scholarship informing this research and argues that few authors attend to the problem of segmental curriculum design. With regard to African music curricula specifically, insufficient attention has been paid to the question of how different kinds of knowledge can be integrated. Literature pertinent to this study is reviewed from two perspectives. First, in describing the pertinent bodies of work, including scholarship from South Africa and beyond, it demonstrates the gap that this research aims to address. Second, the theoretical frame established in Chapter Two is brought to bear on the different bodies of literature under review. In addition, literature that directly relates music education to the theoretical ideas of Bernstein and LCT is explored. The knowledge gap in this field is indicative that we do not yet understand enough about how different kinds of musical knowledge can be integrated in educational contexts. This problem is exacerbated by the recontextualisation of oral practices, such as African music.

Four bodies of research inform this project. First, I contextualise the study by considering how the present South African curriculum came about. I explain the processes that prompted the move from the highly constructivist position of the first post-apartheid curriculum to the more specified CAPS of today. The second section comprises a discussion of the literature oriented toward African music in education. I consider a body of literature that refers to the 'African musical arts' and then review work discussing tertiary African music education. The third area of scholarship widens the focus to consider international debates in the philosophy of music education. These consider the value of music and music education, including literature that reflects the influence of critical theory. The final section considers literature where the theories of Bernstein and Maton are applied to music education. These four areas of scholarship contextualise this thesis and the chapter situates this study relative to the literatures making up the field.

CAPS and its history

Curriculum reform in South Africa has been turbulent. From the publication of the first post-apartheid curriculum, known as 'Curriculum 2005' (C2005), there was substantial critique regarding the general curriculum, its philosophy, epistemology, and the challenges of its implementation, particularly with regard to South Africa's adoption of Outcomes-Based Education (Chisholm, 2005;

Chisholm & Leyendecker, 2008; Fiske & Ladd, 2004; Jansen, 1999, 2001; Rogan & Grayson, 2003; Taylor & Vinjevold, 1999).[15]

With no intention to oversimplify this narrative, I am interested in the curriculum as articulated in terms of ideals and the drive for social justice on the one hand, and curriculum as knowledge on the other (Chisholm, 2005, p. 194). These can be interpreted as a participatory emphasis versus one that foregrounds abstract subject knowledge, or in LCT terms as a Specialization clash. This tension is evident in education generally, but I will show how it can be traced in developments in the philosophy of music education, and in African music curricula.

Outcomes-Based Education and constructivism were embraced as the basis for the post-apartheid South African curricula because they were understood to have the power to bring about social transformation (Chisholm & Leyendecker, 2008). In a deliberate move to validate local knowledges, the first version of the curriculum, C2005, was articulated in terms of 'outcomes', not learning content. The *what* of curriculum was to be developed by learners and educators in their own contexts but conform to broad outcome statements laid out in the curriculum. This was partly driven by a constructivist view of learning, but significantly for this research, also sought to affirm indigenous knowledge systems, to reverse what Catherine Odora Hoppers refers to as a 'legacy of epistemological silencing' (2002, p. vii). Thus, the constructivist basis of the curriculum, and the focus on local knowledges formed part of the curriculum's emancipatory intent.

Serious challenges arose in the implementation of C2005 and strong critique from the scholarly community resulted in three revision processes. Through these revisions, content has become more explicit, but the social justice goals of the curriculum have remained intact. The curriculum's correlation with the aims of the 'Constitution of South Africa of 1996 can be seen, for example, in its aim 'to heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights' (DBE, 2011, p. [iii]). Further, the CAPS includes the following aims and principles:

15 The current CAPS curriculum, published in 2011, is the third iteration of the curriculum since Curriculum 2005 was published in 1997. This reform process has taken the following path: in 1997 Outcomes-Based Education (OBE) was introduced. It was followed in 2002 with the *Revised National Curriculum Statement*. This was subject to another revision in 2009. In 2011, the current curriculum, the *National Curriculum Statement for Grades R-12* was published, taking effect from January 2012. Music has been included in each version of the curriculum. The focus of this study is the curricular inclusion of music in the Grade 10–12 (Further Education and Training (FET) Phase) in which it is a discrete Learning Area called 'Music'. The Learning Area 'Creative Arts' of the 2011 CAPS ('Arts and Culture' in the previous versions of the curriculum) includes Dance, Drama, Art and Music.

- That children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives.
- Social transformation: ensuring that the educational imbalances of the past are redressed.
- Valuing indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution. (Ibid., pp. 4, 5)

As the volume of specific knowledge content has steadily increased with each revision of the curriculum, the articulation of these values has resulted in some ambiguity, noted by Hoadley in her account of the second curricular revision process (2011, p. 150) and by Urvi Drummond with reference to the CAPS Music curriculum (2015). Drummond refers to the tension resulting from an enduring concern for equity and diversity in each version of the curriculum on the one hand, and the CAPS efforts to articulate disciplinary knowledge of music on the other (2015, p. 49). This tension can also be understood in terms of a Specialization clash.

Drummond considers how this tension is interpreted by teachers and Boudina McConnachie's doctoral study also touches on this apparent contradiction in its exploration of the non-implementation of the IAM stream (2016). My study has much in common with Drummond's and McConnachie's work and I will return to these authors presently. First, however, I consider literature on the music curriculum in post-apartheid South Africa. This literature mainly includes work focusing on music as it applies to primary and lower secondary level in the curricular area 'Arts and Culture'. This is reformulated as 'Creative Arts' in the CAPS, and presents music as one of four art forms, along with Drama, Dance and Art.[16]

The South African music curriculum: Reform and critique

A small cohort of scholars address the post-apartheid music curriculum and, given the frequent revisions of the school curriculum, they have been hard pressed to keep up with the changes. This is not to suggest that research based on a previous version of the curriculum has no relevance to the subsequent versions. A recurring theme visited through each revision of the curriculum is the challenge to implementation resulting from inadequate teacher preparedness (Herbst, de Wet, & Rijsdijk, 2005; Klopper, 2004; Vermeulen, 2009). Also, the requirement for adequate support from local government in the form of administration and provision of resources are touched on by these writers and is considered more fully by Alethea de Villiers (2013), whose work addresses the CAPS.

16 The learning area 'Arts and Culture,' reformulated as 'Creative Arts,' forms part of the curriculum from Grades 6–9.

Turning to the matters of curriculum content, Liesl van der Merwe (2009) examines the 2002 Revised National Curriculum Statement (RNCS), Arts and Culture, curriculum and critiques the lack of sequential conceptual coherence, which she argues inhibits progression. She recommends an increase in specified content, to achieve a more detailed description of music standards that align with the principles of 'high skills and knowledge' and 'progression and integration' that underpin the RNCS (South Africa & Department of Education, 2002).

With the exception of de Villiers, this work addresses previous versions of the curriculum, and specifically, music in the context of the subject Arts and Culture. Susan Harrop-Allin and Cynthia Kros (2014) consider music in the new iteration of this subject, Creative Arts. Through their textual study of the curriculum they contend that while the curriculum claims to present 'basic knowledge,' this information is decontextualised from the enacted practice of the knowledge (Ibid., p. 72). In the South African context, where the majority of teachers are under trained, the authors argue that the interpretation of this curriculum content will fall back on rote learning resulting from the lack of integration of conceptual and empirical understanding. Thus, they question whether 'the stated aims of the curriculum to produce critical and creative thinkers' are indeed feasible (Ibid., p. 71). In the literature discussing music in the South African post-apartheid curriculum, Harrop-Allin and Kros's paper is unique in its questioning of the CAPS for music on epistemic grounds, but it includes only the Grade 6 curriculum within its purview.

Elsabie Hellberg's study compares the CAPS FET phase to the music curricula of six other countries, drawing on opinions from various stakeholders, teachers, students, and parents, through questionnaires (2014). Her conclusions take the form of recommendations for improvements such as the inclusion of composition, contemporary music, and raising the minimum performance standard. She does not address the fundamental clash of theoretical and empirical knowledge, however.

The two doctoral projects mentioned above, Drummond (2015) and McConnachie (2016) are closely linked to this research. Drummond's project investigates the implementation challenges of the CAPS Music curriculum. Twelve teachers were interviewed to explore the extent to which they felt prepared or willing to deliver all three CAPS genres, WAM, Jazz and IAM. Drummond's insightful narrative of the impact of curricular revisions on FET Music illustrates some of the curriculum's consequent complexities. With reference to the IAM stream, she identifies what could be described as a Specialization clash: the values underpinning the curriculum such as the goals of social justice and equality provide the mandate for the inclusion of IAM, yet the subsequent curriculum, being based on values, contrasts strongly with the more explicit content of the WAM stream. The lack of clearly articulated IAM-specific content is seen by her interviewees as a major obstacle that prevents its delivery.

McConnachie's research (2016) extends Drummond's inquiry, probing the reasons why the IAM stream is not being implemented in South African schools. This work is closely related to mine in that it examines the internal problems of the CAPS document, but it differs in various respects. All phases of basic education are included, from Grade 1 through 12 and McConnachie draws on a range of methods to gather evidence including ethnography, autoethnography, action research and document analysis. She considers alternative curriculum models that might address some of the problems identified in the CAPS, but she concludes that the main impediments to implementation are teacher training and resources. McConnachie's thesis includes a review of four South African tertiary African music courses, and one from Zimbabwe. She concludes by proposing a curriculum built on the best aspects of each, which she refers to as the 'South African *Ubuntu*-music degree' (Ibid., p. 156).[17] This study, in contrast to McConnachie's, augments an analysis of the CAPS music curriculum with an exploration of a single tertiary case to explore the workings of recontextualised knowledge.

The abiding concern for teacher preparation is not surprising in a country where one of the legacies of apartheid is an under qualified teaching community (Harrop-Allin, 2010; Herbst et al., 2005; Klopper, 2008). Little systematic scholarship has addressed the relationship between knowledge such as 'theory of music', and practical knowledge in the South African music curriculum, and how conceptual knowledge should be integrated with musical practice. This research aims therefore to fill this gap in South African music education literature, by addressing the specific problem of the boundaries: between curriculum areas, specialist and everyday knowledge; and formal disciplinary knowledge and learners' procedural experience.

The African 'musical arts' perspective

A further body of literature focuses specifically on African music education, the direct concern of this study. In the last two decades, the urgent need for redress in the music curriculum is reflected in a steady increase in research on African music education. The term 'musical arts' was coined by the Pan African Society for Musical Arts Education (PASMAE) at its 2001 conference in Lusaka, Zambia. PASMAE's decision to adopt the term in preference over 'African Music' foregrounded the multi modal nature of the arts accompanying music making in Africa, including for example, poetry, dance, costume, or mask.[18] The term has been taken up in the literature emerging from within

17 *Ubuntu* is an African philosophical concept conveying the interdependent nature of humanity. It is expressed in the isiZulu proverb '*umuntu ngumuntu ngabantu*' (a person is a person because of other people).

18 The term *ngoma* also references the holistic aspect of music, but is not as widely used, perhaps owing to the PASMAE resolution to use 'musical arts' (Human & van Niekerk, 2014; Mans, 1997; Mapana, 2013).

Africa – evident, for instance, in two volumes published by PASMAE (Herbst, 2005; Herbst, Nzewi, & Agawu, 2003) and more recently, a volume edited by Kenyan Emily Akuno (2019b). *The Journal of the Musical Arts in Africa*, first published in 2004, also reflects the term's growing currency.

According to Meki Nzewi, a frequent contributor in these publications, this literature privileges African music to counter the 'erosion of indigenous musical arts by colonialist and apartheid education' (Nzewi, 2009a). The term 'musical arts,' could constitute a symbolic step toward articulating an African curriculum. I will go on to show, however, that this literature does not offer solutions to the problem of disjuncture in the CAPS and may, instead, contribute to it. Nevertheless, given the breadth of topics addressed by the musical arts writers, it would be remiss not to acknowledge the contribution they have made to the field.

Many topics specific to music education are discussed from the perspective of African musical arts, such as improvisation (Kongo & Robinson, 2003); ensemble (Andang'o, 2019; Tracey & Uzoigwe, 2003); and composition (Onyenji, 2005; Strumpf, Anku, Phwandaphwanda, & Mnukwana, 2003); as well as topics that are more particular to African musicking, for example storytelling (Okafor & Ng'andu, 2003), and musical play (Akuno, 2019a; Mans, Dzansi-McPalm, & Agak, 2003; Omolo-Ongati, 2005). Also included are expositions on the philosophical values of the music (Nzewi, 2003; Oehrle & Emeka, 2003); ethnomusicological research on learning music in different parts of Africa (Manganye, 2005); and assessment (Human, 2019; Human & van Niekerk, 2014). Contemporary issues are also considered, for instance, the use of technology (Kigozi, 2019; Nixon, 2005). Nzewi's *Learning the musical arts in contemporary Africa: Derived from indigenous knowledge systems* (2005), comprises a mix of syllabus outline, suggestions for pedagogy, and philosophical narrative. The five units making up each volume explore rhythm, pitch, musical instruments, music as a part of culture, and ensemble. However, these are all presented separately with no attempt to integrate them, resulting in a problem similar to the CAPS: that is, a disjuncture between conceptual and practical understanding. Thus, despite a plethora of topics, the literature on the musical arts does not address the question of how to develop a well sequenced, progressive curriculum. While there is no curricular design suggested, several persistent themes recur in this literature.

First, there is dualistic tension between African cultural knowledge from the past and modernity. For instance, Nzewi portrays African indigenous culture as original, unchanging, and beyond critique. He seeks to revive this original culture through musical arts education (2019, p. 77). Second, the musical arts literature blurs the boundary between oral and formal education contexts. Several writers highlight the role of music in conveying the cultural mores of societies and engendering responsible behaviour (Akuno, 2005; Andang'o, 2019; Chanunkha, 2005; Ekadu-Ereu, 2019; Oehrle, 2013; Olorunsogo, 2019). Here, music as a means of cultural education is not differentiated from formal music education. This is problematic because cultural education focuses

on the preparation of learners for their societal roles, while the aim of education is to take them beyond those contexts. Furthermore, education should aim to equip learners with a degree of criticality and the possibility of questioning and critiquing the societal roles (Department of Basic Education, 2011, p. 5). The musical arts literature does not promote such criticality.

Third, because cultural values are underlined, the conceptual meanings attributed to musical practices are mainly social. For example, structural aspects of music are explained in terms of social meanings. Akuno links the narrow pitch range of a song and its melody's consequent adherence to the tonal centre to the expectation that learners do not stray too far from social norms (2019a, p. 311). Robert Chanunkha explains that the harmony of major 3rd implies the communal value of sharing in Yao society (2005, pp. 4–38). Here, the sonic structures are explained in metaphorical terms related to the values of the community.

Fourth, the role of staff notation is opaque. Nzewi argues that literacy is necessary to compensate for the breakdown of oral transmission (Nzewi, 2009b). While affirming the necessity of staff notation, some accounts gloss over the complexity of developing skill in this area. Peter Ekadu-Ereu gives an account of a non-formal curriculum designed for Uganda's migratory Karimojong (2019). On the one hand he explains the importance of teaching Karimojong cultural traditions, such as courting, and male and female roles; and on the other, that this non-formal curriculum includes music literacy. Unsurprisingly, he notes that teachers find it difficult to learn (and teach) notation (Ibid.). Similarly, in the Nigerian context, the elementary school music curriculum's inclusion of cultural values sits oddly with the inclusion of staff notation (Olorunsogo, 2019). Neither author queries the place of notation in the curricula they describe. As with the CAPS, literacy in the form of staff notation is included in these curricula, but how it reflects the sonic structures themselves, and consequently, how learners are to make connections between the theoretical concepts and musical sounds, are unexplored. Thus the disjuncture identified in the CAPS is evident here too.

Some topics are conspicuous by their absence from the musical arts literature. One consequence of idealising a pre-colonial past is that this literature tends not to acknowledge the contemporary complexity of African musical expression. Scant attention is paid to choral music, popular genres, or art music: choral music, though drawing wide participation, is particularly under represented. In general, the musical arts literature does not take into account the diversity of cultural practices across the continent, the hybridity that results from inter-cultural influence, nor popular styles prominent throughout Africa for over 60 years. As Ronald Radano and Philip Bohlman put it: 'From south to north, east to west, Africa is dotted with numerous varieties of musical styles from both within and without Africa' (2000, p. 365). This hybridity in southern African styles has received significant scholarly attention (Allen, 1996, 2003, 2004; Allingham, 1994; Coplan, 1994; Erlmann, 1991, 1996;

Impey, 2001; James, 1999; Mans, 2007; C. A. Muller, 2008; Olsen, 2014). Hence, its absence from the musical arts literature is somewhat conspicuous.

Another puzzling omission is the lack of any exploration of the arts implied by the term 'musical arts'. Apart from rehearsing the rationale for this term (Akuno, 2019b, p. 1; Ligoya, 2013, p. 2; Onyeji, 2019, p. 276), authors provide no further guidance on the inclusion of the associated arts in curriculum. Part of the implied meaning of this concept is the holism of African musical practice. Yet while asserting the holistic nature of the musical arts, the individual arts and their inter-relations are not elaborated. Given the lack of attention these receive, no guidance is offered on how they could be incorporated into pedagogy, or for that matter, assessment. This undermines the claim that underpins the term itself. If the associated arts are, indeed, crucial to African music, curricularisation should substantively reflect this.

Finally, it is difficult to identify any coherent ordering framework for curriculum design in this literature. According to Akuno:

> [Nzewi] expounds profound philosophies that affirm the place of music in the (*sic*) life, providing a context-based concept of music for the classroom. The place that music occupies, the sensibilities around music, demand specific handling in the classroom, so that music can re-introduce humane sensibilities to humanity; music is not just a body of sounds, but a phenomenon that at once defines, guides and facilitates Africanness (2019b, p. 6).

Nzewi does not make clear, however, how a 'context-based concept of music for the classroom' is to provide a coherent structure for a sequenced, progressive curriculum, or a clear portrayal of the relationship between African musical arts and Western theory of music that he advocates. This thesis argues for a systematic approach to curriculum, pedagogy and assessment that integrates theory and practice because of the increased potential such an integrated approach provides for knowledge building and access to context-independent knowledge.

While the musical arts literature addresses many topical issues, this thesis argues that it does not provide a systematic approach to curriculum, pedagogy and assessment that integrates theory and practice. The most recent scholarship displays the same omissions and blind spots as the early publications in this field. Much of this literature is predominantly ideological, and practical curricular direction is not sufficiently or consistently developed. I argue that this could result in African music being devalued, as the non-implementation of the IAM stream of the CAPS suggests. Like the musical arts authors, I consider the affirmation of African indigenous knowledge a matter of social justice, but in contrast to their work, my study aims to resolve the theory–practice divide

by exploring the nature of musical knowledge as musical practice, theory, and curriculum. In these respects, my position contests this body of literature.

Tertiary African music courses in African institutions

Relatively little is known about tertiary African music programmes in Africa. In general, fewer authors address African music education in tertiary courses than in primary and secondary schooling. In common with the literature referring to primary and secondary school levels, the literature concerning tertiary courses covers a selection of topics, some of which reflect the trends noted above in musical arts literature. Some authors such as Kingston Casimir and colleagues (2015) call for a philosophical approach. They advocate that African philosophy should direct music education. George Mugovhani (2012) argues that a return to African knowledge in the spirit of an African Renaissance would counteract the globalism that threatens indigenous music in his native South Africa. Austin Emielu (2011) notes the gap between policy and implementation in Nigeria, where African music is promoted at policy level, but is not implemented in education. On the question of curriculum content, Dawn Joseph (2014) advocates employing 'cultural practitioners' in schools, and she explains how the use of informal pedagogies can complement this approach. On another question of curriculum content, Eunice Ibekwe is concerned that African instruments are yet to be meaningfully included in curricula, and suggests that better quality instruments and the production of notated scores could make a difference (2016).

Geoff Mapaya has a different view of notation. In his opinion, it may be part of the reason tertiary music curricula are alienating to African students (2016, p. 48). In his opinion, 'music education specialists do not know yet what to do with and about IAM,' and consequently they have failed to create appropriate curricula (Ibid., p. 50). While objecting to the predominance of Western music knowledge, Mapaya does not shed light on how African music can be curricularised.

Bernhard Bleibinger describes the African music undergraduate course at the University of Fort Hare in South Africa, providing both an historical review and a glimpse of the challenges of curriculum delivery where students' needs and competencies are constantly in flux (2008, 2010, 2016). Bleibinger's work presents the exception rather than the rule in a field where few authors tackle the problems of recontextualisation and a holistic view of curriculum.

In sum, to my best knowledge, very few publications can be found in the literature that address the issue of development, content selection and progression in tertiary African music curriculum. Authors agree that Western music education dominates, and expound the values of African music, but there is a dearth of research on existing courses, their strengths or challenges, or managing oral

knowledge in the formal context. This research aims to address that gap by investigating the basis of legitimation in one South African tertiary curriculum.

Kofi Agawu: A critical voice

While much of the literature on African music in education is marked by an idealised view of African culture, an Africanist writer who takes an alternative position is Kofi Agawu. Although Agawu is strident in his assertion that music education in Africa needs to be decolonised, he takes a more critical position. First, in contrast to the position of many musical arts authors, he dismisses an idealised view of the past and argues that such nostalgia renders current diverse musical expressions inadequate by comparison (2003b, p. 22). Agawu problematises ascribing tight boundaries to knowledge, suggesting that to ask where 'African thinking [stops] and Western thinking [begins]' results in the kind of 'othering' that contradicts democracy (Ibid., p. xvi). He calls for the development of a theory of African music free of restrictive binaries, and for an orientation toward the possibility of the present (Ibid., p. 21). In this regard, he cites African cultural values for their ongoing power to influence contemporary styles and posits that contemporary African music – the most widely listened to music on the continent – should form the basis of the curriculum (Ibid., p. 118). Agawu highlights the need for critical reflection to avoid simplistic and dogmatic interpretations (2003a). He cautions against single perspectives of 'African' music and encourages readers to accommodate the tensions that result from introducing indigenous discourse into institutional settings (Ibid., p. 10). Addressing such tensions is a defining feature of my study. More recently, in *The African imagination in music* (2016), Agawu has considered African music from the perspective of creativity. He presents an expansive view of African music, ranging from the pre-colonial, through contemporary popular to art composition. Bringing his musicologist's eye to a dazzling range of music drawn from continent wide scholarship, his approach covers description, close analysis, critique and advocacy (Ibid., p. 22). Although not aimed exclusively at educators, for those considering what should constitute an African music curriculum, *The African imagination in music* presents potential content as well as philosophical considerations. An example of the latter is what Agawu refers to as 'a structural delay in the emergence of canons, both methodological and repertorial' (Ibid., p. 23). It is also the apprehension of this study that the absence of agreed canon/s, not only of African music but of its pedagogies, impacts upon the choices available for curriculum design.

While the literature of the musical arts writers can be mined for curricular inspiration, LCT concepts provide a means to identify an approach to conceptualising potentially contradictory knowledge types, understanding their relationships, and identifying strategies for their recontextualisation. Its explanatory tools reveal internal conflicts in both the musical arts literature and in examples of an

African music curriculum. They afford a critical perspective that is absent from much of the literature on the musical arts. Enlisting the theories of Maton and Bernstein in the present enquiry is a deliberate strategy aimed at maintaining a critical view. In this way, I aim to emulate Agawu's critical perspective.

International music education philosophy

Zooming out from a purely South African view, a broader perspective of international philosophical discussions on music education further contextualises this thesis. The philosophy of music education addresses questions about the nature of music and musical knowledge: who is musical, what music should be taught and to whom, and why? One key debate concerns the central question of whether music education is about process, and self-actualisation, or constitutes a body of disciplinary knowledge that should be acquired. As I go on to show, the current trend follows a constructivist ontology and highlights procedural insight and learner subjectivity. Starting in the mid-1990s, and gaining ground ever since, this trend can be seen as a pendulum swing away from the more realist approach defined by 'music education as aesthetic education' (MEAE), articulated by Bennett Reimer (1970). It can also be seen as a steady strengthening of SR.

Music education as aesthetic education (MEAE)

Reimer describes aesthetic education as an education of feeling (Ibid.). In his view this derives from insight into fine art works, as understood in terms of their structural components by way of verbal concepts known as the 'elements of music'. This approach has behaviourist underpinnings and according to Reimer can be applied to diverse musics to acquire understanding. It does prioritise works in the Western canon however, and is concerned with musical works as texts, or objects to be studied and understood.

Praxial music education

In contrast, David Elliot emphasises music as a practice. His philosophy of praxial music education (1995, 2005; Elliott & Silverman, 2014) presented a comprehensive challenge to Reimer's aesthetic philosophy. Praxial music education sees musical knowledge as embodied and enacted – that is, firmly situated in, and inseparable from, social praxis.[19] Contrary to the view that music is a universal language that can be understood by focusing on discrete 'elements of music', Elliot asserts that different musical practices have different musical knowledges (Elliott, 1995). He concludes that it

19 For a detailed review on the development of aesthetic and praxial music education see McCarthy and Goble (2005).

is essential for the individual epistemology of a particular musical practice to direct the teaching and learning of that music.

Elliot's focus on praxis has consequences for the role of language in pedagogy. With Silverman, he downplays the role of verbal knowledge and asserts: 'As procedural knowledge develops in settings that approximate musical praxes, actions come to embody verbal knowledge, including useful historical and other theoretical knowledge' (2014, p. 219). Elliot foregrounds knowledge that cannot always be expressed verbally by describing musical understanding as 'cognition-in-action' (1991). He concedes that talk about music has a place (though not a central one), but strongly rejects a curriculum based on verbal terms (2005, p. 7). Such a curriculum contradicts the 'knowing-in-action' nature of procedural knowledge (1995), prioritising instead what Elliot terms formal knowledge (2009, p. 171). For Elliot, music education should be based on the 'meanings and values evidenced in actual music making, listening, and musical outcomes in specific cultural contexts' (2005, p. 14). He contends that learning is a process of developing musicianship as 'all students are engaged in rich and challenging music-making projects in classroom situations that are deliberately organised as close approximations of real musical practices' (Ibid., p. 12). As learners are engaged in musical actions that are reflective and based on problem solving, the 'classroom ... becomes a reflective musical practicum; an approximation of real music-practice situations, or music cultures' (Ibid., p. 13). The word 'approximation' suggests the need to address the gap between 'real' music making contexts and the music classroom. If, as situated learning theory posits, learning cannot be separated from its social context, learning music in school, because it is removed from its original contexts, needs to be recontextualised. Thus, Elliot proposes a 'curriculum-as-practicum', a reframed community of musical practice (Ibid.). Elliot's assertion that musical knowledge is embodied validates both non-verbal and 'un-written' knowledge, but scholarship emerging from the social realist school suggests that verbal terms are indeed important in learning (Bernstein 1996, 2000; Muller 2007; Martin 2013; Maton 2014; McPhail 2018).

The role of critical theory and ideology

Though differing from Elliot in some respects, Thomas Regelski has also contributed to the development of a praxial philosophy (1997; Regelski & Gates, 2009). Drawing on critical theory, Regelski rejects the elitism of aesthetic education and emphasises that the 'goods' of music are rooted in the individual practices of music, not in its products. Critical theory has enabled authors to identify and critique ideologies embedded in an aesthetic view of WAM. For instance, Green identifies the ideological view of WAM that contributes to the reification of musical works (2014). She contends that an ideological stance results in the depiction of WAM compositions as possessing qualities such as universality, eternality, and originality (Ibid., p. 21). Gary Spruce concurs, arguing

that where musical value is understood to be contained in the sound of the music alone, the musical object is reified, while the social significance of music is sidelined (2015).

A ER+, SR–/ER–, SR+ conflict is discernible here, between a curricular focus on musical works on the one hand, or musical processes on the other. McPhail notes this conflict in terms of a shift of emphasis in music education: 'from an emphasis on transmission of knowledge content, to an emphasis on the knower and the development of more varied skills' (2012, p. 5). One recent curriculum proposal that reflects a move toward the agency of the learner and away from a defined body of curricular content is the *Manifesto*, produced for The College Music Society in the USA (Sarath, Myers, & Campbell, 2017). This envisages a fundamental revision of American undergraduate music studies in response to ever changing contexts in which graduate musicians must work. The report claims that past curricular modification has largely taken place at a surface level, whereas the '*Manifesto*' proposes fundamental change (Ibid., p. 49). The proposed curriculum is built on three pillars: creativity, diversity and integration (Ibid., p. xi). Taking a critical stance, the *Manifesto* asserts that the principle of diversity can address the 'social justice crisis' of a 'the culturally narrow horizons of music study' (Ibid., p. 61).

Critical theory and music education

The matter of social justice as it plays out in music education is taken up by authors drawing on critical theory (Benedict, Schmidt, Spruce, & Woodford, 2015; Gould, Countryman, Morton, & Stewart Rose, 2009; Philpott & Kubilius, 2015; Wright, 2006b). These authors address a range of issues, but a central theme is the agency of the learner, set against the perceived hegemony of the established WAM curriculum (Philpott, 2010, p. 82; Wright, 2010, p. 278). Pertinent to the issue of a decolonised curriculum in South Africa, Deborah Bradley addresses what she terms 'epistemological colonialism' in music and considers how colonialist thinking has influenced philosophies of music education (2006, p. 409). Bradley (Ibid.) and Regelski (2002) critique music education based exclusively on WAM that has dominated international education, using critical theory to argue for the inclusion of alternative musical practices and alternative pedagogies. The study will consider whether the CAPS and a tertiary curriculum reflect a critical philosophical approach with their focus on an alternative music practice.

In their calls for social justice in music education, authors advocate the use of 'informal' pedagogies. Based on Green's research on popular musicians' learning strategies, these present not one approach, but several (Narita & Green, 2015, p. 304). When recontextualised into classrooms, they consist mainly of learning by ear, with repertoire selected by the students.

Lucy Green

In the previous chapter I drew on Green's theory of musical meaning to explore how Specialization and Semantics can apply to music education. I turn now to consider her work as it pertains to my study. Green's research (Green, 2001, 2008) on the musical learning of popular musicians resonates with Elliot's argument for the uniqueness of musical practices and their underpinning epistemology (Elliott, 1995). Green observes that while the content of music curricula have changed to introduce non-Western music more aligned with students' out of school experience, the curricula nonetheless maintain models of pedagogy established for WAM (2008, p. 2). My study is motivated by this very problem identified in the CAPS: it introduces IAM as an alternative stream to WAM while retaining the curricular design and conceptual content derived from WAM. Chapters Five and Six further investigate the CAPS to consider whether it indeed conforms to the WAM aesthetic approach.

Addressing the need for reformed pedagogy, Green draws on her research on the learning practices of popular musicians (2001). She identifies a set of pedagogical principles in learning methods employed by musicians who receive no formal training in popular genres but develop a high level of musical skill. She explains that learning content is drawn from music with which learners are already familiar – their 'own' music. The 'informal music learning practices' identified by Green include the following features:

- aural learning through listening, copying, and a process of problem-solving;
- holistic learning that goes from wholes to parts and is not necessarily sequenced from simple to complex; and
- socially situated learning amongst peers, affirming identity and friendship.

Green gives an account of an intervention in UK school music classes in which informal learning practices were tested (Green, 2008). A connection can be made between Green's description of the informal learning practices, and Swanwick and Tillman's model of the spiral process of intuition and experience that is enhanced by analysis and leads to deeper experience (Swanwick & Tillman, 1986). The connection lies in Green's description of music's inter-sonic relationships. These involve the process of 'mentally constructing relationships between one part of musical material and another'; they are fundamental to finding meaning in music, and can be expressed through 'tacit, non-verbal understanding' (Green, 2008, p. 96). Deeper understanding of inter-sonic relationships is an essential part of the development of practical and analytical understanding. Crucially, in this informal approach to pedagogy, the tacit has the potential to become explicit as learners connect their growing experiential understanding to concomitant inter-sonic concepts. Green's insight into the relationship between practical and abstract understanding can be seen in terms of a semantic wave described in the previous chapter (Maton 2014).

The approach trialled in Green's research project presents an alternative to the established WAM curriculum. It has been further developed by the organisation 'Musical Futures' and taken up in different parts of the world; and is having a substantial impact on the field. Crucially, this approach centres on pedagogy, or the *how* of music education. Green demonstrates its versatile application. For instance, the pedagogical approach is not limited to learning popular music, but can be applied to learning works from the standard WAM repertoire and to instrumental lessons (Green, 2006, 2012) However, the literature indicates that it is largely in the area of popular music that it has been implemented (Carroll, 2017; Evans, Beauchamp, & John, 2015; Hallam, Creech, & McQueen, 2016; McPhail, 2012; Narita & Green, 2015; Wright, 2012). This is significant because it shows a trend toward participatory learning using music with which teenage learners can identify. Once again, this can be seen in LCT terms as constituting stronger SR.

Green's work is pertinent to this study in three ways. Most importantly, informal pedagogy has begun to turn the tables on the established WAM-oriented curriculum and allowed music education to be reimagined. Second, where popular music forms lesson content, it presents an example of the recontextualisation of an informal, or oral based, practice into formal education. Third, Green's conceptualisation of how the tacit becomes explicit in musical learning offers direction in the field of indigenous musical knowledge where the task is to make tangible the intangible. This is a crucial point and one that is easily missed. Green does not disregard formal conceptual knowledge but suggests that experiential understanding must provide its foundation (2008, p. 90). This final point reveals a semantic wave within Green's articulation of informal music learning practices; links must be forged between concrete experience of concepts (SG+) and their abstract expression (SG–).

Social justice advocacy

If informal pedagogic practices suggest a curriculum, their focus on pedagogy implies a constructivist curriculum in which learners construct knowledge following their own musical interests rather than acquire a pre-determined body of knowledge. Some contend that such a curriculum is more inclusive, and thus democratic, because it affords learner agency (Philpott & Kubilius, 2015; Spruce, 2015; Wright, 2010, p. 275). Ruth Wright enlists Bernstein's notion of the discursive gap to identify the space for such agency. In her account of an informal approach in a choral classroom, she writes:

> At these moments, the discourse of music education was 'up for grabs'. Students were able to decide for themselves what their music education should be. Within these discursive gaps, I would assert, therefore, that informal learning provides opportunities for the disruption of previously rationalised musical knowledges. It permits the equal/ unequal relationship balance between teacher and student to be rebalanced by allowing students to be in control of the music and the learning. It therefore enables students to create a new

> pedagogic discourse of music education. (This speaks to important issues of democracy and inclusion in music education.) (2014, p. 32)

As informal pedagogy in music education has become more prevalent, some authors have begun to question its capacity for knowledge building, drawing on the theories of Bernstein and LCT. I will return to this theme but turn now to literature whose significance to this thesis lies in its application of Bernsteinian theory and LCT.

Bernstein and the SA curriculum

In South Africa Bernsteinian theory played an important role in the revisions of the school curriculum. These revisions saw a move from outcomes-based philosophy to a curriculum with specified content. Bernstein's articulation of knowledge structures supported the critique that brought this change, as scholars argued that a curriculum promoting local, community based knowledge could not give access to conceptual structures of disciplinary knowledge (Chisholm et al., 2000; J. Muller, 2009). In a wider context of South African educational research, Bernsteinian theory has been applied across various curriculum areas, predominantly in literacy (Hoadley, 2005) and mathematics (Ensor, 1997; Ensor & Galant, 2005). Other areas are history (Bertram, 2012), and the arts (Bolton, 2006; Hoadley, 1997). This study is the first in South Africa to apply Bernsteinian theories to the field of music education and African music.

Bernstein and music education

Internationally, although the literature is not extensive, a small cohort of scholars has demonstrated the potential of Bernstein's theories for inquiry in the field of music education. Wright's work has strong sociological underpinnings as she draws on both Bourdieu and Bernstein. A persistent theme in Wright's work is the external power relations that determine music education. Her doctoral research uses Bernstein's pedagogic discourse to explore recontextualisation in a Year 9 general music classroom in Wales (2006a). Wright describes the impact of both policy decisions and the agency of an individual teacher in recontextualisation. A central concern of her research is the pedagogic device as a control mechanism and its impact on students' motivation to continue with music studies after Year 9. Bernsteinian concepts also inform Wright's subsequent publications (Wright, 2008, 2010, 2014, 2015). Together with others, Wright has continued to demonstrate the potential of Bernsteinian thought in the field of music education (Philpott & Wright, 2012; Wright & Davies, 2010; Wright & Finney, 2010; Wright & Froehlich, 2012). With Chris Philpott, Wright uses Bernstein's notion of the discursive gap to identify teacher agency in the implementation of curriculum (2012). With Hildegard Froehlich, Wright explores how music education functions as a means of social reproduction. They note that teachers, as recontextualising agents, do not play a

neutral role. They perpetuate or subvert the values of those who control the curriculum (Wright & Froehlich, 2012, p. 210). In the main, these authors explore Bernstein's articulation of the underlying power structures in education and consider how these contribute to or undermine social justice in music education.

The themes of democracy and social justice reflect Bernstein's concern for equity in education. While issues of social justice, equality, access to knowledge, and individual agency are all relevant to the present study, they provide a contextualising frame rather than the main focus. Instead, I am more interested in the question of integration between knowledge types in music education, because this is where I identify a disjuncture in the CAPS IAM curriculum.

Some scholars, drawing on Bernstein's theory, focus less on the issues of power and control and more on how his ideas illuminate questions of knowledge. Jon Helge Sætre enlists Bernstein in his Norwegian study of the music component of generalist teacher education courses (2014).[20] He uses the concept of recontextualisation to explain the mix of discourses making up the General Teacher Education (GTE) course (Ibid., p. 197). The different knowledge areas of the course are described in terms of vertical and horizontal discourses. For example, the field of musicology is identified as vertical, and is contrasted with informally acquired musical knowledge which he describes as horizontal discourse (Ibid., p. 128). In his narrative, Sætre uses the concepts 'classification' and 'framing' to describe the strength of boundaries of both course content and pedagogy (Ibid., p. 198; p. 128). Sætre also uses Bernstein's theories to highlight some of music education's complexities. For example, he explores how to reconcile the experiential, but deeply significant aspect of musical knowledge that is informally acquired and thus designated horizontal discourse, with the more formal conceptual structures of knowledge that have been important in the discipline.

Graham McPhail also explores this complex relationship and, like Sætre, identifies the established disciplinary structures of Western art music as vertical, and knowledge of popular music, as horizontal discourse (2015). He uses Bernstein's theoretical framework in research based in New Zealand. Stemming from his research for a doctoral degree, McPhail considers how music teachers in New Zealand draw on different kinds of musical knowledge to integrate the disciplinary knowledge established in Western music education with the more experiential, vernacular knowledge of popular music (2012, 2013, 2014). Enlisting Bernstein's articulation of pedagogic rights (Bernstein, 2000, p. xx), McPhail problematises popular music pedagogy via a different line of inquiry to authors discussed earlier, who focus on the perpetuation of power structures (Philpott & Wright, 2012; Wright, 2010). He considers Bernstein's concept of the pedagogic right of

20 Both Saetre (2014) and Wright (2006a, 2008, 2014) draw significantly on Bourdieu.

enhancement as the grounds for the ability to cross boundaries, and concludes that the formal disciplinary knowledge of music studies is essential if learners are to gain access to context-independent knowledge (McPhail, 2012, 2013, 2014). Hence, in McPhail's work, Bernstein's concepts serve an epistemic focus rather than the more social one presented by those seeking social justice in music education. Following Michael Young (2013), he draws a distinction between 'knowledge of the powerful' and 'powerful knowledge'. Young argues that awareness of the power structures circumventing social justice is important, but such a focus does not give clear direction on curriculum. For Young, powerful knowledge is discipline-based knowledge with the potential to afford context-independence (Ibid., p. 110). McPhail further explores these ideas with reference to music education in a 2018 article (2018). He notes that the idea of 'knowledge of the powerful' foregrounds the experiential and the local, but if knowledge is always 'someone's knowledge', then its potential to apply beyond the immediate and across contexts is minimised. McPhail argues that when conceptualisation is sacrificed for individual experience, its generalising, generative power, is at risk. McPhail sees powerful knowledge in music as playing out in three dimensions, experiential, aesthetic, and epistemic (2017, p. 529). In this way he acknowledges the different ways of musical knowing: embodied knowledge gained through experience; the intangible but significant aesthetic meanings; and formal understanding comprising the 'collectively developed generating principles, concepts, conventions, and objects of the discipline' (Ibid.). While McPhail contends that music education should afford the means to understand all three dimensions, he underlines the conceptual aspect of epistemic knowledge as the key to context-independence (Ibid., p. 530).

Thus, in music education, Bernsteinian scholarship has been interpreted with different emphases, one toward sociality and the other toward the epistemic. The current research, however, seeks to avoid binary interpretations. For example, while McPhail (2012, p. 28) and Sætre (2014, p. 128) both classify vernacular music, learned informally, as horizontal discourse, LCT affords a more nuanced view of knowledge and its potential for context independence. This study aims for a dialectical perspective. It builds on current Bernsteinian scholarship in music education and aims to better understand the relationship between McPhail's three dimensions, experiential, aesthetic, and epistemic understanding. LCT scholarship provides direction in this regard.

LCT in South Africa

South African based research has contributed significantly to the rapid development of LCT. In the same way as Bernstein's work allows an examination of knowledge, LCT's concern with the legitimation of knowledge practices makes it particularly apt for current educational concerns in South Africa. Educational access is a common theme in this work. Perhaps reflecting South Africa's concern to improve students' achievement in science and maths, these curricular areas have received

relatively more attention from LCT scholars than the humanities. Within a South African context, examples of LCT related research in the sciences are numerous (Blackie, 2014; Booi, 2018; Ellery, 2017; Kamai, 2018; Mtombeni, 2018; Wolff, 2017). While science enquiry may seem remote from the arts, what this work has in common with my project is the concern for empowerment through education. In general, LCT based humanities research in South Africa is limited, with the arts even less represented. Internationally, scholars have begun to demonstrate the generative nature of LCT concepts in music studies, but this is the first study to apply LCT to the curricularisation of indigenous knowledge in South Africa.[21]

LCT applied to music research outside South Africa

In Chapter Two, I described Jodie Martin's and Christine Carroll's contribution to our understanding of Semantics at it applies to music. Like Carroll, Patricia Weekes' (2014) considers the New South Wales Higher School Certificate (HSC) Music curriculum, among others.[22] The focus of Weekes' inquiry is disciplinary literacy and she uses LCT and Systemic Functional Linguistics (SFL) to critique the use of dot (bullet) points on the grounds that they 'obscure relations between different aspects of disciplinary knowledge' (Ibid., p. iii). Her study is pertinent because it shows how the concept of semantic density reveals the complexity, not only of musical knowledge, but of the relationships between different knowledge types. While terminology is not the central focus of the present study, Weekes's insights into the role of language in making meaning in music education are valuable in the curricular analysis of both case studies in this research (Ibid., p. 276).

Another Australian researcher enacting LCT concepts in music education is Saul Richardson.[23] Jazz education is his focus, and he explores the conflict between the common narrative that jazz cannot be 'taught', and the fact that successful jazz musicians have all, in fact, received formal training of some sort. Thus he identifies a specialization clash in ideas about jazz education, but he goes further to explore jazz learning in terms of Semantics (2019). Although Richardson's interpretation of the semantic wave tracing development and context-independence in jazz differs from mine, as described in Chapter Two, what his work does is show the flexibility and generative nature of the LCT concepts.

21 Ben Kelly considers indigenous knowledge through the lens of Specialization in Australia (2009).

22 Weekes includes the HSC Business Studies curriculum in her comparative study (2014).

23 Richardson is a PhD student at the University of Sydney and to date has not published his findings. Comments on his research are the result of personal communications during the LCT3 Conference, Johannesburg, July 2019.

Conclusion

The four bodies of literature included in this review position this thesis both locally and internationally. In the local, South African context, curriculum change has been driven by the Constitutional goals of social justice and democracy, yet curricular reform has shifted from initial constructivist ideals to more explicit statements of content. Scholarship addressing music education in South Africa has struggled to keep pace with national curricular reform, and although pertinent issues are explored, no author considers the question of knowledge integration in general, or how this applies to African music specifically. Given that the musical arts literature directly addresses African music in education, it might offer solutions for the problems of the IAM CAPS. I argue, however, that the uncritical approach of musical arts literature may contribute to its problems. Indeed, a critical view is required to both identify and address those problems. I position myself in opposition to the musical arts literature, and advocate a critical orientation to the research problem, as evident in Agawu's work (2003a, 2016). A critical approach is achieved, in part, by considering the problem of disjuncture in terms of a theoretical framework that makes knowledge the object of study. The theoretical thread in this chapter is maintained by considering trends in the literature in the light of LCT and identifying a steady strengthening of SR in new approaches to music education. The theoretical focus can also be seen in the review of literature that draws directly on the theories of Bernstein and LCT to show the impact of their work, both in general education in South Africa, and in international music education. While a large corpus of scholarly literature enlists these theories in questions of general education, the cohort of scholars in music education is relatively small. This study therefore builds on and extends this field.

CHAPTER 4: RESEARCH DESIGN AND METHODS

The previous chapter considers the literature pertinent to this thesis and shows that a gap exists in the different scholarly fields relevant to this research. In general, the problem of knowledge integration in music curricula is not well understood, and this problem is exacerbated in the case of African music curricula. The IAM CAPS illustrates the problem of disjuncture that, I argue, is inadequately addressed in the bodies of literature reviewed above. This chapter argues for the methodological choices made regarding research design, data collection and analysis, and explains why they are appropriate choices for this study. It argues for the choice of case study, with the CAPS forming the first case, and it explains the motivation behind the choice of a second case comprising a tertiary African music course. Again, the role of theory is central, as the methodological and analytical framework are elicited from the theories elaborated in Chapter Two.

The study is grounded in the qualitative research tradition. In terms of research design, this chapter argues for the choice of case study as a method and explains that although the two cases have significant differences, considering them both as cases of recontextualised knowledge brings them into alignment. The chapter describes the data collection methods, the methodological approach to data analysis, and the application of Bernsteinian theory and LCT concepts. A discussion of the role of the researcher, ethical considerations concludes the chapter.

Qualitative research

Qualitative research, according to Sharan Merriam, takes into account the notion that reality is constructed (2002, p. 3). It seeks to understand phenomena within the context of a specific time and place (Ibid., p. 4). The qualitative researcher plays a central role, as he or she is the 'primary instrument for data collection' (Ibid., p. 5; Yin, 2011, p. 123). Qualitative research is usually inductive, and themes and concepts are 'surfaced' as the data is explored. The result is often descriptive (Ibid.). Commenting on research trends in music education, Yarbrough noted in 2003 that there was less qualitative research, and a 'movement toward contextual, interpretive, value laden research with the goal of finding meaning contingent on the history and context in which music teaching and learning exist' (2003, p. 12). That this is true of South African music education studies is suggested by the qualitative studies of Nicol Hammond (2004), Susan Harrop-Allin (2010), Urvi Drummond (2015) and Boudina McConnachie (2016).

There are various approaches to qualitative research. Given that matters of social justice in education are currently high on the South African agenda, this study might have adopted a critical qualitative

approach (Merriam, 2002, p. 4). This would emphasise the underlying social and political issues that perpetuate advantage or disadvantage in different groups in society. In the context in which the study is situated, issues include unequal access to higher education and the need to 'decolonise' a Western oriented music curriculum. However, while these issues contextualise the research, this thesis is, at its core, a basic interpretive study that uses qualitative methods to collect data and enlists Bernsteinian and LCT concepts in its analysis.

While Merriam (Ibid.) asserts that qualitative research relies largely on a constructivist paradigm that views meaning as constructed by actors, this study relies on theories contributing to what is known as social realism. As discussed in Chapter Two, this theoretical stance holds that knowledge is both socially constituted and epistemically differentiated. Maton and Moore assert that social realism 'recognizes that knowledge involves more than social power; it also includes epistemic power' (2010, p. 5). This stance is important to the study, as it seeks to understand what is legitimated in the curricularisation of African music. LCT provides a lens to consider both the social and the epistemic aspects of this process.

Research design

Robert Yin refers to research designs with clear connections between research questions, data collection and analysis as '*logical* blueprints' (2011, p. 75). Such internal coherence, Yin argues, contributes to the validity of the research (Ibid., p. 76). The design of this research has two components: a text-based analysis, and empirical research. The text-based research focuses on the South African Further Education and Training (FET) *Curriculum and Assessment Policy Statement (CAPS): Music* (DBE, 2011). The empirical research comprises an exploration of one African music tertiary curriculum in South Africa, generally referred to as the Tertiary Case. It includes the analysis of curriculum documents, lesson observation video-recorded for analysis; interviews; and field notes.

Although the design includes two curricula, conceptualised as cases, that in some ways are dissimilar in type and in the data collection methods, I aim to make clear the logic behind this design. I take heart from Yin's (2011, p. 76) assertion that qualitative researchers should 'customise' their design and argue that this research design affords an in depth consideration of the research problem.

Another investigation of the FET CAPS for Music was conducted by Drummond (2015). She sought to understand the extent to which teachers were able, or likely, to implement all three streams of the curriculum, Western art music (WAM), IAM and Jazz. Her design includes teacher interviews and considers the CAPS curriculum from the perspective of the national education policy. Her research does not include an in-depth study of the curriculum documents. In contrast, my study is concerned

with the content and conceptualisation of the CAPS, therefore the source documents provide crucial data. The first case comprises a deep analysis of the CAPS documents.

While there are multiple elements in any enacted course that would yield interesting data, the focus in the Tertiary Case is observation of lessons, performance examinations, and lecturer interviews. As curriculum is central to the study, interviews with students are not included. This research seeks to understand how curriculum is articulated, not how students perceive it. Other data collection approaches could have been pursued, but I argue that case study allows an in-depth consideration of curriculum. For example, the chosen approach of document analysis, observation and interview provides richer information than would questionnaires, or a survey, for example. Ethnographic research might yield insightful data but there are two reasons why it did not suit this project. First, my family responsibilities precluded the possibility of devoting extended time periods required for ethnographic research. The second reason became clear as I completed my first period of data collection at the university. While I had received a very warm welcome and faculty members were interested in how my research might help them understand their own practice better, they expressed relief when the observation was over. Both students and staff found my presence in their classrooms stressful. I return to my role as researcher in due course.

Case study

Case studies are common in qualitative research in general, and in education research in particular (Merriam, 2001, p. 26). The case study is an in-depth examination of a particular 'bounded' (Ibid., p. 19) context, considered from different perspectives, to achieve a holistic, deep understanding of a particular problem. A single case or more than one case can be explored, as in the case of a collective case study (Stake, 1995, p. 3).The variety of case study designs implies the influence of varied disciplines, with theoretical orientation, and techniques of data collection and analysis, drawn from various fields (Merriam, 2001, p. 34). Responsive to context and specific research objectives (M. Hammond & Wellington, 2013, p. 17), case studies can be descriptive, analytical with respect to a particular theory (Merriam, 2001, p. 39), focused on the 'intrinsic interest of the case', or provide evidence toward understanding something else, as with 'instrumental' studies (Stake, 2000, p. 439).

Robert Stake describes the differences between intrinsic, instrumental, and collective case study, but asserts that the lines between them often blur (2000, p. 438). This project illustrates the difficulty of categorisation. For instance, there are aspects of the IAM CAPS case that suggest it might be an intrinsic case study, that is, explored out of intrinsic interest in the case itself. In Stake's view, in an intrinsic case study 'the case is given. We are interested in it, not to learn about other cases, or about some general problem, but to learn about that particular case' (1995, p. 3).' In this research the original problem is located in the CAPS IAM stream. It could be argued that an intrinsic case study

would be an appropriate approach. Until now, published African music curricula have not received the kind of scrutiny afforded by an intrinsic case study design. Yet while the case of the CAPS is interesting in itself, the research questions indicate that theoretical issues drive the inquiry.

The research design includes a second case of African curriculum, the Tertiary Case; and in this case, the instrumental aspect of the case studies is foregrounded. The thesis identifies issues that cut across the data of both cases to reveal something about a larger question: the problem of knowledge in the recontextualisation of African music in formal curricula. Hence, aspects of a 'collective' case study also inform the design.

Internationally, the use of case study is common in music education research (Carroll, 2017; McPhail, 2012; Wright, 2006a). Examples of case study in music education research are numerous both in South Africa (de Villiers, 2015; Harrop-Allin, 2010; Kamai, 2018; Mnukwana, 2006) and elsewhere in Africa (Bhebhe, Runhare, & Monobe, 2015; Delport & Mufute, 2010; Emielu, 2011; Ibekwe, 2016). This body of research confirms the usefulness of case study in the field.

The two cases studied

The research design chosen for the thesis incorporates two case studies. The cases are similar in some respects, and quite different in others. Importantly, these post-apartheid South African examples of African music curriculum pertain to different levels of education, and of the two, only the tertiary curriculum is fully implemented. Both have curricular documents, but the CAPS' documentation is far more substantial than that of the Tertiary Case. This can be explained by the fact that the CAPS is intended for national implementation in schools across South Africa whereas the tertiary course is implemented in a single institution. A tertiary curriculum is far less dependent on regulatory curricular documents, and can, in general, be more flexible than a national secondary curriculum, simply because it is implemented in a single university department.

Data collection between the two cases differs. The CAPS Study is restricted to a consideration of the curricular documents, a limitation necessitated by the non-implementation of the curriculum. Since there are no empirical examples of the enacted curriculum from which to triangulate data, an attempt has been made to cast wide the net of documentary sources. To this end, curriculum content outlines, official curriculum guidelines, continuous assessment tasks and examination papers and their memoranda from a three-year period are included. The tertiary data collection goes beyond document analysis to include the observation of lessons and rehearsals, interviews and field notes. Although the differences between the cases, and between the data collection methods, could be considered problematic to the research design, they are both considered as cases of curriculum, and more specifically, of recontextualised knowledge. Their individual differences, and the differing

data collection methods notwithstanding, applying a theoretical frame to both brings them into alignment as examples of recontextualisation. As such, the cases reveal what is legitimated in these two examples of African music curriculum; how different types of knowledge are integrated; and how these curricula afford cumulative knowledge-building.

The cases demonstrate how knowledge is recontextualised in curriculum, and the potential of curriculum for cumulative knowledge-building. Despite their differences, the conceptual focus on curriculum and knowledge affords the possibility of generalisation and wider application.

Choice of cases

As asserted above, it is the problems identified in the IAM CAPS that motivate this study. The factors determining the choice of the tertiary case are various. While several South African universities offer courses in African music, few offer qualifications specialising in African music. Initially, I corresponded with three institutions offering diploma or undergraduate degree programmes, visiting all three and communicating with course coordinators about my research intentions. I anticipated a collective case study that would facilitate comparisons between the different tertiary courses. However, Stake's (1995, p. 4) observation that researchers must identify cases that will be hospitable to their research was proved true in this project as I only managed to gain access to one university. Of the institutions that were initially considered, from one I received no response to my repeated attempts to gain ethical clearance; at another, changes in personnel brought upheaval to the curriculum, such that it no longer offered a suitable study site.

Because there is little communication between universities regarding the design of African music courses in South Africa, there is no 'typical' tertiary curriculum. Each one is unique, having been developed by particular agents with unique perspectives and experiences.[24] Because they are all different, from the perspective of this study, one tertiary course may have been as useful as another. However, the chosen site offers several advantages. First, it was initiated three decades ago and therefore benefits from being established. Second, revisions to the course take place on an ongoing basis, as the lecturers strive toward improvement. Their awareness of the complexities of curriculum takes into account both the changing needs of the students and the goal to create an appropriate 'African' curriculum. These factors made it an ideal case for the purposes of this study.

24 There is little research on this topic. My comments here are based on observations made over the last decade in my interactions with colleagues. At the 2016 South African Society for Research in Music (SASRIM) Conference held at the University of the Free State, Bloemfontein, a panel discussion on African music courses in South Africa confirmed the lack of alignment between such programmes.

Yin advises the researcher to be aware of how unexpected events can impact a study (2011, p. 120). This became patently clear in the first year of research, when student protests shut campuses down. In fact, the same week I arrived on the campus to start preliminary discussions and observations for the Tertiary Case, the campus was closed and lectures cancelled. The ongoing disruptions to campus life delayed my fieldwork by a year. Even when I returned to the campus to begin the data collection, students and lecturers were still preoccupied by the #feesmustfall and #rhodesmustfall protests. This had an impact on the study because one consequence of the protests was the students' rejection of knowledge that they perceived to be 'colonial'. In addition, the militancy of the protests and the students' increased agency in asserting what knowledge they deemed acceptable influenced both what was presented by the lecturers and how they presented it.[25]

Data collection methods

Four methods of data collection allow multiple sources of data to be accessed. These are documentary analysis, observation, interviews, and field notes. Using a variety of methods is one means toward validation of the study because it allows triangulation of the data (Stake, 1995, p. 114). Several different kinds of data that point to the same conclusion strengthen the ensuing interpretation. Documentary analysis is applied to both cases in the study but only the Tertiary Case includes empirical data.

Documents

Several official documents are reviewed in the CAPS analysis, including the curriculum document itself, supporting material, examination papers and their memoranda. As documents are the only source enlisted to investigate this case, casting a wide net in terms of available documents offered the best chance of establishing validity. The curriculum documents in the Tertiary Case are far less substantial, with course outlines no longer than three pages. Included in the Tertiary Case are a document outlining the audition requirements, examination papers from November 2017, and course resources. These resources are used extensively in class, displayed on an overhead screen and are available to students on the university portal. Content from these resource documents was included in the 2017 examinations. Their central role in lessons suggests their potential as data sources.

Merriam notes that 'documents are … a ready-made source of data easily accessible to the … investigator' (2001, p. 112). Resources used in the context of teaching and learning constitute such a source, providing valuable data because they are unaffected by the subjectivities present in

25 Conversations with three lecturers from the Tertiary Case, and with teachers from other campuses, indicated that when students rejected tasks and assignments, lecturers would concede to their demands.

observation and interviews. Yin cautions the researcher to consider such resources with regard to their internal reliability but affirms their use in the corroboration of other evidence (1994, p. 81). Hence, the tertiary resource materials are considered for their correlation with other tertiary data.

While texts have long been utilised as sources in quantitative research, fields such as semiotics and textual discourse analysis are concerned with in-depth inquiry into the text itself (Denzin & Lincoln, 2000, p. 639). Such approaches have developed methods which apply specific tools of critique to texts to reveal the deeper meanings embedded therein. The analysis employed in this study does not follow this form of textual enquiry but pays careful attention to the use of language to explore how the document articulates content. For example, it considers the frequency of verbs, the different kinds of nouns, the use of noun phrases or full sentences, and what or who is the subject of the sentence. It considers what meanings lie behind the layout of the text, and how things are grouped together or kept apart. The concept of boundaries provides a conceptual organising tool in this first layer of analysis and the researcher, as the primary research instrument, draws on her understanding of the English language to identify the documents' implied meanings.

The same approach toward document analysis was employed for each case. The first step of the documentary analysis was an organic process, as I worked with hard copies, making notes, comments, and writing down questions as I went along. Regarding the CAPS, I immersed myself in the documents, reading and re-reading them over months. Still working with hard copies, the second step was to identify themes and annotate them with different coloured pens. For most of the documents, this was adequate for the first level of analysis, but the CAPS content outline, being much longer than the other documents, and having several internal inconsistencies, needed more rigorous treatment. I transferred the text of the CAPS document, line by line, onto an Excel spreadsheet. This allowed me to add columns to the spreadsheet to classify and codify each statement.

The second layer of document analysis applied concepts from LCT to the data. As this process was applied to the data generated from all four methods, it will be considered after introducing the other data collection methods.

Observation

Observation enables the researcher to acquire first-hand information in a naturalistic setting (Merriam, 2001, p. 94). In observational research, the role of the researcher is key in influencing the quality of data collected, and the perspective of the research. My role in the second case was as a non-participant observer. Here, the group observed is aware of the researcher and why they are there, but the researcher stays detached (Ibid., p. 103). Over a two-week period in June 2017, I attended as many lessons and rehearsals as possible in the African music programme of the tertiary institution's

music department. Within the constraints of the timetable, and in discussion with the course coordinator, I created a schedule that included a range of different courses, lectures and rehearsals, and different year groups from the first to fourth year of study. In the process I observed all three lecturers at work. All observed lessons began with my introducing myself, my purpose and gaining signed permission of all participants to observe and/or record the lecture (Yin, 2011, p. 172). I returned to the campus a year later for discussions with the course coordinator and had the opportunity to observe two student performance recitals. These supplement the data.

For the observation, two forms of documentation were employed. First, some of the lessons were video recorded to follow the movements of the lecturer (who often moved around a great deal) and the overhead screen displaying lesson content.[26] Instead of filming every lesson, and thus producing an unwieldy amount of data, once I had filmed one kind of lesson, for instance, a 'Theory of African Music' lecture, or an ensemble rehearsal, I did not film another, but instead used a notebook to record the activities. I observed entire lessons, endeavouring to capture all interactions between teachers and students related to teaching and learning. As observation is a subjective process (Yin, 2011, p. 123), one way for the researcher to keep an open mind is to pay attention to everything. With this in mind, I noted as much as possible, from curriculum oriented content like teacher talk or pedagogic resources, to more social content such as social and spatial boundaries, gesture, posture, student's alertness, greetings, diversions, and late arrivals to class.

Video-recordings provided a detailed record of teaching and learning and were transcribed each evening while they were still fresh in my mind (Stake, 1995, p. 62). Observation and video recordings of lessons captured information about what was legitimated in the Tertiary Case, whether knowledge, or knowers, and how different kinds of knowledge were integrated in pedagogy. Thus, the second case considers pedagogy as an extension of curriculum. In music education, because much of this process is unarticulated, observation yielded more than would be gained from document analysis or interviews alone.

Interviews

Interviews provide a way to 'access the beliefs, thoughts and understanding of individuals' (Patton, 1990, p. 278) and are commonly used in music education research.[27] They can be highly structured,

26 There was a suggestion made by the University of the Witwatersrand's ethical clearance permission committee that I should position the camera to view the students' backs and to hide their identities. This, however, was impossible in a room where the seating format was often circular.

27 Much qualitative research in South African music education has included interviews as a significant part of the research design (Andersson, 2013; Bakken, 2009; Drummond, 2015; Nompula, 2012; Vermeulen, 2009).

with pre-determined questions and a strict questioning schedule, or can be exploratory, conversational and less structured. While interviews conducted for research are commonly divided into 'structured' and 'semi-structured,' Yin refers to 'qualitative' interviews' (2011, p. 134). These might be guided by the researcher's 'mental framework' of questions, but interaction between participant and researcher is a two-way conversation to which both contribute. Although I prepared for 'semi-structured' interviews, with a list of appropriate questions based on my research questions (Merriam, 2001, p. 77) and what I had observed in the tertiary lessons up until then, each interview took the form of a qualitative interview, a conversation in which issues of curriculum and pedagogy were explored. Recording these interviews for transcription left me free to focus on the conversation and to find a balance between letting the interview go its own way at times and guiding it back toward some of my central questions at others. Establishing a relaxed, conversational tone allowed the interviewees to reveal their underlying beliefs about African musical knowledge, some of which, though indirectly expressed, could be perceived by reading 'between the lines' of their conversation. Despite this less formal approach, the same broad topics were covered in all three interviews.

There were three crucial kinds of information provided by the interviews. First, they offered information not available in the curriculum documents and enacted lessons, such as the history of the courses, the rationale behind content choice, the lecturer's own education in African music and the challenges faced by the teachers and learners. Second, probing interviewees' ideas about their pedagogy revealed more about their individual gaze as African music teachers. This included their views on African music knowledge, and beliefs about what was important; their thoughts regarding what counts and how it can best be communicated. Third, interviews were an important means of triangulation. I was able to ask lecturers about things I had observed in lessons, to ensure that I had interpreted these correctly.

In the case of Daniel, the tertiary course coordinator, conversations went beyond a single interview because he played a role that was closer to an ethnographic 'informant'.[28] As my main host, I saw Daniel frequently throughout the data collection period, and we shared many conversations in between lectures, sitting out in the winter sun, or while having lunch together. For me, Daniel embodied the informant that Stake suggests 'knows a lot about the case and is willing to chat' (1995, p. 67), as our conversations were, almost exclusively, concerned with questions related to my research. These conversations were not formally recorded, but salient points found their way into my field notes.

[28] Daniel is a pseudonym.

Field notes

Field notes can be used as a primary method of data collection, for instance recording what the researcher observes, or they can form secondary data. In this case observations regarding the details of the research situation, or reflections following an interview, can supplement and complement primary data (Yin, 2011, p. 161). Merriam underlines the importance of such notes being timeously rewritten and formally organised in a way that facilitates the later retrieval of information (2001, 105). Field notes in my research form secondary data and include information not captured during observation or interviews. This data was not coded but broad themes were highlighted and provided a means toward increased reflection (Stake 2000, 445). As such, field notes contribute to a holistic report of the Tertiary Case study.

One of the main questions regarding the validity of case study as a research strategy is the degree to which the findings in a single (or collective) case study can be applied beyond their context (Merriam, 2002, p. 28; Yin, 2011, p. 98). In short, there is a question of generalisation. Stake describes 'naturalistic' generalisation in which the reader relies on their own experience to reflect on the case and thus generalise it to their own context (1995, p. 85). Here, the reader relates the research to their own experience, thanks to a compelling account provided by the researcher. Discussing the issue of generalisation, Yin suggests that the application of case study research depends on analytic generalisation (2011, p. 100). This goes beyond the particularity of the case because it relies on a conceptual grasp of the research. This position resonates with a project such as mine, that explores knowledge and knowledge building, and differentiates between context-dependent and independent knowledge. Following Bernstein and Maton, conceptualisation is crucial in this endeavour. With this in mind, the next section describes the analysis of the data, and the role of the theoretical framework.

Analysis

Bernstein and LCT as analytical tools

Bernsteinian concepts and LCT provide a theoretical framework for this thesis as well as two levels of analysis: Bernstein's concept of boundaries provides a means toward preliminary analysis and LCT concepts allow a finer level of analysis. While this qualitative study is broadly inductive, the deductive nature of the conceptual analysis provides a level of alignment across the two case studies. As a significant part of my research 'toolbox' (Silverman, 2000, p. 828), the power of the theoretical concepts in this study lies in their equal application to the text-based, and empirical research, thus providing a degree of symmetry in the research design. Using the same analytical tools to both cases shows their similarities and differences.

Precedents for the use of Bernstein and LCT are numerous in education, but less so in music studies. The power of their theories, but also their challenge, lies in their capacity to deeply probe the complexity of knowledge fields. An important task in the application of the theoretical concepts is to differentiate between internal and external languages of description (Bernstein, 2000, p. 132). An internal language of description refers to the internal logic of the theory itself; an external language of description is the means of translation between the theory and empirical data (Ibid.). Chapter Two explored Bernstein and LCT for the internal languages of description pertinent to this study. The next section describes how these were applied to two levels of analysis. At the first level concepts were used to identify themes. The second level required an external language of description, or translation device, to achieve a finer degree of analysis.

Primary level of analysis

The procedure for analysing documents is described earlier in this chapter. Data from the interviews and observation was treated similarly, once verbatim transcriptions had been completed. Transcription was completed in two steps: first a full account was written in Microsoft Word, with data then pasted line by line into a Microsoft Excel spreadsheet, and allocated to different themes. Several statements pertained to more than one theme. With a substantial body of data, the many different topics and themes generated through this process were somewhat overwhelming. Following Maton and Chen's advice, I wrote thick descriptions of each Topic of the CAPS, and each tertiary course, aiming at wide coverage to avoid hasty interpretations of data (Maton and Chen 2016). In working with the data, patterns and trends had surfaced, and I explored applying different codes from both Bernstein and LCT to find the right fit and a means toward explaining the research problem (Yin, 2011, p. 191). This iterative process led to the methodological path that is reflected in the organisation of chapters: each case is presented by means of a descriptive chapter and an analytical chapter.

The descriptive chapters are ordered by a Bernsteinian understanding of boundaries. The notion of how things are put together or kept apart is simple but powerful when applied to a curriculum. Whether they demarcate everyday or specialist knowledge, different knowledge types, the use of language, or the lack of alignment between content outlines and assessment requirements, these boundaries reveal what is legitimated in broad terms.

Secondary level of analysis

While Bernstein's theories provided an ordering framework for the data, the research problem concerns knowledge integration. LCT's tools have the potential to address this. Hence, the analytical chapters exploit the LCT concepts more fully. They consider the legitimation of knowledge and

knowers, thus drawing on Specialization. Second, they investigate the knowledge presented in the cases in terms of Semantics, including both semantic gravity (SG), axiological-semantic density (ASD) and epistemic-semantic density (ESD).

In Chapter Two, I explored how these LCT dimensions and their respective concepts can be interpreted in a consideration of music as a knowledge practice. Music as a learning domain is complicated by the fact that it relies on, yet is not limited to, procedural knowledge. The roles of different knowledge types and their integration can be explored by using LCT concepts. My interpretation of the concepts drew partly on my own gaze as a musician and music educator, but also on the work of others who have sought to explore music via LCT (Carroll, 2017; Lamont & Maton, 2008; J. Martin, 2012).

Translation device

Immersing myself in both the theory and the data, over many months, increased my confidence with the data analysis, and facilitated a clearer understanding of the idiosyncratic nature of music as a knowledge practice. The subsequent 'translation device' was developed as I analysed the data, and provided a means toward more reliable translation between data and theory. The usefulness of creating a translation device is twofold. First, it allows more consistent coding on the part of the researcher; second it makes the analysis more transparent, and possibly more useful, for others (Maton and Chen 2016, 47). Aiming at validity, the translation device was shared in the context of the Eastern Cape LCT reading group at Rhodes University whose members provided valuable feedback. With several units of data collection, and several LCT concepts to be applied, the complexity threatened to become counterproductive in the task of interpretation. I therefore limited the descriptors to the following: SR+; ER+; SG–; SG+; ASD+; and ESD+. Table 4.1 provides examples taken from the document analysis of both cases. It illustrates the correlation between curriculum statements and the LCT concepts.

Table 4.1 Translation between LCT concepts and data from CAPS and tertiary curricular documents

Concepts	*Indicator*	*CAPS example*	*Tertiary example*
SR+	Personal attributes, talents, dispositions provide grounds for legitimation	[Candidate achieves] excellent projection and communication of the meaning of the music; Musically persuasive, convincing shaping of phrases, artful articulation and dynamics	You are also encouraged to create your own material and/or find your own individual repertoire – for we are interested in the unique that is you
ER+	Theory of music, its concepts and procedures; propositional knowledge of musical styles provide grounds for legitimation	Chord construction: Half-diminished 7th Diminished 7th, Nomenclature	Pulse; Beat; Cycle; Form;
SG–	Content is relatively independent of specific contexts and includes shared meanings	Role of divinity in performances; Interchangeable concepts, e.g., harmony and a peaceful coexistence; Writing perfect and imperfect cadences in four parts	Unitary; Uniform; Multiform; Metric; Contra-metric; Requirement in performance recital to 'bring a concept to life'
SG+	Content is dependent on specific context, or individual experience	Steady pulse stepping with interactive clapping and body rhythm; Set praise singing to instrumental performance	African Music Theory courses are in the main 'down-to-earth' style courses that deal with music as embodied sound and focus on the nitty-gritty of music-making itself
ASD+	Complexity of meaning is value based, may relate to an individual or the wider community	Ubuntu; Metaphors of music and life; Dualistic thought of harmony	You are also encouraged to create your own material and/or find your own individual repertoire – for we are interested in the unique that is you
ESD+	Complexity of meaning lies in epistemic aspects, facts, histories, theoretical knowledge of theory of music	Analysis of music scores in a variety of styles; Identifying and describing chord progressions	Organisation by accent; Organisation by duration; Organisation by timbre; Rhythmic patterning viewed in relation to metrical background

Sources: Maton, 2014; DBE, 2011; Tertiary Course material (details omitted to preserve anonymity)

Validity

Translation devices are a bridge between the empirical and the conceptual. If a study is to achieve analytic generalisation, a strong conceptual language is crucial. Consequently, a theoretical thread runs through the entire thesis and forms part of its contribution. As Yin asserts:

> The argument needs to be cast in relation to existing research literature, not the specific conditions in the actual study. In other words, the goal is to pose the propositions and hypotheses at a conceptual level higher than that of the specific findings. (Typically, this higher level might have been needed to justify the research importance for studying the chosen topic in the first place.) (2011, p. 101)

This allocates an overarching role to 'theory'. In this thesis, the argument is made methodologically by understanding the empirical in the light of the conceptual. Indeed, the research questions are theoretical: they are not concerned with the particular but the general; not what knowledge should be included in an African music curriculum, but how knowledge can afford context-independence and transfer.

Role of researcher

My role in the Tertiary Case study was as a non-participant observer. There is no doubt that despite my best intentions, participants were not all comfortable with my presence. In effect, in a context where classes were small and the students and staff shared a strong sense of community, I was very much an outsider and this was the cause of some discomfort amongst both lecturers and students. Despite their welcome, my presence was somewhat invasive. Given the historic power relationships implied by an aging white female researcher in classes of predominantly black students, my presence as an observer was sure to complicate this empirical aspect of the research. Although my experience in classrooms has equipped me to read between the lines of pedagogic situations, one result of my presence was the students' reduced confidence to express their opinions. What, on the surface, may have appeared to be students' inability to answer lecturers' questions, could in fact have been the result of shyness. Considering the constraints this put on the research, I was fortunate to find in Daniel, the course coordinator, a generous and engaging educator. During the period of data collection several informal discussions allowed me to verify the impressions gained from observation and to test my own responses.

Questions of reflexivity are also raised in the documentary analysis. My own biases regarding musical knowledge play a role in the research, despite good intentions about neutrality (Yin, 2011, p. 138). In the thesis, I seek to temper these by building an argument including significant literature, the theoretical framework provided by Bernstein and LCT, careful data collection techniques and analytical strategies. Translation devices bring a level of objectivity to the latter.

Ethical considerations

Ethical issues were not raised in the text-based research. All the CAPS Music documents used in the research are opensource and freely available. The authors' names do not appear in the documents,

and their identities are unknown to this author. However, the empirical research required permission from the tertiary institution concerned. This was duly applied for and gained. I followed the University of the Witwatersrand's ethics research protocols.[29] These included all student participants being given consent forms including an information sheet explaining my research and their role in it. These were read and signed by students to confirm their permission to being observed and video recorded. Students were assured that participating in the research was voluntary. No photographic material or video footage used for data collection has been, or will be, made public, and thus, students' identities are protected. As regards the lecturers, similar consent forms were used, including those seeking their consent to be interviewed. I have endeavoured to maintain the anonymity of the lecturers associated with their institution, and to this end, do not use participants' real names or include any institutional documents as appendices. Participants were informed that data would be kept on a password protected computer and would be used solely for research purposes.

Ethical research includes the responsibility of choice about what to include or not. For instance, inconsistencies in the data might be bypassed. One consequence of the choices made is that the overall impression of the case may not be fair. In Stake's opinion, researchers 'have ethical obligations to minimise misrepresentation and misunderstanding' (1995, p. 108). One way to counteract a dominant, and seemingly biased account of the cases is to identify conflicting instances in the data, and rival interpretations (Yin, 2011, p. 196). During the research, I endeavoured to do this through ongoing conversations with the course coordinator. These allowed me to reflect on the accuracy of my impressions.

Conclusion

Chapters One to Four provide the background to the research, outline the literature, examine the role of theory and describe the methodology. I turn now to the empirical part of the study, explored in the next four chapters. The discussion of each case is divided between two chapters, with a chapter devoted to a description of the case, and a chapter concerned with analysis of the findings. Chapters Five and Six explore the IAM CAPS, followed by a consideration of the Tertiary Case in Chapters Seven and Eight.

29 Ethical clearance for this research was granted by the University of the Witwatersrand Human Research Ethics Committee (Non-medical), Protocol number: H17/04/04.

CHAPTER 5: CAPS DESCRIPTION

The previous chapters contextualise the research empirically in the different fields of South African curriculum reform, African music curricula and trends in international music education. They also establish the theoretical framework that guides both the methodology and analysis. This chapter investigates and compares both the WAM and IAM streams of the CAPS for Music (FET level) through an analysis of the curriculum documents. The chapter describes the recontextualisation of IAM knowledge, and its legitimation in the CAPS. Bernstein's concepts and LCT highlight the conflicts that result from the adoption of the WAM curricular model for the CAPS IAM stream and facilitate an analysis of concrete and abstract meanings, their potential for integration, and the curriculum's potential for cumulative knowledge-building.

It is appropriate to begin with a description of the South African Department of Basic Education's CAPS for Music, since the problem motivating this research lies in the IAM CAPS. The broad design of the curriculum is described, and a more detailed exploration is provided of its content, in order to investigate the problem of disjuncture between theoretical and practical knowledge. Included in the discussion is an assessment of the CAPS' supporting documents for Music, which provide additional information on content and assessment, and examples of examination papers and their memoranda.

Chapter questions

The questions directing the Chapter are:

What boundaries are evident in the CAPS?

How do these boundaries:

a) delineate what counts in the IAM curriculum?
b) impact the integration of theoretical and practical knowledge?

Bernstein's concept of boundaries, at its most simple, refers to what is put together, and what is separated, and the consequences of such (2000, p. 5). This chapter identifies and discusses the implications of various boundaries within the CAPS. The first are textual boundaries that order the content, such as the document's layout and its use of language. Next, because I am interested in the disjuncture between theoretical concepts and musical practice evident in the CAPS, I consider the nature of the boundary between these and the relative strength of its insulation. A more nuanced account of what counts is made possible by distinguishing between the 'focus' and 'basis' of the knowledge presented (Maton, 2014, p. 100). Simply put, the focus of the knowledge is the knowledge object; the basis is *how* knowledge claims are validated, for instance the 'parameters and

controls placed on the object of study and approaches to the study' (J. Martin, 2012, p. 145). The chapter probes the nature of the focus and basis of what counts in the CAPS by querying the value of procedural, epistemic, and axiological musical meanings presented in the content outlines, assessment schedule and supporting documents. The final significant boundary lies between content articulated in the CAPS outlines, and what is required in assessment.

Before addressing the curriculum and its boundaries however, the discussion begins by contextualising the CAPS curriculum within the wider context of curriculum development and reform since 1994, the year of South Africa's first democratic elections.

Curriculum and Assessment Policy Statement

Background [30]

In her foreword to the CAPS document the Minister of Basic Education, Angie Motshekga, gives a brief history of the current South African curriculum. She describes the CAPS as the 'culmination of our efforts over a period of seventeen years to transform the curriculum bequeathed to us by apartheid' (DBE, 2011). The process of reform in national curriculum policy has taken the following path:

1997: Outcomes-Based Education introduced with Curriculum 2005 (C2005)
2002: Revised National Curriculum Statement (RNCS) published
2009: Revision of RNCS
2011: National Curriculum and Assessment Policy Statements (CAPS), Grades R–12 published, effective January 2012

The curricular revisions took place in response to the failure of the 1997 outcomes-based C2005, mainly due to the majority of South African teachers lacking the capacity to interpret an essentially constructivist curriculum (Jansen, 1999, p. 147). With each curriculum revision, the idealism of the 1997 Curriculum was steadily replaced with a more pragmatic content-based curriculum. In the

30 In South Africa, formal schooling begins the year children turn 7, when they enter Grade 1. Grade 0 is a pre-primary year. The schooling system is made up of the General Education and Training (GET) Phase from Grades 0–9 and Further Education and Training (FET) covering Grades 10–12 (ages 16-18). The GET phase is further divided into the Foundation Phase (Grades 0–3, ages 6-9), Intermediate Phase (Grades 4–6, ages 10-12), and Senior Phase (Grades 7–9, ages 13-15). Up to Grade 6, music is included alongside other creative arts in the subject 'Life Skills.' In the Senior Phase, Creative Arts is a separate subject that includes Dance, Visual Arts, Drama and Music and is part of the general curriculum. The FET Phase culminates with the matriculation examinations (the national school leaving qualification), which requires candidates to pass in seven subjects. Students have a degree of choice in deciding on subjects and Music is one of the optional choices.

current curriculum, specific knowledge content replaces the C2005 emphasis on generic skills. Hoadley describes this curricular shift as moving from an emphasis on knowers and knowing to an emphasis on knowledge (2011). As a result, the CAPS is more streamlined than previous versions, with clear statements of content and assessment requirements.

Music in the CAPS (Grades R–12)

In its inclusion of both indigenous and Western content, the CAPS for Music is similar to that of other African countries, with music forming part of the general curriculum up to Grade 9. From Reception (Grade 0) to Grade 6, the music curriculum follows a conventional Western music syllabus, with scant reference to African music, apart from brief suggestions. In Grade 6 for instance, the curriculum includes 'songs from at least two cultural traditions of South Africa in unison, canon, round and two part harmony' (South Africa & Department of Basic Education, 2011, p. 43). The rudiments of music theory are introduced from Grade 5, with the elements of staff notation including note names, note values, clefs and rests. Theoretical content is gradually increased through the grades, culminating at Grade 9 level with the basics of staff notation and Western musical theory established in preparation for students who choose the option of Music as a subject for the Further Education and Training (FET) level (Grade 10–12). The music curriculum for the FET phase, which culminates in the matriculation examination, provides the focus for this chapter.

The FET Music Curriculum (Grades 10–12)

The content of the FET Music Curriculum is organised under three Topics (DBE, 2011, p. 12):

Topic 1: Music Performance and Improvisation
Topic 2: Music Literacy
Topic 3: General Music Knowledge and Analysis

The Curriculum offers three 'streams', Western Art Music (WAM), Jazz, and Indigenous African Music (IAM) (Ibid., p. 9). Schools may choose to follow one stream, each of which comprises a three-year course. A degree of flexibility is provided insofar as students can choose one stream for Topic 3 and focus on an instrument from any performance tradition for the practical component in Topic 1. Some curricular content is shared by more than one stream. Importantly, the content of Topic 2, although based almost exclusively on WAM theory of music, is shared by all three streams. The small additions outlined for IAM are considered in the discussion that follows.

The separation or combination of content can be read in terms of boundaries that display varying degrees of insulation. As I will show, the strength of the CAPS boundaries has implications both for specialising knowledge and for the possibility of integration across knowledge types and areas.

The following description is presented in two parts: Part One considers the broad organisation of the Music CAPS. Although the main concern of this research is the IAM stream, in this discussion, references to the WAM and Jazz streams contextualise the approach of the IAM stream. Part Two examines the assessment for each Topic to identify the knowledge that is foregrounded and thus legitimated through inclusion in the assessment. It considers how the content of each Topic is assessed and analyses the alignment between the content outlines and their respective assessment schedules.

Content outlines, assessment and support documents

The principal Music CAPS document is:

1. The *Curriculum and Assessment Policy Statement for Music* (CAPS) Further Education and Training (FET) Level, comprising grades 10–12 (DBE, 2011). This contains the main articulation of curriculum, and comprises:
   A. Annual teaching plans
   B. Assessment schedules

This is augmented by support material published by the DBE. In this discussion, three of these supplementary documents are considered, as well as the examination papers and memoranda of four sets of national examinations:

2. *Examination Guidelines* (Department of Basic Education, 2014a)
3. *Guidelines for Practical Assessment Tasks* (Department of Basic Education, 2014b)
4. Four sets of examination papers and their respective memoranda from 2015–2017 (Department of Basic Education, 2015a, 2015b, 2015c, 2015d, 2016a, 2016b, 2016c, 2016d, 2017a, 2017b, 2017c, 2017d, 2017g, 2017h, 2017e, 2017f) [31]

Part One: General organisation of the CAPS

Broadly, the Music CAPS presents three musical traditions as three optional streams, and the content for each Topic is organised in termly 'outlines' in table form. There are three tables for each term, one for each Topic and the content for each stream is presented in separate columns. In general, the left column presents WAM content, the middle column Jazz, and the right column IAM. Some content is shared by two or three streams, as illustrated in Table 5.1.

31 In the case of a specific examination paper or memorandum being cited below, the in-text citation is provided. Where observations are made that apply to all examinations, for instance, with regard to 'Paper One,' citations are not repeated.

Table 5.1 CAPS presentation of content, combined or discrete			
	Separate or shared content		
Topic 1: Music Performance and Improvisation	WAM and JAZZ		IAM
Topic 2: Music Literacy	WAM, JAZZ and IAM		
Topic 3: General Music Knowledge and Analysis	WAM	JAZZ	IAM
Source: DBE, 2011.			

The logic behind the combination of some curricular areas and the separation of others is not explicit in the document. The boundaries that are maintained or collapsed between these knowledge areas imply that certain musical knowledge is common and can be shared between streams, while other knowledge is exclusive to one stream. Hence, the textual layout conveys messages about specialisation and equivalence, although these are not overt.

Content layout and organisation, Topic 1: Music performance and improvisation

Table 5.2 CAPS Content outline Topic 1, Grade 10, Term 1	
Music ***Grade 10*** ***Term 3***	
Topic 1 **Music performance and improvisation**	**Resources** • music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
Suggested contact time 2 hours per week	
Content/concepts/skills Choice of stream content is made by the school.	
Western Art Music *A. Solo work* Selection of works from the standard repertoire of Western art music, jazz, African music, rock and pop, or other musical styles for the chosen instrument(s) or voice. A minimum of three pieces of at least elementary standard should be performed at the end of Grade 10.	**Indigenous African Music** *A. Solo performance* Main instrument to be studied throughout the grades *Technical work* • melodic instruments • melodic patterns • exercises • scales • posture • isolated patterns • strokes and tone • tuning/ organisation *Oral text proficiency* • own praise singing *Aural proficiency* • transcription of excerpts

Table 5.2 CAPS Content outline Topic 1, Grade 10, Term 1 *(contd)*

Music	***Grade 10***	***Term 3***
B. Ensemble work Selection of at least one piece per year. One piece should be performed at the end Grade 10. Attention should be given to how learners function in an instrumental ensemble, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.	*B. Technology and significance of the main instrument*	
C. Technical work Selection of technical work suitable for the instrument/voice of at least an elementary level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises)	*C. Group skills* • taking part in an ensemble • instrumental roles • rhythm to dance • gall (*sic*)and response (taking turns in speaking text) • cues/ellipses or call in IAM	
D. Technology of the Instrument Understanding the technology of chosen solo instrument; its sound production		
E. Improvisation Rhythmic melodic patterns use of licks and/or harmonic improvisation spontaneous creation of melodies according to chosen style, instrument and development of learner/s. Playing by ear any rhythm, melody or song, using an appropriate notational system. *F. Sight-reading and sight-singing* Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.		

Source: DBE, 2011, p. 13.

The content of Topic 1 is set out in two columns as illustrated in Table 5.2. The WAM and Jazz streams are combined and allocated to the left-hand column, and IAM to the right. The content for each stream is set out in bullet points under subheadings, but the style of presentation varies between the streams. For WAM and Jazz, under each subheading, content is written in paragraphs, in an abbreviated style. In contrast, the IAM content is made up of lists of noun phrases, or brief clauses, set out in bullet points. The differentiation in layout and language signals the first boundary for investigation. The use of bullet points does not convey hierarchical ordering but implies that each point carries equal weight.[32] However, the overall visual impression is that the WAM/Jazz content

32 Weekes (2014) describes the problematic implications of using bullet points to present content statements in the Australian HSC Music I curriculum.

is more substantial in quantity and depth than that of IAM. The reduced content of the IAM stream gives the impression that it lacks depth.

Whereas the streamed content of Topics 1 and 3 is set out in separate columns, the Topic 2 content fills one column only (see Table 5.3). The single exception is a separate column of specialised IAM content in the Grade 12 outline, discussed presently. Within this combined presentation of content there is, nonetheless, some differentiation between the three streams.

Table 5.3 CAPS Content outline Topic 2, Grade 10, Term 3

Music	***Grade 10***	***Term 3***
Topic 2 Music literacy	**Suggested contact time** 1 hour per week	**Resources** • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs

Content/concepts/skills

Aural training and practical application must always be part of music literacy.

Time signatures

- simple and compound time
- time signatures: 2/4,3/4,4/4 and 6/8.

Note values and rhythmic patterns

- read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth note).
- clap rhythms as seen and heard.
- dotted rhythms
- grouping of rhythmic patterns in simple and compound time
- rests from semibreve (whole note) to semiquaver

Note names

- all note names of G and F clef including accidentals

Scales

- scales of C, G, D, A, F, B flat and E flat major
- natural minor and harmonic minors on A, E, B, F sharp, D, G and C

Key signature

- writing and identifying key signatures of C, G, D, A, F, B flat and E flat major and the relative minors

Intervals

- writing and identifying perfect, major, minor, and augmented intervals as found from the tonic of C, G, D, A, F, B flat and E flat major and a, e, b, f sharp, d, g and c harmonic minors

Transcription

- from treble to bass and vice versa

Triads

- major
- minor
- augmented
- for IAM and Jazz: Chord constructions, Seventh chords, Major 7th, Minor 7th and Dominant 7th

Harmony

- primary chords (I, IV and V) using triads in root position
- recognition of I, IV, V progressions in existing music

Table 5.3 CAPS Content outline Topic 2, Grade 10, Term 3 *(contd)*

Music	***Grade 10***	***Term 3***
Melodic construction • four-bar melodies in known scales on a given rhythm *Composition techniques* • melodic and rhythmic motives • melodic and rhythmic sequences • pedal point • finding examples in existing music **Terminology** *Character:* cantabile, semplice, alla Marcia, espressivo, fröhlich, grazioso, leggiero, lustig, ruhig, scherzando, tempo di minuetto. *Other:* con, ma non troppo, meno, mezzo, molto, senza, da capo (D.C.), fine, dal segno (D.S.), anacrusis, fermata, da capo al segno, da capo al fine, opus (op.), acciaccatura, appoggiatura, turn, mordent, trill, shake.		

Source: DBE, 2011, p. 20.

Content layout and organisation, Topic 2: Music Literacy

The general content of Topic 2, comprising the greater share of the syllabus, is drawn from WAM music theory. There is no suggestion that any of this content should be omitted for Jazz or IAM students, indeed, in the Grade 12 assessment, the WAM oriented Topic 2 content is compulsory for all streams. It is presented in bullet points that are organised under subheadings labelled A, B, C, etc. The subheadings reflect the WAM approach to music theory that starts by introducing rhythm and pitch and moves through scales and keys toward harmony and form. Over the three-year FET course, content is steadily increased, and concepts become more complex. This pedagogic approach corresponds with the external examining bodies syllabi (such as UNISA and ABRSM), with the pacing of content resembling the Trinity College syllabus.[33] Given that most of the Topic 2 content is shared, its presentation shows far less insulation between streams than the other two Topics. This implies that this 'general' music theory applies equally to all three genres, with minor variations. These variations are presented in two different ways in the content outline.

First, a small percentage of content is marked 'for IAM and Jazz'. This consists of fast tracking the learning of note values, keys and elementary jazz harmony. Here, there is some repetition of concepts from the general (WAM) content where the same concepts are presented more slowly. Like the general content and following the definition of musical meanings in Chapter Two, these content statements imply epistemic meanings. Table 5.4 provides some examples.

33 The British examination boards, the Associated Board of the Royal School of Music (ABRSM), and Trinity College, are well established in South Africa. UNISA (University of South Africa) offers comparable graded syllabi and examinations. That the graded examinations are considered as benchmarks for musical achievement is evident in the CAPS' reference to 'grades'.

Table 5.4 Example of IAM/Jazz content for Topic 2

Grade and Term	*Content statement for IAM and Jazz*
Grade 10, Term 1	also include triplets and sixteenth notes
Grade 10, Term 2	all Major, Harmonic Minor Scales and Modes of a Major Scale
Grade 11, Term 4	Diatonic 7th Major and Minor', a. Basic substitution and function b. Construction of 13th chords c. Harmonic analysis (recognising all diatonic chords in existing music)

Source: DBE, 2011, pp. 14; 17; 38.

There are no IAM-specific suggestions evident under this heading, but the coupling of IAM and Jazz implies that there are areas of commonality between them, namely, in the division of the beat and knowledge of keys and harmony.

The second allocation of non-general content in Topic 2 is IAM-specific. These statements appear sporadically and occur for the first time in the content outline of Grade 11. Examples are shown in Table 5.5.

Table 5.5 IAM-specific content for Grade 11

Grade and Term	*Subheading*	*Statement*
Grade 11, Term 2	Rhythm and pitch	Philosophy of duality of time signatures in African music: 12/8 as an interface of 4/4 experienced practically – then written as a horizontal harmonic procedure
Grade 11, Term 2	Transposition and transcription	Oral/literacy interface and mnemonic singing of tone level based instrumental tunes, as aid to transcription and composition
Grade 11, Term 4	African music options	• Memory power: oral–oral (*sic*) memory and performance • Pitch and tonality • Stylisation and use of a shaded pitch (deliberate bending/ shading of pitch) • Multiple auralogy [a] in polyphony and polyrhythmic constructions enabling elaborate call and response rendition

Source: DBE, 2011, pp. 30; 38.

a There is no shared disciplinary understanding of this term. The CAPS provides no definition or clarification on its use.

Although no subtitle allocates these Grade 11 statements to the IAM stream, the language use corresponds with statements under 'African music options' in the Topic 2 content for Grade 12, illustrated in Table 5.6. It sets this content apart from both the general WAM related content, and the combined IAM and Jazz content. The absence of clear labelling to identify this content as IAM brings up another boundary issue. How are those interpreting the curriculum to understand these statements? The underlying assumption is that readers do not need labels to understand that these are, indeed, IAM content statements.

A change in the layout takes place in the Grade 12 outline, where for a single term the IAM-specific content is presented in a separate column. This content is shown in Table 5.6.

Table 5.6 IAM Topic 2: Specialist content, Grade 12, Term 1

IAM	***Grade 12***	***Term 1***

Topic 2
Indigenous African music perceptions

Pulse
Steady pulse stepping (in common and compound quadruple time) with interactive clapping and body rhythm.

Structures/textures
Rhythmic structural principles (space, complementation, sharing, bonding, creative spontaneity)

Melody
Melodic thought is dualistic
- Melody of pitches
- Melody of tone levels on an instrument.
  (Melodic construction is commonly balancing phrases through antecedent and consequent phrases of a melodic statement or any structures of the question and answer form, or the responsorial form.)

Melorhythm
African instrumental melodies have rhythmic framework
- There are melodic characteristics peculiar to instruments because tone levels have pitch essence.
- *Melorhythmic* tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages.
- Melorhythm automatically transforms into melody upon being vocalised by the human voice.

Organic terminology for:
- Tempo
- Part singing
- Dance steps
- Musical cues
- Role players in a musical performance

Source: DBE, 2011, p. 42.

Not only are there changes to the layout of these statements, the shift in the use of language is notable. These point to the specialist character of the IAM 'Music Literacy' concepts. A sense of 'specialness' may evoke uniqueness, but it must also portray a coherent body of knowledge. As in Topic 1, the disjointed statements of the IAM Topic 2 content introduce more boundaries that serve to segment this knowledge. Some statements in this IAM Grade 12 content seem to refer to basic

concepts that could have been introduced at an earlier point in the curriculum.[34] Other statements do not outline content but provide information. For example, the bullet point under the subheading 'Melorhythm,' presents a closed statement that is unconnected to other concepts:

- There are melodic characteristics peculiar to instruments because tone levels have pitch essence (Ibid., p. 42).

Such statements are common in the IAM content and are limited in their capacity to suggest broader, more generalised meaning and context.

Unlike the WAM content that is limited to inter-sonic relationships and phenomena, that is, epistemic meanings, the IAM content includes some axiological statements, such as 'the harmony of melodic/melorhythmic themes: there are cultural idioms of concordance,' or 'Rhythmic structural principles (space, complementation, sharing, bonding, creative spontaneity)' (Ibid., p. 42). Such axiological meanings suggest how music is valued and, unlike the epistemic meanings, receive no conceptual explanation in the document. These specialist IAM statements should provide the opportunity for a more detailed articulation of content. Instead, their segmented presentation fails to clarify either the internal coherence of the IAM-specific content, or its links to the general WAM oriented content of Topic 2. Both are necessary if Topic 2 is to contribute to a coherent curriculum.

Content layout and organisation, Topic 3: General music knowledge and analysis

After a short introductory section shared by all three streams, the content of this Topic separates into the respective streams from the third term of Grade 10. From this point, the termly content tables each have three columns setting out the WAM, Jazz and IAM content from left to right. In keeping with the style established in previous Topics, content statements are presented in bullet points. The separate presentation of content implies separate and individual knowledge for each stream. What I find interesting is exactly how strongly insulated the knowledge is for each stream, and the implications this has for equity. To compare the three streams, a preliminary analysis of the presentation of content for each is achieved by making a simple distinction between the knowledge focus (the objects of study making up the content), and the basis of the knowledge (how the content is to be explored, or the means of inquiry) for each stream (Maton, 2014, p. 100). Topic 3 is unique in its presentation of specific content as well as its means of inquiry (i.e. both knowledge focus and

34 'Steady pulse stepping (in common and compound quadruple time) with interactive clapping and body rhythm' (Ibid., p. 42) suggests an embodied approach to learning pulse. Given that pulse is a fundamental concept that must be established before further rhythmic concepts are acquired, the relevance of this statement at the Grade 12 level is questionable. It would be better placed at the beginning of the course.

knowledge basis). Topics 1 and 2 merely outline content to be covered, giving no indication of the means of investigation.

Objects of study and means of inquiry: WAM and Jazz focus and basis

The objects of study for the WAM and Jazz streams are drawn from their respective canons, with named works organised according to a historical timeline. This format is familiar to WAM school curricula, which generally cover music from the Baroque period to the early twentieth century. Although it has a more recent history, jazz education has been pedagogised in similar ways to the WAM model and has established a canon of works.[35] In the Jazz stream there is a shift in the focus of study in Grade 12, where the curriculum turns from American to South African jazz and the syncretic styles that fuse African and international elements.

Along with a canonical approach to content, the WAM and Jazz streams are consistent in their respective investigation of the canonical works. The means of inquiry for WAM is based on analysing musical works and understanding how their structural features conform to general style periods. The WAM stream applies the epistemic concepts of Topic 2 with a gradual increase in complexity in the three-year course.

With regard to musical investigation, the Jazz stream goes beyond the predominantly epistemic approach of WAM. In contrast to the WAM progressive outline, this stream presents the same four bullet points in each term:

- basic knowledge such as definitions, descriptions and characteristics of the genre;
- listening and discussing genre representative works;
- reading up on composers and their representative works;
- elements of the genre. (DBE, 2011, p. 24)

These suggest analysis using an understanding of musical structure gained from Topic 2, but the descriptor ‘basic’, indicates more general information. ‘Listening and discussing’ and ‘reading up on’ point to direct engagement with the music through listening and reading. Using the same means of inquiry to investigate changing texts brings a sense of continuity and cohesion to the Jazz content. These bullet points, however, lack specificity. Although epistemic information about the musical elements is suggested, the content for ‘reading up on composers and their representative works’ is

35 Although an introduction to their respective canons determines the bulk of the WAM and Jazz content, some variety is introduced with music from outside the canon. All streams have one term in which the other two streams are introduced, and musical theatre and contemporary genres are included. Also, for WAM and Jazz, South African composition in these genres is included.

vague. Some clarity is provided in the Grade 12 assessment, which, as I go on to show, foregrounds contextual and epistemic information about the prescribed material, South African Jazz.

Objects of study and means of inquiry: IAM

Where canonical works form the focus of the two other streams, the IAM stream takes another approach. There is no clear ordering of the content in the IAM CAPS, but three broad areas can be distinguished: traditional music, 'modern constructs' (Ibid., p. 9), and philosophical understanding. The first two imply examples of sounded music, but the third suggests something that is far less tangible. To investigate these content areas, the termly content tables vary in their suggestions but establish no consistent approach or means of inquiry. Table 5.7 provides some examples of the objects of study, and the suggested means of investigation:

Table 5.7 IAM stream Topic 3: Objects of study and means of inquiry

Content area	*Grade and Term*	*Object of study*	*Means of inquiry*
Traditional music	Grade 10, Term 3	Children's songs. Communal songs. Sacred songs.	Philosophical basis. Structure. Context. Instrumentation.
Modern constructs	Grade 12, Term 2	*Mbhaqnanga* [a] *Maskandi*, *Isicathamiya*	None given.
Philosophical understandings	Grade 11, Term2	Themes in IAM: (e.g.) Nature; plants; vegetation; animals; landscapes; life and living; human/*botho*/*ubuntu*; seasons	Themes analysis. Setting of song/dance to theme. Types of season-based applications. Contexts.

Source: DBE, 2011, pp. 21; 48; 32.

a This misspelling of *mbaqanga* is symptomatic of the wider problem of poor editing of the CAPS IAM content. The document's reference to 'Maskandi' is also puzzling. While *mbaqanga* and *isicathamiya* are styles, *maskandi* refers to performers who play *maskanda* (Olsen, 2014, p. 54; Titus, 2013, p. 295).

The tools and skills required for inquiry in the WAM and Jazz streams can be found in Topic 2, however, there is something of a conceptual lacuna when it comes to those cited for the IAM stream. For instance, the CAPS calls for the investigation of the 'philosophical basis' of children's songs yet provides no guidance on what this includes (Ibid., p. 21), neither does it explain the meaning of 'themes analysis' (Ibid., p. 32). Although they suggest a variety of contextual information, structural properties, and axiological meanings, these statements are not extended elsewhere in the CAPS. With no real clarity provided by the CAPS itself on either the focus or the basis of the knowledge, and no established curricular model to do the same, teachers are likely to be confused about what to teach. This problem may account for the low take-up of the IAM stream.

The point is that the three streams vary in their requirements for epistemic, contextual or axiological detail. WAM is confined to epistemic detail, Jazz calls for more contextual detail to be added to

epistemic, and IAM includes axiological details. Epistemic detail, because it concerns inter-sonic meanings, has an organic relationship with the music product. Using the tools included in Topic 2, musical examples can be described using principles and procedures of the theory of music. In contrast, axiological meanings have a less direct relationship with the music product and the meanings attributed to the music are social. As I go on to show, these undermine the coherence of the curriculum, as a broader theoretical framework into which such meanings can be incorporated is absent.

Part Two: Programme of assessment

Assessment highlights the knowledge legitimated in a curriculum by foregrounding the knowledge that counts (Bernstein, 2000, p. 36). In the curriculum revision process that preceded the publication of the CAPS, the *National Curriculum Review Report* of 2009 recommended 'clear content, concept and skill standards and clear and concise assessment requirements' (Motsheka, 2009, p. 45). Where the content outlines of the Music CAPS are not highly specified, the assessment schedule presented in Section Four of the CAPS document provides more detail (DBE, 2011, p.52). Here, guidance is provided on Practical Assessment Tasks (PATS) to be completed during the school year, along with information on the externally assessed, practical and written examinations.

The Grade 12 assessment schedule comprises three parts:

1. School based assessment including 5 externally set PATS, completed during the school year (internally assessed, externally moderated)[36]
2. Practical examination (externally assessed)
3. Written examination comprising Paper 1 and Paper 2 (externally set and assessed)

Supporting the assessment schedule, the DBE has published two sets of assessment guidelines. *Examination Guidelines* (DBE, 2014a) refers to the assessment of the Grade 12 practical and written examinations, and *Guidelines for Practical Assessment Tasks* (DBE, 2014b) refers to the assessment of the Grade 12 PATS. In addition to assessment information, each provides an enhanced description of content. Further clarity on the required examination content can be gleaned from the examination memoranda.

In the analysis that follows, I consider the programme of assessment in terms of the three Topic areas and examine the relationships between the content outline and the assessment requirements. I investigate the knowledge foregrounded in each stream by identifying their contextual, epistemic

36 Included in the total school-based assessment mark are the results of two sets of internally set examinations.

and axiological meanings, and query the potential for the integration of knowledge by describing the nature of boundaries that separate them.

Topic 1: PATS and practical examination

The Topic 1 content outline combines WAM and Jazz and presents the IAM content separately. The combination of WAM and Jazz is maintained in assessment criteria, suggesting that they are effectively synonymous. The only available guidelines for Topic 1 follow the conventions of WAM education and include rubrics for the assessment of performance tasks. As yet, no guidelines for the assessment of IAM performance exist. Although the content outlines for all three streams state that instruments from various musical styles can be chosen, the assessment guidelines do not take into account the lack of correlation between the WAM, Jazz and IAM performance values.

The WAM/Jazz assessment separates 'Solo work,' 'Technical work,' 'Ensemble work,' 'Improvisation,' and 'Sight reading,' thus maintaining the separation of these topics in the content outlines.[37] The WAM/Jazz content outlines are suggestive rather than explicit in their descriptions. The generic wording of the 'Solo work' content includes the possibility of diverse musical styles:

> Selection of works from the standard repertoire of Western art music, jazz, African music, rock and pop, or other musical styles for the chosen instrument(s) or voice.
> A minimum of three pieces of at least elementary standard should be performed at the end of Grade 10. (DBE, 2011, p. 13) [38]

Musical works form the focus, or knowledge object. These are selected (presumably by a teacher who understands the pedagogical needs of the learner) and performed in an end-of-year examination. The selection of works, suitable technical material, and sight-reading examples implies a curriculum comprised of 'texts' drawn from a canonical corpus. Learners are mentioned only indirectly with reference to their need for guidance. The language used in the content outline prioritises the musical work over the learning processes required by the learner to know or understand it.

In the assessment, however, a different priority is evident. Whereas the focus of the knowledge is selected works, or 'texts', the basis of the knowledge lies in the ability of the learner to perform with

37 Improvisation, given prominence by its inclusion in the title of the Topic 'Music Performance and Improvisation', is tested in the PATS.

38 The suggestion that 'African music' can be chosen for this instrumental course becomes meaningless in the light of the course work, assessment and benchmarking within the grade system of the external examination bodies, because their syllabi do not include African instruments, and the pedagogical model presented for this stream is firmly rooted in instrumental practice within the Western classical tradition.

fluency, accuracy, and understanding (DBE, 2014a, p. 22). A rubric outlining the assessment criteria for 'Prepared pieces and ensemble' allocates the highest marks to the following:

Table 5.8 Prepared pieces and ensemble rubric

Fluency 10	*Accuracy 10*	*Stylistic sense 30*	*Musical understanding 20*	*General 30*
Accurate, fluent and precise playing	Authoritative accurate playing	Clear understanding of required style	Excellent projection and communication of the meaning of the music	Excellent tone production, touch, intonation, technical competence and suitable tempo

Source: DBE, 2014a, p. 22.

The rubric for sight reading highlights the following as 'excellent' achievement:

Table 5.9 Sight reading rubric

Style and interpretation 5	*Accuracy 5*	*Fluency 5*
Musically persuasive, convincing shaping of phrases, artful articulation and dynamics	Accurate reading of notes, rests, phrasing, articulation and dynamics	Consistent and suitable tempo, fluent performance

Source: DBE, 2014a, p. 21.

In each of these rubrics, criteria pertaining to the learner's performance technique is evident, as well as the requirement for something far less tangible: excellent performance is where the learner can project and 'communicate the meaning of the music', 'understands' the required style, and their sight reading is 'musically persuasive' and 'artful'.

How the learner crosses the substantial boundary between 'selection of works' in the content outlines and communicating the 'meaning of the music' in the assessment is not clear in either the content outline or the assessment guidelines. There is a good reason for this: the CAPS is based on an established curriculum model and therefore requires no further explication; learners achieve such goals through the mentorship of a teacher. The CAPS does not elaborate on what it means to 'communicate the meaning of the music', but this is based on the learner's acquisition of the legitimate gaze for the musical style in question. The meanings that underpin playing with 'clear understanding of required style' include the stylistic nuances of sound required, and epistemic or axiological information that go beyond the purely technical demands of producing sound. The important role of gaze and its implications for knowledge building are developed further in the next chapter.

IAM Topic 1: No assessment, what meanings?

The IAM Topic 1 content outline echoes the organisation of the WAM/Jazz content in its layout under subheadings. Without canonical 'works' to provide objects of study, the noun phrases and

brief clauses of the IAM content's bullet points focus on musical practice. Thus, the verb phrases in the statements, 'working with patterns,' 'set praise singing to instrumental performance,' and 'taking part in ensemble' (DBE, 2011, p. 25) suggest embodied activities. These generic statements do not indicate any one practice, an overarching conceptual framework, or ordering principle. Their interpretation depends on a teacher being qualified to mentor students in a chosen practice.

While the IAM Topic 1 content statements, in general, suggest embodied experience, it is possible to detect in them a range of meanings. Though they are suggestive rather than explicit, contextual, epistemic and axiological meanings can be read in the content. To take examples from Grade 11 Term 2, contextual content statements include 'instrumental roles,' 'basic dance for starting a performance'; epistemic meanings are suggested in 'tuning/organisation,' and 'aural transcription exercises', while the statements 'explore idiomatic expressions and proverbs', and 'understanding of context and role' are more axiological (Ibid., p. 29). Despite this range of meanings, their potential for knowledge-building is constrained by the lack of clear logic. The statements present snippets of knowledge that create an opaque picture of both the focus and the basis of the knowledge. Furthermore, the lack of IAM assessment criteria leaves these strongly bounded statements unresolved. For this reason, it is difficult to trace the potential of the curriculum for progression.

In the WAM/Jazz Topic 1 curriculum both technical control, and musical 'understanding' are important. To be meaningful, these statements depend on a shared understanding of what they imply. As explicit information for multiple instruments cannot practically be presented in the WAM/Jazz CAPS content statements, the shared disciplinary practice of mentors negotiates the boundary between brief content statements that refer predominantly to 'works' and the assessment criteria calling for technical control and musical 'understanding'. In the same way that the gap between WAM/Jazz curriculum and the assessment depends on the correct gaze, the same could apply in the IAM assessment. But here the absence of a shared canon is problematic. A canon provides coherence, and it promotes a shared understanding among actors. To achieve a sense of coherence and progression without such a canon, the statements of the IAM Topic 1 content outline would need to provide unambiguous and explicit direction.

Topic 2: PATS and written examinations

The content of Topics 2 and 3 are assessed in the PATS and in both examination papers.

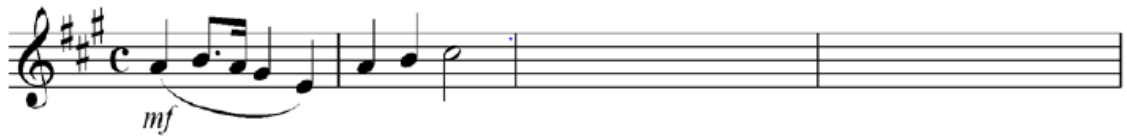
'Literacy' or 'Theory of Music'?

In the CAPS content outline, Topic 2 is entitled 'Music Literacy' (Ibid., p. 12). In the assessment guidelines (DBE 2014a, p. 4) as well as Paper One, this term is replaced with 'Theory of Music'. Although this change of terminology could imply that these terms are synonymous, I suggest they

afford different perspectives of what counts and reflect different orientations to the knowledge area. One is for learners to become musically 'literate' in the sense that they master the skills of reading and writing staff notation. The crucial point is the development of the 'literate' learner, where literacy refers to an ability to engage with notation. 'Theory of music,' on the other hand, implies an objective body of knowledge existing independently of, but to be acquired by, the learner. Understanding 'theory of music,' provides access to the conceptual language that affords musical analysis, and the skills of harmonisation and composition. If 'Music Literacy' emphasises enacted skill and musicianship, this is contradicted by the long, content-heavy content outlines of Topic 2 that emphasise epistemic meanings and downplay knowing. Furthermore, as I will show, knowing is further undermined by the decontextualised theoretical concepts that dominate in the assessment.

There are three ways that the Topic 2 content is assessed in the CAPS assessment. The first is through formal tasks. These include for example the analysis of a score, composition and harmonisation tasks, as well as shorter tasks like the transposition of a melodic fragment, writing a scale, or transcribing a rhythm into another time signature. The degree to which they are directly related to known examples of music varies, but they are mostly decontextualised, unrelated to musical experience, and restricted to manuscript paper. Second, theoretical concepts are also tested aurally, where students must recognise the concept as it occurs in a recorded musical example. A third means of assessment requires students to identify features of a musical score using theory of music concepts and terminology. These methods are all included in the examination tasks.

Question 2.1



Question 2.2

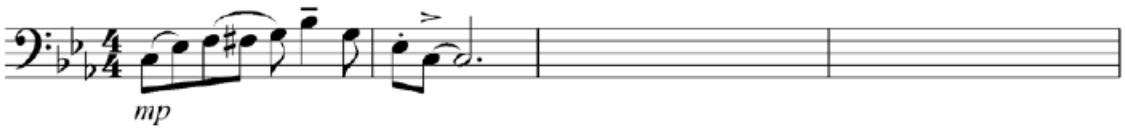


Figure 5.1 Opening bars of melody writing tasks (DBE, 2015a, Question 2, Paper One, November)

Theory of music exercises

The content of Topic 2 is unstreamed, apart from brief content allocated to 'IAM and Jazz' and 'Indigenous African music perceptions' (DBE, 2011, pp. 23; 42). The examination papers give a

nod to the needs of students following the different streams by providing a choice between two harmony and melody writing tasks. An example of a 12-bar melody writing task in which the first bars of a melody are provided is shown in Figure 5.1. Following the convention used in the external examination boards' WAM theory tasks, the opening melodic material establishes a sense of key by emphasising the triad or scale. The presence of syncopation and the blues scale in the second option suggest that it may appeal more to students taking the Jazz stream.[39] Although students can choose between two options, one in the treble clef and one in the bass, these vary only in the style of the opening melodic fragment. For both options, the melody must be in ternary form, and be written for a named, single-line melody instrument. Tempo, dynamic and articulation indications must be added.

The examination paper includes an assessment rubric for this task, shown in Table 5.10.

Table 5.10 Marking rubric, Paper One Question 2: Melody writing

Description	***Mark allocation***
Form and cadential points	3
Correctness Note stems, beats per bar, accidentals, spacing, layout	2
Quality Suitability, dynamics, articulation, tempo indication, musicality	10
TOTAL	15

Source: DBE, 2015a.

The memorandum (marking guide) allocates five marks to the rule-based rudiments: the form and cadential points, note stems, beats per bar, accidentals and spacing, and 10 marks to 'Suitability, dynamics, articulation, musicality'. Such 'musicality' requires a 'feeling' for style, an aptitude that develops with induction into a musical practice. As knowledge that is largely tacitly acquired, it relies on the development of a particular gaze. For students who follow Topic 1 and 3 of the IAM course the 'musical' completion of this task requires writing with different stylistic priorities to those of their chosen stream; the IAM melodies that they are singing and playing might not conform to ternary form or the conventions of Western tonal harmony. Because the IAM student has not been inducted into either WAM, nor Jazz, both options of this question could complicate the 'musical' completion of this task.

39 The 'jazzy' idiom presented in these papers is one created through the pedagogisation of jazz. They are closer to the many compositions 'in a jazz style' written for educational purposes than to jazz practice.

The same problem occurs in the harmonisation task. This task presents two options, a classic WAM four-part harmony exercise in the style of a Baroque chorale, and an alternative exercise in which the student writes a bass line and adds chords to a more contemporary melody. The latter, like the second option in the melody writing task discussed above, has a syncopated rhythm and some chromaticism, suggesting a jazz idiom. The rubric included in the examination paper indicates that the demands of harmonisation are more rule-based than melody writing (Table 5.11). Here, two thirds of the marks are allocated to following the conventions of WAM harmony from the classical period, and a third of the marks, broadly, to 'musicality'. For students to have stylistic awareness, as indicated in the rubric, they need to have been immersed in it. IAM students may be disadvantaged in this task.

Table 5.11: Marking rubric, Paper One Question 4: Harmonisation

Description	***Mark allocation***
Chord progression Choice of chords, correct use of cadence	14
Correctness Notation, doubling, spacing, voice leading	16
Quality Musicality, non-chordal notes, awareness of style, creativity	10
TOTAL	40

Source: DBE, 2015a.

Analysis tasks

The concepts covered in Topic 2 are directly tested in two formal analysis tasks. These two questions focus on general theory of music concepts and harmonic analysis. In each case, the object of analysis is an extract from a published score. The general theory of music analysis task has no choice of a second option, and five of the six papers surveyed include extracts from the WAM canon. Where an alternative choice is given for the harmonic analysis, candidates can choose between a WAM extract, or one from a contemporary pop or jazz standard. The pop extracts are not current, but date from 1949, 1957 and 1972 respectively. While there is some variation in the style or genre of the extract, the questions conform to the priorities of Western theory of music, foregrounding key, scale, tonality and harmony. Commonly occurring questions are:

- Name the key of this extract
- Name the intervals
- Name the type of triad
- Identify chords
- Name the cadence
- Write the scales

What counts in the assessment of music theory is tonal functional harmony. It could be argued that this provides the logic for the entire theory of music curriculum in Topic 2. This is evident in the 'Theory of music' tasks that demand WAM oriented concepts, yet exclude the Jazz or IAM-specific content found in the Topic 2 content outlines. It was noted earlier that the specialist IAM statements of the Topic 2 content outline are not coherently organised and their meaning can be obscure. Because of this it is difficult to identify any ordering principle or to see how they might be built into a conceptual framework. Whatever meanings are implied in statements such as 'philosophy of duality of time signatures in African music: 12/8 as an interface of 4/4 experienced practically – then written as a horizontal harmonic procedure', they are not the knowledge that counts when it comes to the final assessment (DBE, 2011, p. 30). At the point of assessment, what counts in 'Music Literacy' is fluency in the principles of tonal functional harmony. Thus, there is a very clear boundary that excludes IAM-specific content from the Topic 2 assessment. The consequences are that IAM knowledge is devalued by its omission from the assessment, and by the implication that IAM practice cannot cross the boundary into theoretical conceptualisation.

Facility with notation

For a significant proportion of the examination content, students must show their knowledge through a facility with notation.[40] This must be independent of sounded music, as all tasks in Paper One tasks are completed in silence. Paper Two is a 'Listening Paper' in which students answer questions about samples of music played in the exam. It is at this point that the instruction that occurs in the content outline of each term of Topic 2 'Aural training and practical application must always be a part of music literacy' becomes significant. Students must be able to connect the concept and the symbol to the sound that is signified. The tasks in this Paper illustrate the level of fluency in notation required by students. Not only must they read and write staff notation, but their ability to transcribe what they hear into notation is tested. The WAM Grade 12 content outline for Topic 3 includes the statement:

- Develop ability to follow a score (DBE, 2011 p. 44)

Although what counts at the point of assessment is the ability to read and write notation, to follow a score and transcribe musical sound in notation, the content of the different streams does not prepare all students equally for this task. This is an important issue, and one that was discussed with reference to semantic density and semantic gravity in Chapter Two. Learning to read notation fluently is more likely when it is integrated with learning to play an instrument. If the instrument has no body of notated scores, this limits the possibilities for the learner. Thus, the requirement to 'Develop ability

40 Questions 1 to 4 of Paper One all require responses that are articulated in staff notation.

to follow a score' overlooks the fact that access to this skill is differentiated according to stream. IAM students are at a disadvantage.

Acquisition of musical terminology

The second important function of Topic 2 is to induct learners into the vocabulary of musical studies. Each term has a sonic referent, or a symbolic means of representation in music notation, and many terms have both. Knowledge of these terms is tested directly in 'theory exercises' and direct questions, for example:

> Diatonic music refers to music that is based on …
> A. A whole-tone scale
> B. A chromatic scale
> C. A major or minor scale
> D. The Dorian mode (DBE, 2015a, Question 5.1.1, Paper One, November)

> Briefly describe any TWO of the following terms:
> A. Ostinato
> B. Texture
> C. Chordophone
> D. Polyrhythm (Ibid., Question 5.2, Paper One, November)

Students' aural recognition of terms and concepts is also tested. For example :

> Listen to bars 4–7. Name the cadence at 2.1. (DBE, 2015c, Question 2.1, Paper Two, November) (the exam question includes an annotated score with bar numbers).

> Mark TWO items in Column A that relate to music that you hear. Make a cross (X) in two appropriate blocks:

Column A	***Track 6***
Major	
Giocoso	
Mbaqanga	
Cyclic chord progression	
Twelve-bar blues	
Cool jazz	

(DBE, 2015c, Question 3.1)

Candidates' command of terminology is tested indirectly in the questions that concern Topic 3.

Content specific to each stream is tested in Paper One. Although the focus of these streamed sections is music outlined in Topic 3, the questions require the application of terminology covered in Topic 2. This is where the content of Topics 2 and 3 merge, as insight into the structural aspects of the prescribed music of Topic 3 is demonstrated by using musical terminology. Here, composed works form the focus of the knowledge, but applying the concepts and principles outlined in Topic 2 forms the basis.

Topic 3: Variation in responses required for different streams

Earlier in this chapter the differentiation in the knowledge focus and basis for each stream was noted. The way the concepts and terminology of Topic 2 are used to show musical knowledge varies for each stream. This is most marked in the assessment of Topic 3. For instance, the WAM content includes:

- Importance of each of the selected symphonies
- Characteristics of symphonies
- Characteristics of the movements and the commonly used forms
- Orchestration
- Develop ability to follow a score
- Aural identification (DBE, 2011, p. 44)

These contrast that of IAM and Jazz:

- Basic knowledge such as definitions, descriptions and characteristics of the genre
- Listening and discussions of genre representative works
- Reading up on composers and their representative works
- Elements of the genre (Ibid.)

The level of detail suggested in these bullet points is mirrored in the questions and suggested responses of the examination papers and memoranda. Whereas the WAM questions probe the epistemic features of a named piece, far more general responses about genres are required for IAM and Jazz.

Requirements for WAM questions

A survey of the examination memoranda shows the level of detail required for the WAM prescribed works. The sample answers include aspects of the music that can be named or described using the theory of music concepts such as tonality, form, or thematic development. An example of this is shown in a question on Beethoven's 6th Symphony:

> The fourth movement of Beethoven's *Symphony No. 6 Op. 68* is an unusual addition to the standard symphonic structure of the Classical period. Write an essay in which you describe and discuss this movement. Refer to the following aspects in your answer: Form, Instrumentation, Mood/Atmosphere. (DBE, 2015a, Question 10, Paper One, November)

The memorandum suggests responses that rely on meanings established in Topic 2 and include direct comments about an inter-sonic feature. For example, they probe the means by which a storm is depicted, making direct links to particular musical features. The F minor key creates an 'ominous' mood, the wide dynamic range depicts the 'ebb and flow of the storm', the diminished 7ths are 'dramatic', the staccato strings evoke raindrops, the arpeggiated strings lightening (DBE, 2015b). In this set of suggested responses, the epistemic characteristics of one named piece are described in terms of concepts learned in Topic 2.

Requirements for Jazz and IAM questions

A far more general approach is evident in the questions and model answers for IAM and Jazz. Although there are specific works 'prescribed', no in-depth inquiry into these works is required in the exam.[41] Song titles must be attributed to artists, but no analysis of the songs is necessary. Instead, the questions are oriented toward more general information. The following question appears in both the Jazz and the IAM sections of the same paper:

> Mbaqanga is a musical style that was strongly influenced by South Africa's political, social and economic climate during the early 1960's. Write an essay in which you discuss this statement. Refer to the following aspects in your answer: origins, characteristics, songs and artists. (DBE, 2015a, Questions 15 and 20, Paper One, November)

The Paper's memorandum lists the following 'characteristics' of the genre:

- Mbaqanga keeps the dance-like stylistic characteristics but presents a more powerful sound and harder driving beat than kwela and other dance genres
- A typical mbaqanga song begins with a brief improvised introduction featuring a rhythmically ambiguous line from a solo guitar
- Chord progressions: I – IV – I6/4 – V or I – IV – V – I
- Close harmonies based on the female vocal style of the Mahotella Queens (DBE, 2015b)

41 The 'recommended works' for IAM are: *Mbombela* by Jabu Khanyile, *Stimela* by Hugh Masekela, *Ngoma Kurila* by Miriam Makeba, *Melodi yalla* and *Sithunyiwe* by Simon Mahlathini and the Mahotella Queens, *Umjomela* by Makgonatsohle Band, *Bulungwe lami* by the Cool Crooners, *Wamuhle* by the Soul Brothers, *Tihapi Ke Noga* by Dolly Rathebe, *Nkiya Nkiya* by Ihhashi Elimhlophe, *Phezekhemisi-Imbizo* by Phezekhemisi, *Homeless* and *Unomathemba* by Ladysmith Black Mambazo, *Ngwana wa lela*, *Malombo* and *Phamba Madiba* by Phillip Tabane, *Pula* and *Fegolla Saborala* by Sello Galane (DBE, 2014a, p. 8).

Apart from the description of chord progressions, each of these points stops short of adding details that underlie the 'characteristics'. For example, what inter-sonic phenomena create 'dance-like stylistic characteristics', a 'powerful sound' and a 'driving beat'? What is the melodic and rhythmic nature of the improvised introduction? How is rhythmic ambiguity achieved in the solo guitar? What intervals and chords make up the close harmonies? When the main concern of the substantial content of Topic 2 is to name and identify such epistemic detail, it is interesting that the Jazz and IAM Topic 3 content and its assessment downplay it.

Although the concepts of Topic 2 could certainly illuminate aspects such as 'driving beat', when musical value is seen in terms of WAM oriented harmony and form, Jazz and IAM could be considered deficient in these areas. Perhaps to compensate for this, curricula that include non WAM styles emphasise contextual information (DBE, 2011, p. 28). Instead of in-depth epistemic descriptions, the basis of the knowledge to be demonstrated for Jazz and IAM assessment focuses on the music's origins, influences on the artist, and socio-cultural details. This may be an attempt to encourage an awareness of social justice issues, but it may also portray Jazz and IAM as exotic, because this kind of information is not included in the WAM curriculum.

Differentiation between Jazz and IAM contextual content

Although the Jazz and IAM curricula take a similar approach to descriptions of epistemic concepts, the contextual content foregrounded in each differs. One of the bullet points indicating the means of inquiry for Jazz is:

- Reading up on composers and their representative works (DBE, 2011, p. 46)

The examination memoranda indicate that biographical detail is not important, but the 'origins' of a musical style is a common theme in examination questions. For example:

> Write a paragraph in which you briefly describe the musical origin of the style of marabi. (DBE, 2015a, Question 14.2, Paper One, November)

The suggested memorandum responses indicate that 'musical origin' is interpreted in two ways: the stylistic influences contributing to the development of the music, and its socio-cultural context. For this question on the origins of marabi, the memorandum gives the following possibilities:

- Tiekiedraai (Cape folk dance)
- Xhosa folk songs
- Early American jazz
- Ragtime and blues
- Created by black urban working-class musicians at parties and shebeens
- Used for social occasions, e.g. stokvel parties
- 1920s in Johannesburg (DBE, 2015b)

The first four bullet points refer to the stylistic influences, and the last three to socio-cultural factors. The musical influences are broadly described. They do no probe, for instance, what features of Tiekiedraai or Xhosa folk songs can be identified in marabi, whether inter-sonic, instrumental, or movement based. The socio-cultural responses are largely propositional facts related to the context in which the music developed. They do not extend to include generalised knowledge that allows interpretation at a more conceptual level.

The IAM contextual information includes musical and socio-cultural influences on the development of styles but differs from the Jazz content in two ways. First, more detailed descriptions of performance contexts are outlined, and second, information on the metaphysical aspect of the music is included. The latter is prescribed in the CAPS outlines in phrases such as 'metaphors of music and life' and 'the role of divinity in performance' (DBE, 2011, p. 44). These are enlisted in a question on traditional song/dance styles where students must write on one ceremony from one of nine South African language groups (DBE, 2017a, Question 18, Paper One, February):

> Briefly discuss ONE of the following ceremonies. Refer to the function, ceremonial features and the role of dance, music and instruments.

The memorandum includes a range of contextual, epistemic and axiological responses for each ceremony. They can be organised into the themes demonstrated in Table 5.12:

Table 5.12 Selection of responses for question on traditional song/dance

Theme	***Examples from Memorandum***
Contextual meanings	
References to the time, place	The community gathers at the king's home in February to celebrate the Ndebele heritage and welcome in the new year (AmaNdeble, *Luma*); Exorcism takes place nightly during summer (Batsonga, *Mancomane*)
Who the participants are	The *Likoma* are imparted by mentors – usually older initiated males (BaSotho, *Lebollo*); Only performed by elders of a clan (AmaZulu, *Amahubo*)
Physical aspects of the performance	The women hold sticks in their right hands while dancing to imitate the men (AmaXhosa, *Intonjane*); Two main dance movements, both characterised by walking, swaying and balancing on the ball of the foot then stomping the heel down are performed in a circle (AmaXhosa, *Intonjane*); Every morning the Byale form an S-shaped line and perform a song/dance with slow movement (BaPedi, *Bayale*)
What voices and instruments	Use of voice and body percussion, also includes shields and sticks (AmaSwati, *Inkwahla*); Use of voice, dance and body percussion (AmaNdebele, *Luma*)
Epistemic meanings	
Epistemic details	Vocal parts are largely improvised (AmaXhosa *Intonjane*); Overlapping call and response is characteristic of the music (AmaZulu, *Amahubo*)

Table 5.12 Selection of responses for question on traditional song/dance *(contd)*	
Theme	***Examples from Memorandum***
Axiological meanings	
Significance of the ritual	Seclusion period during female initiation (AmaXhosa, Intonjane); Serves to strengthen identity of the clan (AmaZulu *Amahubo*); Males learn cultural values through *Likoma* (songs) (BaSotho, *Lebollo*); Song/Dance used to rejoice and praise the king (AmaNdebele, *Luma*)
Metaphysical aspects	The Luma song/dance is used to pray for fertility for crops (AmaNdebele, *Luma*); Channel communication between the ancestors and community (AmaZulu, *Amahubo*); Three drum rhythms are used to expel different evil spirits: Mandlozi for Zulu spirits and Xidzimba and Xindau for Ndau spirits (Batsonga, *Mancomane*)
Source: DBE, 2017b, *Memorandum*, Question 18, Paper One, February.	

Axiological Questions

Some IAM questions focus on the metaphysical. For example, no epistemic or contextual details are included in the memorandum for the following question:

> Briefly describe the role of music in traditional African religion. (DBE, 2016a, Question 16.3, Paper One, November)

The following responses are provided in the memorandum:

- Curing rituals inspired by the divine, always accompanied by singing and drumming
- The drum is used early morning and evenings to pray to the ancestors
- Sacred diviner's instruments are played with a specific rhythm/motif
- Music could accompany sacred dances that induce a trance to aid communication with the ancestors
- The spiritual presence is evoked by the drum beats/clapping and singing (DBE, 2016b).

These largely 'extra-musical' details fall into two groups. Firstly, the descriptions of time, place, physical movements of the performers, and the vocal or instrumental sounds concern the actual lived experiences of the participants. These elements would be audible or visible, or at least overtly evident to an observer. The second type of response concerns the metaphysical, such as 'spiritual presence'. These have no organic relation to the sound or the physical performance. While adding significance and meaning to the performance, they are abstract and must be connected to the music in the minds of the participants. For the student who learns about these details, these must be learned propositionally, a list of inert facts that are fairly context bound in the sense that they describe one particular ritual or practice. Where information is provided as a list of received truths it has limited potential for application in new contexts and to afford generalised meanings.

Neither the situated meanings of the performance context, nor the metaphysical meanings probe the epistemic in any detail, despite Topic 2 outlining the tools to do so. If the basis of this IAM-specific knowledge is the contextual and axiological details, not questions of inter-sonic content and musical structure, then the germane question becomes, why must IAM students cover the WAM oriented content of Topic 2 when its relevance to the IAM prescribed content seems minimal? The logic of Topic 2 is tied to the aesthetic orientation of WAM curricula.

Chapter questions

Now one is in a position to address the questions directing this Chapter.

What boundaries are evident in the CAPS?

How do these boundaries:

a) delineate what counts in the IAM curriculum?

b) impact the integration of theoretical and practical knowledge?

This chapter has identified several boundaries evident in the CAPS and its supporting documents that work against the possibility of knowledge integration. At the level of layout and language a contradictory picture of IAM knowledge is portrayed. On the one hand 'specialist' IAM language imbues the content with a sense of uniqueness. On the other, brief and fragmentary statements fail to establish coherence. Furthermore, any sense of specialisation embedded in the IAM-specific language is neutralised by the boundary that excludes it from the assessment. Given that WAM terminology is what counts at the point of assessment, the role of IAM-specific terminology outlined in the documents needs further investigation. In the next chapter, the LCT concept of semantic density is enlisted to explore the significance of language and terminology.

An important boundary investigated in this chapter is that between empirical understanding of music and more abstract, theoretical knowledge. The curriculum maintains a strong boundary between these, for instance articulating 'Music Performance', and 'Music Literacy' as separate Topics. But within these Topics, abstract and concrete meanings are more nuanced; the identification of procedural, epistemic, contextual or axiological meanings indicates that the concrete/abstract divide is not a simple binary between performance and theory of music. Epistemic meanings that concern inter-sonic relationships are predominant in Topic 2, but they are largely drawn from WAM and their application to IAM within the curricular documents is inconsistent. For the IAM stream, this results in a lack of alignment between concrete knowledge that would be drawn from sounded examples of IAM, and more abstract knowledge drawn from WAM theory of music. In the assessment of Topic 3, the three streams vary in their application of epistemic meanings: they are predominant in the WAM questions but are less crucial in the Jazz and IAM questions, which require

more propositional responses, along with contextual information. The IAM questions also include axiological content. This is an important issue because epistemic meanings can have a high level of correlation with the inter-sonic aspects of the music when used to describe musical features. Conversely, axiological meanings are not organically related to the music's sound structures, making it more difficult to make objective claims. This rather complex aspect of musical knowledge is discussed in the next chapter, using the LCT concept of semantic gravity.

The curriculum model used for the CAPS is taken from the established WAM model. It maintains strong boundaries between learning areas, illustrated by the separate presentation of the Topics, a separation that is maintained in the assessment. In the WAM model, the thread running through the segmented knowledge areas is the WAM canon and the different aspects of the curriculum are integrated through the developing gaze of the learner who is inducted into the canon. Consequently, it is not entirely logical to simply replace the music of one practice (WAM), with another (IAM). The next chapter explores the question of gaze, and the role it has in providing coherence to the CAPS by drawing on Maton's discussion of gazes.

Conclusion

In sum, the streamed approach of the CAPS has resulted in contradictory presentations of knowledge for WAM, Jazz and IAM. The variation in the type of knowledge required for each stream contributes to the CAPS being a problematic document. By applying Bernstein's concept of boundaries, this chapter highlights the internal problems of the CAPS IAM stream. There is a fundamental problem of coherence that could account for its low uptake in South African schools. To further explore these issues, the next chapter consists of a deep analysis of the CAPS, using tools from LCT. Each Topic is examined in terms of SG and SD in order to investigate the CAPS potential for knowledge-building.

CHAPTER 6: CAPS ANALYSIS

Whereas Chapter Five was concerned with identifying 'what counts' in the CAPS curriculum, this chapter looks at 'legitimation', the term by which Maton (2014) expands the notion of what counts. 'Legitimation' refers to what or who is valued in a knowledge practice, or the grounds on which it is made special. In this study, IAM is seen as a musical practice, recontextualised from an oral context into formal curriculum, and legitimated through curricularisation. To assess its potential for cumulative knowledge-building and for transfer across contexts, a more systematic inquiry is called for, one that analyses the IAM stream's organising principles and its articulation of knowledge.

Chapter questions

The questions guiding the discussion are:

1) What explanatory power does Semantics bring to the CAPS?
2) What explanatory power does Specialization bring to the CAPS?
3) What potential does the CAPS have for cumulative knowledge-building?

Where the previous chapter illustrated the segmental nature of the CAPS, this chapter considers the content in terms of the LCT dimensions of Semantics and Specialization. The CAPS' lack of integration between knowledge areas is interrogated with the concepts of semantic gravity (SG) and semantic density (SD). These concepts clarify the organising principles of a knowledge practice and are enlisted as an explanatory framework to better understand the impact of boundaries identified in Chapter Five.

The discussion begins by assessing the meanings suggested in the CAPS Topics in terms of SG. Next, using the concept of SD, the content of each Topic is considered for its capacity to portray deeper, more layered meanings. If cumulative knowledge-building depends on whether students can build connections between context-dependent and context-independent meanings, that is by enacting semantic shifts (Maton, 2013), then a level of coherence is required of curriculum content. The CAPS boundaries described in Chapter Five suggest that these connections might be difficult to make. Where curricular statements suggest meanings that are abstract (SG–) with densely concentrated meanings (SD+), it is important to ask how these can be unpacked and applied to students' concrete experience of music. These problems are explored using two further concepts, grammaticality (J. Muller, 2007), and gaze (Maton, 2014).

First, the three Topics are explored in terms of SG followed by a similar consideration of SD. Translation devices used for the CAPS data analysis are included in Appendices A–C. These provide examples of how data was coded.

SG in the CAPS

SG: Topic 1: Music Performance and Improvisation

In the WAM/Jazz content outline, the content set out under bulleted headings is separated into performance and various technical tasks. The recommended content points to the existence of an established repertoire by referencing a 'selection' of works, technical exercises, sight reading, etc. (DBE, 2011, p. 13). The separation of technique, sight reading, solo work, etc., is maintained in assessment and although their purpose is to develop the performer's fluency and expression, connections between these are not necessarily obvious to the student. Successful achievement depends on the demonstration of skilful and expressive playing, yet how students make connections between technique (SG+) and expression (SG–) is not made explicit in the curriculum. Filling the gap created by the CAPS' lack of detail are the syllabi of the external examination bodies such as the ABRSM, Trinity College, and UNISA. The CAPS achievement standards are benchmarked against the graded syllabi of these institutions (DBE, 2014a, p. 12). Although these syllabi are not able to precisely quantify what constitutes expressive performance, they do offer an ordered learning sequence, thus codifying or pedagogising the process of learning to play an instrument.

The assessment guidelines for the WAM and Jazz streams of Topic 1 portray a fuller picture of the WAM and Jazz content outlines. The lack of assessment guidelines for Topic 1 of the IAM stream diminishes the clarity of the content outlines. Like the WAM/Jazz content, the IAM content is presented under separate bulleted headings, for example 'solo performance,' 'technical work,' and 'oral text proficiency' (DBE, 2011, p. 13). No selection of works or technical exercises are suggested, and although explicit interpretation of the brief statements is difficult, many of these imply activities, for example, 'isolated patterns', 'own praise singing', and 'taking part in ensemble' (Ibid.). Because IAM presents a knowledge area that has not been codified, these statements seem limited to the embodied activities they suggest. If they have the potential to reference a broader systemic knowledge base, it is not explored. This presents a problem for progression. The statements, which indicate the embodied activity of musicking, are repeated verbatim in each successive year of study with no articulation of a broader knowledge structure. This raises the question of how progression might be shown. What constitutes progression in 'isolated patterns' for example? Is IAM similar to the WAM in that expressive performance constitutes evidence of achievement? Does IAM performance transcend the stronger gravity of embodied activity to reach a level of abstraction in the form of expression? The absence of assessment guidelines for IAM

Topic 1 makes these questions rhetorical, but the content outline here seems to be restricted to meanings with stronger gravity, but without corresponding meanings that have the potential for context-independence.

SG: Topic 2: Music Literacy

General content (WAM, Jazz and IAM)

The general content of Topic 2 is compulsory for all streams and its main focus is the rudiments of WAM music theory, form, and tonal functional harmony. These rudiments are presented sequentially and provide tools for musical analysis, harmonisation and composition, following the priorities of WAM music education. In this tradition it is common for the abstract concepts of this knowledge area to be taught and tested separately from practical music making contexts. The incongruous combination of the linear format of much music theory teaching and the holistic experience of music performance results in a segmented curriculum model. Through my teaching career, I have found that novices find practical and conceptual musical knowledge difficult to reconcile. Yet the CAPS, with its strongly separated Topics, is symptomatic of this segmental curricular model.

Acknowledging this problem, the CAPS expresses the importance of the practical application of abstract content in the statement 'aural training and practical application must always be part of music literacy' (Ibid., p. 14). This process would strengthen the SG- of the abstract knowledge by making connections to sounded examples. However, the content statements so strongly imply abstract processes that it is likely to restrict opportunities for practical application. Verbs are rare in the bulleted statements, and the most common are 'read' and 'write'.[42] Other verbs, for example 'analyse', 'identify', 'recognise', and 'create', can refer to engagement with a musical score or sounded music. Despite the appeal for practical application, the assessment allocates more marks to the ability to deal with scores. Thus, little opportunity is provided for the abstract content of Topic 2 to be applied to lived musical experience and for the weaker SG of its meanings to be strengthened. The degree to which connections are made between the 'high flatline' of abstract theoretical concepts and the 'low flatline' of musical experience (see Figure 2.3) is dependent on the choice of pedagogy, and this is not prescribed or suggested anywhere in the CAPS. As outlined in Chapter Two, these semantic flatlines constrain the formation of semantic waves where connections between abstract and concrete meanings are forged (Maton, 2014, p. 121). If this is true where the abstract

42 An example can be found in the Topic 2 content for Grade 10: 'writing of perfect and major intervals in C, G and F major' (Department of Basic Education, 2011, p. 14). There is no instruction or suggestion to sing or play these intervals. It may be presumed that a teacher would know to include embodied experience of these abstract concepts, but my point here is that the curriculum prioritises writing.

concepts can be relatively closely matched to the concrete examples, for instance in the WAM stream, it raises the question of how connections can be made when the concepts do not apply to IAM. This intensifies the problem: the decontextualised abstract content of music theory becomes more remote and difficult to acquire when it does not apply to the music of students' experience.

IAM-specific content

Were the IAM-specific statements of Topic 2 to provide a coherent conceptual language for IAM practice, this might be a first step toward addressing this problem. However, the IAM-specific statements in the content outlines pose more questions than they suggest answers. They are sporadic in their presentation, and it is not clear how they fit into the general Topic 2 content, or into a wider conceptual framework that is unique to IAM. Moreover, as seen in the following example, some statements use confusing language that references now abstract, now more concrete meanings. For example:

> Philosophy of duality of time signatures in African music: 12/8 as an interface of 4/4 experienced practically – then written as a horizontal harmonic procedure. (DBE, 2011, p. 30)

Whereas the conventional WAM content in this Topic is restricted to epistemic meanings that refer to musical structure and the associated vocabulary of staff notation, here the word 'philosophy' prioritises a different set of musical meanings. The 'philosophy of duality' (SG–) receives no elaboration and the reader is left to make sense of a confusing statement that signals a range of SG. The SG– concept of time signatures is strengthened with the suggestion that they be 'experienced practically' (SG↑), but the SG weakens with the instruction 'written as a horizontal harmonic procedure'.

This statement might be suggestive in its potential to create links between SG– and SG+ meanings, but it presents problems of its own. First, its clumsy use of language makes it difficult to interpret. Second, the reference to philosophy is not supported or explained within the document. This reference to axiological meaning suggests that interpretation depends on knowledgeable readers. Last, because such statements are few and placed sporadically through the document, their potential to portray coherent meaning is undermined.

SG: Topic 3: General Music Knowledge and Analysis

WAM Content

Musical works from the WAM canon form the focus of the WAM Topic 3 content. The basis of the knowledge required in assessment is analysis of named works using the tools of music theory from Topic 2. In this regard, there is a degree of alignment between Topics 2 and 3 within the content

outlines, and between these and the assessment. In the CAPS assessment, candidates must describe musical works in terms of their epistemic meanings, but they are not required to draw on axiological meanings, for instance, by giving their own opinions on the meanings or value of the music. Here the boundary between Topics 2 and 3 is more permeable, and the abstract concepts of Topic 2 are made more concrete when they are identified in musical examples. Investigating and naming specific inter-sonic details grounds the theoretical concepts (SG–) in concrete examples of music (SG+). Here, the potential of the curriculum for semantic waving is seen most clearly, illustrated as a semantic wave in Figure 6.1 (A).[43]

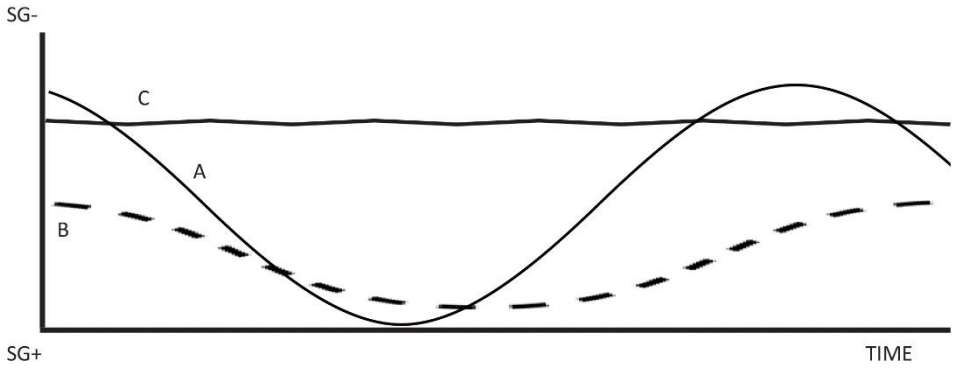


Figure 6.1 Semantic range comparison: (A) WAM, Topics 2 and 3 correlation; (B) Jazz and IAM Topics 2 and 3 correlation; (C) Jazz and IAM Topic 2 content

Jazz and IAM Content

Although Jazz and IAM students must cover the WAM specific content of Topic 2, the assessment of Topic 3 for these streams does not call for a high level of epistemic detail. Instead, broad statements about musical features and the context of the music's development and performance form the basis of assessment. The IAM stream goes further, requiring details of metaphysical aspects of the music. In short, the streams vary in the degree to which abstract epistemic meanings are enlisted for musical description. This means that they vary in their potential for decontextualised, context-independent theoretical concepts of Topic 2 to be practically applied. The WAM questions demand more abstract content (SG–) to be applied to musical examples (SG+), and the reduced detail required by Jazz and IAM does not need students to develop equal mastery over semantic shifting. The semantic range necessary for mastery over Topic 2 concepts is reduced in the Jazz and IAM

43 The problem with the WAM model is that listening to a composition, or reading the score, is not as grounded a task as physically making those sounds oneself. Lucy Green's insightful work suggests that the more the learner is involved in physically making the sounds, along with a correlation of delineated meanings, the greater the potential for learning (Green 2008).

streams, illustrated in Figure 6.1 (B). In Figure 6.1, (A) and (B) represent the shifts in semantic gravity between abstract theoretical meanings (SG–) and their application to musical examples (SG+). Line (C) illustrates the semantic profile of Topic 2 for IAM and Jazz students, where meanings are likely to remain in their abstract form, given that IAM and Jazz students do not have to apply Topic 2 concepts to music examples. The theoretical concepts of Topic 2 with their weaker SG are never applied to empirical examples of Jazz or IAM. This is illustrated with a high semantic flatline (C).

Furthermore, the degree of context-independence inherent in the contextual meanings required for Jazz and IAM, and the axiological ones required for IAM are not clear. They may imply stronger SG because they refer to individual contexts to which their meaning is strongly linked. The many different objects of inquiry conspire against generalisation and conceptualisation. Perhaps for this reason the assessment of IAM Topic 3 content depends on descriptive, propositional statements rather than analytical responses. If rote learning is at play, statements of the type suggested in the memoranda need only be recalled. They require little insight into deeper meanings underpinning these concepts. For example:

- Mbaqanga keeps the dance-like stylistic characteristics but presents a more powerful sound and harder driving beat than kwela and other dance genres (DBE, 2015b, *Memorandum*, Questions 15 and 20, Paper One, November).
- The spiritual presence is evoked by the drum beats/clapping and singing' (DBE, 2016b, *Memorandum*, Question 16.3, Paper One, November).

The student does not need to show their understanding of why or how the music evokes such characteristics; in fact, they are not required to understand these mechanisms at all, whether the musical structures or the evocation of the spiritual. Where 'knowledge' must be acquired as a list of unquestioned facts, its potential for transfer is dubious. It remains strongly context bound (SG+).

This analysis of the three Topics and three streams shows that the CAPS displays little consistency in its articulation of SG– and SG+ meanings. Further, it has different requirements for students following different streams to transform abstract understandings into more experiential understandings and the other way around. The strongly segmented nature of knowledge areas, and abstract and concrete meanings within and between knowledge areas restricts the potential for students to develop mastery over SG, a competency that Maton argues is crucial in cumulative knowledge-building (2014, p. 107). The CAPS' potential to offer students a pathway toward mastery over semantic shifts is limited.

SD in the CAPS

SD provides a tool that allows the substance of the knowledge area to be seen. Maton's versatile definition of SD is pertinent in music studies because it makes space for the diversity of possible meanings in this quixotic field. He puts it thus: 'The meanings condensed within a symbol may be an empirical description (or other meanings with relatively direct empirical referents) or they may be feelings, political sensibilities, taste, values, morals, affiliations and so forth' (2011, p. 66).

There are three broad media in this curriculum that can be read for their SD: language, music notation, and music 'itself' (performed or recorded). As a set of documents, language is the medium through which the CAPS communicates. Where the documents reference music making and specific pieces of music, this nonetheless requires language. Language is the main means through which students show their knowledge in the written examinations. These factors make the language used in the CAPS a crucial topic of investigation. By examining the SD of this language, I will show how the CAPS enables or constrains integration across knowledge types, and the potential for cumulative knowledge-building.

Language

Martin (2013) and Maton and Doran (2017) extend our understanding of how meaning is concentrated in words, and the significance of this for education. For this study, two aspects of language elaborated in their work are pertinent: technical versus everyday terms; and taxonomies.

Martin differentiates between everyday language and technical words (1992). The latter have specialist meaning, are related to particular fields, and together with related technical words form taxonomies. Taxonomies are frameworks within which technical terms are linked to other terms, strengthening what Maton and Doran refer to as the epistemic-semantic density (ESD) (2017, p. 57). Further, the meaning of technical words is more fixed than everyday words, providing an increased level of explicitness. Everyday terms do not have the same capacity for precision, do not imply taxonomies of meaning and thus denote weaker SD. Maton and Doran suggest that the level of complexity or sophistication in academic discourse partly relies on stronger SD (Ibid., p. 48).

Taxonomies have a further purpose. They are able to convey a sense of verticality, explained by Johan Muller as '[determining] the capacity of a theory or language to progress integratively through explanatory sophistication' (2007, p. 71). Thus, they contribute to a curriculum's capacity for progression.

By examining the language of the three Topics the strength of SD can be assessed. In this analysis, attention is paid not only to the terms used, whether everyday or specialised, but also to the capacity

of these terms to concentrate meaning. Crucially, where these terms suggest stronger SD, the analysis questions whether the curriculum suggests ways in which this might be explored.

SD: Topic 1: Music Performance and Improvisation

The discussion above on the SG of meanings implied in Topic 1 for WAM and IAM, identified stronger SG of performance contexts. SD brings a different lens to the same content, probing its capacity for deeper meaning. A degree of 'complexity' can be expected of the CAPS because it forms part of a certificated secondary course. Exploring the SD is one way to assess this complexity.

The bullet points denoting the IAM-specific content are presented in the form of noun phrases and brief clauses. (see Table 5.2). There is much repetition. For instance, the following bullet points recur throughout the three-year course:

- isolated patterns/working with patterns (DBE 2011, pp. 13; 16; 19; 29; 33; 41; 45)
- strokes and tone (Ibid., pp. 13; 16; 19; 25; 29; 33; 41; 45)
- instrumental roles (Ibid., pp. 13; 16;19; 25; 29; 33; 41; 45)
- dramatisation (Ibid., pp. 25; 29; 33; 41; 45)

Because the language used is not specialised enough to specify unambiguous meaning it is not clear to what the bullet points refer. As they recur in each year of study, there should be a layering of meaning, that is, SD+ might be expected to be embedded in these brief statements to allow for progression. However, their lack of technicality, precision and depth averts this possibility. Because the document provides no further clarity on the embedded meanings of these statements, they remain imprecise and one is left unsure about the content and its depth.

There are examples of content that suggest SD+ that goes unrealised by the CAPS. The point noted above, 'dramatisation' is one such instance, as is 'dance'. These allude to the uniqueness of IAM. Both represent areas that implicate SD+; however, the content statements for both are sparse. Table 6.1 lists a full list of dance-related statements in the content outline:

Table 6.1 CAPS content statements for dance

Grade and Term	*Content statement*	*Pages*
Grade 10, Term 3	Basic movement while during performance (*sic*)	19
Grade 11, Term 1	Rhythm background for free dance theme creativity; Rhythm background for sequencing of individual themes	25
Grade 11, Terms 2, 3 Grade 12, Terms 1, 2	Basic dance for starting a performance	29; 33; 41; 45

Source: DBE, 2011.

‘Dramatisation,’ although included in the Grade 11 and 12 content, receives even less elaboration. There is no additional content specified for it. The SD of dance and dramatisation in IAM may be very strong, but it is not clarified in the document. Again, the lack of assessment guidelines for Topic 1 further undermines its value.

Where a curriculum does not clearly stipulate content or provide specific indicators of progress, its interpretation must depend upon the target reader’s knowledge. The CAPS alludes to this in the WAM Topic 1 outline. Under the heading ‘Ensemble’ is the statement: ‘Learners in African Music should be guided through performance protocols and maxims’ (Ibid., p.13). The implication here is that teachers should know the protocols and maxims, and the expected progression for each year of study. Concentrated into the terms ‘protocols’ and ‘maxims’ are the principles and procedures of entire performance traditions, that is, these terms suggest dense meanings (SD+). The question for IAM is, in a national curriculum, what is the shared understanding of such ‘protocols’ and how is this content to be paced and assessed? The WAM curriculum is clearer on this matter, referencing the graded levels of the external examination bodies as a benchmark.

The Topic 1 content hints at strong SD, but on the matter of the provision or suggestion of any pathway to access these meanings, it is tacit.

SD: Topic 2: Music Literacy

The lists of bulleted terms of Topic 2 imply taxonomic structures that form the conceptual framework of WAM theory. Because this content is well established and elaborated upon in many texts, including materials published by the external examining boards, the curriculum can afford to be concise. Table 5.3 illustrates the high level of technicality and the substantial vocabulary of music studies, implying taxonomic relationships between concepts. All of these denote content with relatively strong SD.

Into this substantial corpus of WAM terms, the isolated IAM statements introduce a different orientation to musical knowledge. It differs from the general content in two ways. Instead of lists of terms, bullet points more often take the form of brief or extended phrases. Unlike the general content, these statements reference axiological as well as epistemic meaning. For example, the following points from Grade 11 fall under the heading ‘African music options:’

- memory power: oral–oral (*sic*) memory and performance;
- pitch and tonality;
- stylisation and use of a shaded pitch (deliberate bending/shading of pitch);
- multiple auralogy (*sic*) in polyphony and polyrhythmic constructions enabling elaborate call and response rendition. (DBE, 2011, p. 38)

Probing these bulleted points for their capacity for deeper meanings is inconclusive. The first refers to the role of memory in IAM, how the music is learned and performed. Its inclusion in Topic 2, 'Music Literacy' is perhaps a reference to oral practice that counters a musical tradition based on printed scores. However, there is no further elaboration, and if there are layered meanings implied by this statement, they remain tacit. 'Pitch and tonality' suggest strong SD, but the tools to unpack their specific IAM meanings are not presented, nor do they suggest themselves as an alternative to the lists of WAM rudiments in Topic 2. Only one bullet, 'shaded pitch,' extends the concept of pitch and tonality, but this too receives no further attention (Ibid.). The fourth bullet is an example of the frequently occurring, but grammatically confusing IAM-specific phrases. The terms used in this statement seem specialist but the finer distinctions that could give them meaning are absent. The meaning of 'auralogy' is obscure, 'polyphony' and 'polyrhythm' could present rich content to be explored, but the statement is oriented toward, and thus limited to, their role in call and response form. No taxonomic terms related to polyphony and polyrhythm suggest deeper epistemic understanding. This bullet point creates an impression of specialisation, but the careless stringing together of terms blocks the pathway to deeper meaning. It appears to have strong SD, but risks being a mere masquerade of such.

The problem of axiology

When the IAM content enters axiological territory, it is difficult to identify the deeper meanings of concepts or the connections between them. For example, 'Rhythmic structural principles' are elaborated not with reference to note values and motivic structure, but with 'space, complementation, sharing, bonding, creative spontaneity' (Ibid., p. 42). The boundary between epistemic and axiological meaning is obscured. It is not clear whether this statement refers to rhythmic principles that can be explained with reference to note values, meter, etc., or to human relationships. In the same way that similar lists in the general Topic 2 content suggest taxonomic relationships, it could be expected that this list of axiological meanings does the same. For instance, the terms that extend the concept 'interval' in the general content are: 'perfect, major, minor, diminished and augmented intervals' (Ibid., p. 23). These imply wider meanings embedded in the term 'interval'. The absence of such taxonomic depth in the IAM statements highlights the problem of vagueness in the axiological meanings. Taxonomic, epistemic meanings differ from the axiological concepts because their individual meanings are fixed, and their connections are understood within the discipline. In contrast, terms such as 'bonding' and 'sharing,' being everyday terms, do not have a fixed meaning – or if they do have a technical meaning for IAM – this is not made clear in the CAPS documents. They might have the capacity to refer to layers of meaning, for instance, offering important insight into 'rhythmic structural principles,' but the bullet points do not reveal how 'sharing' and 'bonding' are different, or how they are related. It is not clear whether

these terms imply epistemic or axiological density. If these layers of meaning are not clear, this remains a meaningless list of words to be rote learned and recalled on cue.

Axiological meanings are also implied in philosophical statements such as:

- Melodic thought is dualistic
- Dualistic thought of harmony (Ibid., p. 42)

The nominalisation 'thought' shifts the focus from the inter-sonic features of melody or harmony to the philosophy behind it. I argue that, in a school curriculum, philosophical significance should be shown by detailed explication of when and how these philosophical concepts are expressed musically, in the inter-sonic detail. This would provide clearer content than the vague and closed statements, such as: 'the harmony of melodic/melorhythmic themes: there are cultural idioms of concordance,' a phrase that apparently expands on 'Dualistic thought of harmony' (Ibid.).

These statements may imply strong axiological-semantic density (ASD+), but they are not unpacked in the curriculum. Whatever the exact meaning of these statements, it is difficult to see how they relate to musical examples because it is not explicitly stated and any significance they might have is neutralised by their omission from the assessment. The knowledge that counts in the end is WAM theory of music and tonal functional harmony. As with the IAM Topic 1 content, at the point of assessment, the IAM-specific knowledge receives no validation, whether it is epistemic or axiological.

Notation

The issue of developing fluency in the use of notation was raised in Chapter Two with reference to SG and semantic waving. Topic 2 is a course in the rudiments of music as articulated through staff notation. The central role of notation in the CAPS glosses over the IAM stream's lack of dependence on notated scores. Recall that Chapter Two raised the question of how IAM students are to develop fluency in reading and writing notation, when the musical practice offers no opportunity for exposure to it. In terms of SD, the CAPS presents two problems for the IAM student. First, the SD+ concepts of Topic 2 are oriented toward a cultivated understanding of WAM, that is, of tonal functional harmony from a particular time period. The IAM-specific concepts of Topic 2 may appear to have stronger SD, but they are not elaborated anywhere in the document, and they are absent from the assessment. Second, Topic 2 is oriented toward reading and writing and analysis, but given the absence of IAM-specific scores, learning must take place using scores from outside the stream. This puts IAM learners at a disadvantage. Fluency in staff notation is required in all three streams, yet how all candidates can achieve equal fluency is a question that goes unaddressed in the CAPS.

SD: Topic 3: General Music Knowledge and Analysis

Chapter Five describes and critiques the IAM Topic 3 outline for its lack of coherence and alignment with the assessment. Further, it shows that unlike the WAM questions that require analysis drawing on theoretical concepts, the IAM examination questions depend on basic recall of 'facts'. Hence, the IAM stream seems to require competence over a narrower semantic range of meanings than the WAM stream. The SG of meanings here is closely related to the SD. Recall that for IAM, the contextual content suggested in the CAPS examination memoranda seems more important than the epistemic. The contextual information of various practices included in the CAPS could be highly complex, and thus denote strong SD, yet the assessment merely requires 'basic knowledge' (Ibid., p. 44). Whatever the concentration of meanings, they seem unimportant in evaluation. Similarly, the axiological content, broadly described as 'philosophical basis', and including a range of meanings, for example, 'divinity, royalty', 'rituals', (Ibid., p. 21), 'life and living', and 'ubuntu' (Ibid., p. 32) all suggest strong SD, but this is not pursued to any extent in the assessment. The one-dimensional responses provided in the examination memoranda suggest that the 'basic knowledge' required does not stretch to the level of comparison or analysis. Thus, the SD of the contextual and axiological content is not explained. It may be highly significant, but in the end, all that is required is propositional statements based on recall. This marks the IAM stream's difference from the WAM curriculum, which requires control over ESD. WAM students must apply their knowledge of abstract epistemic concepts to empirical examples of music.

CAPS use of language

To bring this discussion on SD to a close, conclusions can be drawn regarding the use of language and its possibilities before moving to the next section. In the CAPS there are examples of language that is either more explicit or less explicit. Examples of the former are found in the general Topic 2 content, which draws on the disciplinary language of music studies, and in the WAM Topic 3 content. The strong SD of technical terms is combined with procedures to unpack and apply the meanings condensed in these terms. The IAM content contains an array of terms that appear specialist, but their deeper meanings are not explained, and seem to lack substance when probed. They are unable to specify meaning with precision.

A significant proportion of the CAPS language is inexplicit. This is especially the case where meanings are axiological. In a field that consists partly of learning the skills of performance in which words can be inadequate, implementation of a curriculum relies on a knowledgeable mentor. The requirement to perform with 'understanding' only makes sense if there are agents who grasp the implied aesthetic meaning (DBE, 2014a, p. 22). Axiological meanings move beyond performance and include moral and ethical stances. These are evident in the IAM CAPS in terms such as 'ubuntu,' and 'harmony and a peaceful coexistence' (Ibid., 32; p. 44). The precise meaning of these terms as

they apply to the music in question is unspecified but they imply ASD. Specialist IAM terms such as ‘auralogy’ and ‘crepitations’ might appear technical, suggesting strong SD, but the depth of their meaning, whether epistemic or axiological, has yet to be established. The usefulness of such terms is dependent not only on their meanings being made explicit, but by their gaining currency within a disciplinary community.

To summarise, there is considerable variation in the language of the CAPS content statements and in its capacity to explicitly convey meaning. The epistemic meanings drawn from WAM theory of music are the most explicit, the contextual meanings seem to be context-dependent, and axiological meanings, whether aesthetic, ethical or moral are encumbered by vagueness. The question this raises is, What impact does this have on the potential of the curriculum for integration of knowledge and cumulative knowledge-building? The concept of grammaticality goes some way toward addressing this question, and it is to this that I now turn.

Grammaticality in the CAPS

Muller coined the term ‘grammaticality’ to describe the correlation between abstract concepts and the empirical phenomena they infer (2007, p. 71). SG and SD in the CAPS each have implications for the connections that can be made between abstract, conceptual meanings and concrete, musical experience. The resulting grammaticality, whether weak or strong, has consequences for the integration of theoretical and empirical knowledge.

The segmental nature of the curriculum and the strong separation of Topics obscures the connections between knowledge areas. While there may be skilled teachers whose pedagogy successfully connects the knowledge of each Topic, the curriculum itself hinders this outcome. Yet, success in the assessment depends on knowledge synthesis across the Topics. The segregated presentation of content and its assessment notwithstanding, the strongest grammaticality is evident in the WAM stream. The application of epistemic meanings of music theory to selected WAM works results in a more clearly specified curriculum. Here the principles and procedures of music theory are explicit and can be mapped onto their empirical correlates in examples of music. Contextual details of the music are less generalisable and thus present less potential for abstraction. Axiological concepts are indirectly related to music. Hence, contextual and axiological meanings denote weaker grammaticality. The IAM stream does not forge links between the SG– epistemic content and empirical examples of music in the same way as the WAM stream. This factor, combined with the promotion of contextual and axiological meanings that are not coherently presented, contributes to a less explicit, weakly specified curriculum.

Bernstein notes that in horizontal fields where weak grammar applies, learners may have difficulty in recognising what it is they are meant to acquire, or what counts as the 'legitimate text' (2000, p. 17). Further, he explains that in fields with horizontal knowledge structure, transmission is likely to be tacit:

> Perhaps this is why the acquirer has such difficulty in recognising what he/she is speaking or writing, for to know is to 'gaze'. And this is, I suspect, a tacit transmission: to be inside the specialised language probably requires oral transmission; the experience of a social interactional relationship with those who possess the 'gaze'. (Ibid., p. 164)

If the weaker grammaticality of the IAM stream cannot clarify what should be acquired, then the curriculum may depend, instead, on the acquisition of a gaze.

Gaze in the CAPS

Maton's description of a cultivated gaze resonates with WAM education, where learners are inducted into the WAM canon and its aesthetics. In performance, students must play with technical skill and 'understanding'. Music theory and the ability to read notation provide access to performance and analysis of canonical works. In this 'music education as aesthetic education' approach (Reimer, 1970), the qualities of works are evident in their scores, revealed through insight into the rudiments of music theory, form, compositional techniques and harmony. The common thread running through this curriculum design is the canon, which provides a cohering principle in the horizontal knowledge structure. The three Topic areas of the WAM curriculum, though segmental, each play a role in developing the cultivated WAM gaze.

This canon-based curricular model is duplicated for the IAM stream. Despite the 'specialist' terminology and substituted content of IAM, these do not establish a persuasive alternative. Substituting IAM, or Jazz for that matter, interrupts the logic of the WAM curriculum and circumvents its potential for knowledge-building. The problems identified in this analysis are the result of a fundamental mismatch between the logic of the WAM curriculum, the aim of which is to produce cultivated WAM knowers, and a weakly stipulated and disjointed IAM curriculum that sits strangely within a curricular model that depends on the WAM cultivated gaze. The IAM stream ultimately fails to convey a coherent curriculum.

The music curricula under scrutiny in this study imply a segmental knowledge structure, and the question is, what provides the cohering principle or 'glue' that holds this knowledge practice together? Jeanne Gamble's account of learning in craft apprenticeships presents one alternative (2001). In this mentor/mentee context, a gaze is inculcated, but not one that depends on a canon. Instead, value-laden language transmitting the rules of social order, referred to by Bernstein as

‘regulative discourse’ (Bernstein, 2000, p. 13), defines the legitimate ‘disposition’ (Gamble, 2010, p. 126). Within the IAM stream there are suggestive statements that might indicate that what counts is the development of students’ disposition, but the sporadic and ambiguous IAM statements are insufficient to defend such a claim. However, it does suggest a line of inquiry for the next case study, the enacted tertiary curriculum that is the concern of Chapter Seven.

Chapter questions

The questions directing this chapter can now be addressed. The first two questions queried the explanatory power of Semantics and Specialization, respectively, when applied to the CAPS.

In terms of Semantics, questioning the SG of the CAPS shows its fragmented design more clearly by focusing on the relationship between abstract and concrete meanings. The lack of alignment between these, particularly in the IAM stream, constrains the possibility of semantic waving, and thus, in terms of the third question, of cumulative knowledge-building. Using the concept of SD, the analysis considers the meanings portrayed in the language of the CAPS statements and identifies similar problems of segmentalism (Maton, 2014, p. 106) . The deeper meanings implied in the IAM statements are not clarified and therefore remain locked into abstraction, insulated from concrete practical application. The chapter illustrates how SD reveals the relative complexity of the CAPS content, but more importantly, it questions how this complexity can be systematically accessed by students. Where statements merely allude to complexity, but do not reveal its layered nature, any underlying conceptual sequence is obscured. Evidence that this is indeed the case in the IAM content lies in the one-dimensional memorandum suggestions of the examinations. These descriptive statements do not require substantiation through analytical explanation.

Although the introduction of a new knowledge practice such as IAM requires a weakening of disciplinary boundaries, in the CAPS the strong curricular boundaries that separate Topics are maintained. These do not weaken with the introduction of IAM content, instead, they strengthen as the IAM-specific knowledge stays locked within the knowledge area of its Topic with less opportunity for boundary crossing. Although suggestive of a range of SG and SD, the content statements’ capacity for integration is restricted. This is because their piecemeal presentation of procedural, epistemic and axiological meanings does not present a sequential conceptual path. As a result, complex meaning may be implied, but its elaboration is inconsistent in the documents. The curriculum does not show the conceptual frameworks that hold complex meanings together. In the absence of such, the curriculum falls back on WAM content, in particular the order provided by Topic 2.

The problem is that the logic of the WAM curriculum, including theory of music as a knowledge area, belongs to the WAM canon. In this model, integration between the strongly insulated knowledge areas is achieved through the acquisition of the cultivated WAM gaze. If curriculum coherence depends on such a gaze, then imposing the WAM curriculum design on the IAM stream is illogical. Indeed, in the case of the IAM CAPS it has resulted in an incoherent curriculum.

Conclusion

Drawing this discussion to a close, using LCT tools to analyse the cause of the problem of disjuncture in the CAPS highlights the following problems. First, the curriculum fails to establish a clearly defined conceptual sequence for the IAM stream. Meanings that provide evidence of a range of SG and SD are present, but the logic that might provide grammatical order is never established. With no comprehensive IAM-specific theoretical framework on which to build, IAM students must depend on the more hierarchical WAM-centred Topic 2 concepts. This results in a second problem, that of weak grammaticality. Many of these concepts are ill-matched with empirical examples of IAM, thus limiting the potential for semantic shifting, and for semantic waving. The third problem is that any coherence this segmented model of curriculum achieves is dependent on the WAM canon. This tacit aspect of the curriculum is what underpins cumulative knowledge-building. The problem for the IAM stream is that the CAPS is unable to portray an alternative.

In the IAM stream, the CAPS presents one instance of recontextualisation of oral knowledge. This analysis shows it as a highly problematic curriculum. The strength of its boundaries obscures the possibility for integration and reveals weak grammaticality, both of which negatively impact cumulative knowledge-building. The issue of knowledge integration is important in music studies, because the experiential nature of music can seem very far from the linear and highly grammatical theory of music. This problematic boundary cannot be dismissed. Privileging abstract theoretical meanings results in decontextualised knowledge, so cut off from musical experience that it risks atrophy; privileging process and performance runs the risk of knowledge that is context-dependent with reduced opportunity for transfer.

Based on this analysis, it is not unreasonable to propose that the IAM stream urgently needs complete revision. Given that tertiary African music courses have a longer history in South Africa, these may offer direction in this endeavour. The problems identified in this example of an African music curriculum raise the question of how cumulative knowledge-building is addressed in other curricula. This is the task of the next two chapters. One South African tertiary curriculum is the topic of Chapters Seven and Eight. Mirroring the design of Chapters Five and Six, the first describes the curriculum in terms of what is legitimated, and the second considers these with the analytical tools of LCT.

CHAPTER 7: THE TERTIARY CASE CURRICULUM DESCRIPTION

In Chapters Five and Six, a problem of disjuncture is identified between the practice of IAM and the conceptual framework presented in the South African CAPS African music curriculum. I argue there that the strong boundaries between different knowledge types decrease the potential for semantic waving to take place and thus constrain knowledge-building. The very low take up of the IAM curriculum by schools might be a result of a problematic curriculum; however, as no schools are following the IAM stream for all three Topics, there is no possibility to observe the curriculum in action, and thus one tertiary African music curriculum is studied in order to provide an example of an African music curriculum in practice. This chapter describes the implementation of the African music curriculum at a South African university which has included African music courses for over 30 years.

The course in question has been developed and refined over the years as lecturers have sought appropriate ways to teach African music. The university offers both a Diploma and a Bachelor of Music in African Music Performance and a selection of core and elective courses of these programmes are the focus of this chapter. The students registered for these programmes come from various social and educational backgrounds, both within South Africa, and from other African countries and other continents. The initial data was collected over a two-week period in June 2017 and further data was collected in follow-up visits in 2018. I observed and filmed classes in all four years of study in the classes concerned, watched rehearsals, and conducted interviews with all lecturers.

Chapter questions

The questions guiding the chapter mirror those of Chapter Five:

What boundaries are evident in the tertiary course?

How do these boundaries:

a) delineate what counts in the tertiary African music curriculum?
b) impact the integration of theoretical and practical knowledge?

To address these questions, I consider what is legitimated in the course outlines, the classes and the examinations. While in Bernsteinian terms, these could be categorised individually as curriculum, pedagogy, and evaluation, in this chapter all three are considered as examples of curriculum. I explore what the three areas reveal about what constitutes African musical knowledge in this Tertiary Case. In all three areas, boundaries are significant because they signal how things are put

together or kept apart, and act as markers of legitimation. The chapter thus investigates the boundaries delineating different knowledge types, the strength of insulation between them, and the potential for acquisition and integration in the Tertiary Case.

The Tertiary Case design

The established model of curriculum for Music studies comprises three broad areas: performance; theory analysis and composition; and knowledge about musical styles. While the content might be very different from a WAM curriculum, in this Tertiary Case the core courses of the Diploma in Music Performance and the Bachelor of Music conform to the WAM three-part curricular design. They are 'African Instrument', 'African Music Theory', and 'African Music'. Students individualise their qualifications by choosing from a broad range of elective courses.

The analysis that follows includes two core courses, 'African Instrument I', and 'African Music Theory I', and one elective course, 'African Aural I'. These courses provide rich data in the quest to explore the relationships between conceptual knowledge and practical knowledge, as they deal primarily with theoretical conceptualisation, practical performance, or both. Each course is considered here from three perspectives. First, the course outlines are examined. Although these outlines are brief, they nonetheless reflect the aims and values of the course and provide a broad view of what is legitimated in each course. Next, I examine the lectures for boundaries that impose order on the curriculum. Last, the examinations for each course are considered for their alignment with the course documents and lectures.

Before moving to the main part of this discussion, one document that is not a course outline provides an introductory discussion. This is the first document that prospective students encounter, setting out audition requirements. While not a course outline, this document can be read for how it provides applicants with a glimpse of what is in store if they embark on the course. Furthermore, access to the course depends upon success in this audition.

Audition requirements [44]

The entry requirements for the African music Diploma and Degree courses include a live audition and a theory of music test. Failure of the theory test directs students toward a one-year Foundation Programme that must be completed before registration for the Diploma or BMus degree can take

44 As this document is in the public domain, to maintain anonymity, no verbatim extracts of the audition requirements are used and the document is not included in the appendix.

place. Although acceptance into the programmes is contingent on applicants' performance ability assessed by audition, their skill in theory of music determines the timeframe for the completion of the qualification.

Foregrounding music theory at the entry point of the course implies that while the Diploma or BMus degree might be about performance, being able to perform is not enough on its own. Before applicants are admitted into the course, the relationship between theory and performance is established. This does not indicate how one provides insight into the other, but rather demonstrates how theory plays a gate keeping role for performance in this formal context.

The audition is designed to assess the applicant's' suitability for the course and aims to identify both their performance aptitude and how quickly and efficiently they are able to absorb musical information. The former is something that ideal applicants already possess, and this requirement foregrounds their disposition, rather than formal knowledge they may have acquired. The second task also reveals something about the aptitude of the applicant, but this time it goes beyond their talent for performance to focus on their ability to process abstract information. Applicants must decode cipher notation to perform a piece on a pentatonic xylophone.[45] This task implies that a crucial aspect of music education is the ability to engage with abstract, theoretical content. The theory test that forms part of the application involves paper and pencil tasks, decontextualised from any sounded music. This task however, brings theory and performance together and tests applicants' ability to see the relationships between them.

Thus, two boundaries are visible right at the entry point of the course. First, the document makes it clear that having the right attributes as a learner is important. Second, a distinction is made between theoretical and practical knowledge.

African Music Theory I and African Aural I

These two courses are considered together in this discussion. African Music Theory I is a core course and African Aural I is an elective, but while they are timetabled and examined separately, their content is difficult to distinguish. This is intentional on the part of the lecturers, who aim for a high degree of integration in the teaching of Theory and Aural.[46] The course outlines are considered first, African Music Theory I and African Aural I, followed by a description of two classes. The first is an African Aural I class facilitated by lecturer Joseph (pseudonym), a practitioner in African music

45 In cipher notation, the notes of a scale are numbered. Melodies can be written down using numbers to indicate the sequence of notes.

46 Interview with course coordinator, Daniel (pseudonym), 13 June 2017.

from West Africa. The second is a combined African Music Theory I and African Music Aural I lesson, timetabled as two lectures that merged into one lesson, taught by Daniel, the course coordinator and a South African practitioner with background in WAM as well as African music.

Table 7.1 African Music Theory I: Course outline content examples

Module I Key Concepts (Week 4)
The rhythmic organisation of musical patterns: • Organisation by accent • Organisation by duration • Organisation by timbre Rhythmic patterning viewed in relation to metrical background
Module II Polyrhythm (Weeks 13–14)
An introduction to African polyrhythm • Core-concepts illustrated at the hand of live and recorded demonstrations • Strict interweaving vs. partial interweaving How polyrhythmic combinations and substructures can be identified and analysed
Module III Hocketing (Weeks 17–19)
An introduction to African hocketing techniques of single reed-pipe ensembles of Southern Africa, with special reference to scale-structure and rhythmic/melodic patterning: • Tswana Reedpipe Dance • Sotho Reedpipe Dance • Korana Reedpipe Dance • Venda Reedpipe Dance
Module IV The Nsenga/Shona Tonal System (Weeks 24–26)
The musical language of South-Central African Mbiras • Comparing San bow-tunings with Nsenga/Shona harmonic patterns • The Kankobele – a core kalimba and its derivatives • The Nyungwe-nyungwe lamellophone – harmonic-melodic variation in practice
Source: Tertiary Case, course outline (selected examples).

Course outline: African Music Theory I

The course outline sets out content over two semesters. Four aspects of the course are illustrated in the selected examples shown in Table 7.1 (see above).

If there is any doubt after reading the course outline about the relevance of ‘hands-on’ knowledge and its relationship with theoretical knowledge, these statements clarify the knowledge that counts. In the course outline, notes accompanying the presentation of course modules uses language such as ‘down-to-earth,’ ‘embodied’, ‘nitty-gritty of music-making itself,’ and ‘grappling.’ These characterise this content as active, performative knowledge. A final point drives home the lesson: the outline states that ‘meta-theory’ and ‘debates’ – that is, talk about music – are of secondary

importance to musical skill. Indeed, the point of this African Music Theory course is to support practical performance. As I will show, this approach is reflected in the classes, where theoretical information is seldom presented in isolation but is consistently applied in a practical way.

African Aural I course outline

The African Aural I outline mirrors the African Music Theory I outline, following its modules with only a few variations. Where the Theory course highlights the theoretical content, the Aural course covers the same content 'through hands-on practical work and aural exercises (i.e. playing, singing and dictation work)' (African Aural I outline). For example, the parallel design of the outlines can be seen in the selected examples presented in Table 7.2.

Table 7.2 Examples comparing African Music Theory I, and African Aural I, course outlines

	African Music Theory I	*African Aural I*
Module I (Weeks 5–6)	Features of African rhythmic patterns: • Unitary • Uniform • Multiform (etc.)	Exercises in reading, playing and identifying the following elements of African rhythm: • Unitary • Uniform • Multiform (etc.)
Module I (Weeks 9–11)	Principles of rhythmic variation	Practical and improvisation work centred on: Principles of rhythmic variation

Source: Tertiary Case, course outlines.

While the African Music Theory I modules seem to be oriented toward conceptual understanding, and the Aural modules to a practical grasp of the same concepts, the final comments in the Theory outline blur this boundary. If African Music Theory is 'down-to-earth' and deals with 'the nitty-gritty of music-making itself,' and African Aural includes 'hands-on practical work', practical understanding seems to be foregrounded in both. Conceptual knowledge is also downplayed in the African Aural I course outline:

> All the musical examples discussed in theory will now be turned into 'ear-training' exercises. This means that all the work you do in aural classes will be repertoire-based and deal with 'real' music at all times. (Ibid.)

The exact meaning of '*real* music' is not clear, but I suggest a distinction is being made between theory of music, which is not *real*, and embodied musical experience, which is.[47] This idea of 'real' music comes up frequently in the Tertiary Case. The blurring of the boundary between conceptual and practical understanding is illustrated in these two outlines, and also in the enacted courses, where the two classes merge into one.

Joseph's African Aural I class

This class has four students. The room resembles those found in many music departments, and is used for practical and theoretical lessons, as well as ensemble rehearsals. There is a kind of organised disorder, and the room is filled with drums, marimbas and other African instruments. The students sit on loosely arranged stools forming a vague circle and each has a hand drum. Joseph (pseudonym) is at the front of the class. Closer to him, three students have single drums, furthest away is the fourth student with the two-drum *dundun*. Theory lecturer Daniel is seated behind the students for the duration of the class but does not participate. The lesson consists of a demonstration of rhythms by Joseph, either to the whole group or to individuals. He leads the students through various rhythms and cues and expects them to play the correct responses. At his lead, they play together and stop when problems with accuracy are addressed, to start a fresh rhythm, or to break when concentration is flagging.

Communicating musical knowledge

The most striking thing about the lesson is Joseph's means of communication. Talk is minimal, and language is supplemented with mnemonics, but much of the lesson is facilitated non-verbally.

Verbal communication

Language: The language used in the lesson is brief and consists largely of instructions to start and stop, for example 'After four, stop,' 'We'll end it,' and 'Let's try.' Indications that the rhythms are correct are affirmed with comments such as 'Yeah!' and 'You got it.' Where the players need correction, language is not used. Instead Joseph tries first to correct them through his playing, and where this fails, he stops their playing. However, he does not give any explanation, verbal or non-verbal as to what was wrong, or why he stopped them. This information remains tacit.

Mnemonics: Joseph makes frequent use of mnemonics, or drum language. He refers to this as 'playing with my mouth' and incorporates these spoken rhythms fluently and naturally into his speech. At no point are they used concurrently with the same rhythm played on his drum. In this

47 In her study of a Year 9 music class in Wales, Wright highlights students' use of the term 'real music' to distinguish between the music they experience in everyday life, which is 'real,' and classroom music, which is not (2006a, p. 303).

way they are a representation of the drummed rhythm and stand in the place of the drumming. While speaking a mnemonic phrase, Joseph will point at a drum, or at himself, or at particular students. Often this takes place while another rhythm is played on another instrument demonstrating both rhythms in relationship. Joseph repeatedly uses mnemonics to support the *dundun* player, speaking the *dundun* rhythm over the steady rhythm played by the group. He communicates the new *dundun* part as the rhythms change, and to stabilise the part each time the group restarts. At one point in the lesson, a student asks a question that includes mnemonics to specify her query and Joseph's explanation is a mix of language and mnemonics accompanied by mimed drumming.

Non-verbal communication

Various means of non-verbal communication are used, including eye contact, demonstration, mime, and gesture.

Eye contact: Joseph employs eye contact very effectively to give instructions to individuals, or by averting his gaze by looking down, up toward the ceiling, or closing his eyes to avoid engaging any of the players. This level of communication, while highly effective in the facilitation of this lesson, cannot communicate the epistemic or contextual meanings embedded in the music. It is limited to giving non-verbal instructions.

Demonstration: Eye contact is always accompanied by non-verbal communication regarding what students should do. Joseph demonstrates rhythms by playing them on his drum, and the students imitate him. Where their right/left hand sequence, or stroke position on the drumhead is incorrect, he makes his movements more emphatic. He uses exaggerated movements, lifting his hands high into the air, watching them as they strike the drum.

Mime: Another technique is the use of mime, where Joseph plays the rhythm in the air on an imaginary drum or percussion instrument. This method is used particularly for the *dundun* player whose two-drum instrument cannot be directly demonstrated on Joseph's single drum.

Gesture: Gestures with shared meanings are used as a means of communication. The following sequence from the lesson illustrates Joseph's use of gesture, which goes beyond the conventional signs used by musicians. It takes place in a part of the lesson where the students have repeatedly failed to pick up an aural cue, and Joseph turns to language as well as gesture to clarify.

As the group plays together, Joseph plays Cue A to alert them to the section where they must all drop out (as he plays the call for Cue B) and wait to come in together with the response section of Cue B. When they do not respond, Joseph stops playing, lifts up his hand and closes his fist to stop them. He says, 'Immediately I call, *drak di dah dah di dah dah doh*' [he continues to Cue B] 'so each time you must listen.' He speaks Cue A in mnemonics again, and as he gets to the beginning

of Cue B, with a large, fast gesture, he swipes his hand across in front of his chest, closes his fist and shows the pulses by moving his torso, indicating the beats during which the students are silent before playing the response. While he speaks the mnemonic pattern and shows the beats, he holds his fist in the air to indicate that they should not be playing during this cue. Then he says, 'So let's go back to the groove.'

This interchange contains the most elaborate use of language in the entire lesson. Joseph is a little exasperated that the students keep missing his cue to move to Cue B. He tells them that they must listen, but he abandons language to make his point more precisely. Mnemonics are a more effective way to clearly communicate the musical meaning than words. He shows the length of time they are to wait before coming in with the response by indicating the beats with his body, giving a physical demonstration of how to *feel* them. This is not an abstract conceptualisation of the music's structure, but a more experiential understanding of it.

One more aspect on non-verbal communication that may be significant is the social rules regarding greetings, and team building. At the end of each class, students and lecturers exchange thanks and greetings in the form of individualised handshakes and various hugs. Joseph's ensemble class begins with a ritual in which students and lecturers stand in a tight circle, their outstretched hands placed together in the centre, one on top of the other. Together, they sing a chant devised to focus their minds on the ensemble rehearsal, culminating in all raising their hands to the ceiling. These communal rules of behaviour reveal the shared values of community, and mutual respect and appreciation. They are difficult to 'curricularise' but carry the values embedded in the curriculum.

Concrete and abstract meanings

What meanings are communicated in this verbal and non-verbal communication? It is fair to say that the most important thing in this lesson is the playing. All the communication mechanisms employed facilitate performance. Performance cannot happen without some thinking in the form of concepts that help the students make sense of what they are doing. Joseph acknowledges this by referring to his use of mnemonics, and commenting, 'If I don't do it with my mouth, there's no way you can build a song'.[48] This indicates the necessity of a method of communication regarding performance. In the lesson the level of conceptualisation, in this case mnemonics and gesture, supports the procedural demands of performance.

They do not, however, go beyond communicating procedural meanings to delve into epistemic meanings. When Joseph shows beats by moving his body, although the kinetic meaning is very

48 Interview with lecturer, Joseph, 12 June 2017.

explicit, the epistemic is tacit. He does not say, for example, 'count four beats before coming in again'. The beats are illustrated, felt, but the concept of 'beat' remains tacit. Any insight the students gain is likely to remain in the procedural realm, and access to the conceptual framework within which 'beat' is contained is less likely. The flip side of opaque epistemic meanings in this lesson is agency based on tacit knowledge, as demonstrated by Joseph.

Agency: Who knows?

The boundaries between agents in this lesson can be read for what they reveal about whose knowledge is valued. The level of control maintained by Joseph acts to specialise the knowledge that he offers the students as a legitimate knower.

Joseph is a practitioner with a background as a performer in a traditional dance/drum ensemble in West Africa. He started in the ensemble as a young boy, when the group used his family's property for rehearsal. As a member of the ensemble, he performed locally and internationally, and he eventually left the group as an adult to teach drumming and dance.

Joseph is very much in control of this Aural class, directing all activities, instructing, correcting, moving from one thing to the next. The students follow by playing his rhythms, they do not speak, they play what he directs them to play, when they veer off the groove, he focuses his attention on them and plays strongly to support them. Although his role is authoritative, he plays as a member of the ensemble and thus there is an element of friendly collegiality within the group. His role as an authority on the drumming tradition he teaches is unquestioned and, in general, he leads and the students follow.

While Joseph is aware of each player, and supports them when necessary, the *dundun* player gets more of his attention than the others. When interviewed, Joseph explained this by saying, 'The main thing is, you can't just let anybody play the *dundun*.' This comment reveals something about who gets to play what. Some students spend the majority of the lesson playing one 8-pulse rhythm. Joseph's goal is for them to play consistently and accurately, something they have not yet achieved. In his words: 'They do not hear when they are going wrong.' Learning to 'groove' in this way can only be achieved by extended practice, and perhaps this is not possible in the limited time allowed by the university timetable. The point to be made here is that students play only one part of any combined rhythm, they do not swap parts. Only one student had the opportunity to play the *dundun*. Although they are aware of the other parts through hearing them on the drum and in mnemonics, they do not experience them procedurally, by actually playing them. In other lessons observed, the same thing occurred. The students learn by induction and tacit learning, but there is no guarantee that they will grasp the interplay of the different parts. As I explain in due course, evidence that this is a possible outcome becomes apparent later in the lesson.

In this lesson a strong boundary marks Joseph as the knowledge bearer and the students as learners. On two occasions however, he asks students for their input. The following extract follows Joseph's invitation for the students to 'set up a groove and play anything'.

The *dundun* player starts, and the students come in one by one. Joseph watches and listens, not yet playing with them. He stops them by lifting his right arm up and closing his fist and says 'OK! Not brilliant – was too much the same. There must be different parts. It's very easy – there's ...' and he starts to play a rhythm. They join in. After a few cycles, he points at a student and then plays another part for her to copy. Then to the student playing the *dundun*, Joseph uses hand gestures to indicate the part.

In the classes I attended in the two-week period at the university, I observed the same students playing drum rhythms such as these again and again under Joseph's direction. Although they played different rhythms, individuals usually played no more than two in one lesson. It is interesting that when asked to come up with their own 'groove,' they could not replicate the kinds of interlocking rhythms Joseph taught them, but instead reverted to playing mainly in unison. Any variation was minor and did not offer significant rhythmic contrast. Joseph's response in the episode described above was that their parts were too similar and what he was asking for was 'easy'. If it is easy however, why had the students not got it right?

To Joseph, inducted into this music since childhood, the music is easy, but when the students are asked to create something independently, they fall back on what they know from their life world, in this case a far more mono-textural rhythmic language. Despite playing them for many hours in lessons, the students seem not to have grasped the interplay of simple but contrasting rhythms in a way that can be said to display context-independence. They can reproduce the piece, or play another piece learned by rote, but they lack the skills to independently create a new set of interdependent rhythms. In this instance, including explicit description of the principles of rhythmic contrast in the lessons might have extended the students' embodied understanding. It may be that the limited time available, in formal learning contexts such as a university, is insufficient to retrain the students' gaze through procedural means only. They require some means to transfer their procedural knowledge to a new context and become more experienced in manipulating such concepts in their abstract form.

Boundary between empirical and conceptual meanings

In the lesson, procedural, practical knowledge is the focus. However, conceptualisation is evident in Joseph's use of mechanisms like mnemonics. These abstract meanings serve the purposes of performance and assist the students to play the music; they are not enlisted to explore epistemic, conceptual frameworks. Therefore, while a level of conceptualisation is crucial in the lesson, it affords performance in the immediate context and is thus fairly context bound. The students' failure

to create a groove with appropriate interest (from Joseph's perspective) suggests that their level of conceptualisation is limited in its potential for context-independence. It may be that in this recontextualised, formal context, conceptualisation needs to be made more explicit in pedagogy that goes beyond embodied experience. Were epistemic meanings used to support the procedural, thus making the boundary between them clearer, it could be that their knowledge would have greater potential for transfer.

Daniel's African Theory I and African Aural I classes

Over the past decade, Daniel and others in the department have made changes in the programme to increase integration between theoretical and practical content. This has been the result of a concern that an African music course should reflect the values of African music. These two classes illustrate Daniel's conviction that practical application is crucial for abstract theoretical concepts to make sense. He aims at integrating conceptual knowledge with the direct musical experience to which it refers. During the data collection, in the lessons taught by Daniel, there was little to distinguish between the two courses.

Table 7.3 Slide content of African Theory I/African Aural I

Rhythmic patterns, polyrhythms			
Pattern Organisation	Duration Tone colour and pitch Accentuation		MICRO
Driving Force	Pulses Beats Cycles		
Pattern to cycle relationships	Unitary Multiform Uniform		MESO
Pattern to beat relationships	Metric Contrametric	Regular Irregular Mixed	
Pattern to movement relationships		Up and down thrust Motoric propulsion	
Patterns as building blocks	Divisive/additive Rhythmic oddity Reference		MACRO
Phrasings	Symmetry/Asymmetry Entry points		

Source: Tertiary Case, course outline (details omitted to preserve anonymity).

Lesson description

Four students attend this double lesson that takes place in the same venue as Joseph's Aural class. On this day the Theory and Aural classes are timetabled one after the other, resulting in one, loosely

structured, extended lesson. A conceptual framework for the lesson is provided by PowerPoint slides outlining pertinent terms along with notated examples of rhythms drawn from the work of Simha Arom (1991). The content of the slide is reproduced in Table 7.3. The lesson does not deal with these concepts in the order suggested by the table, but Daniel refers to them as and when they are relevant to the enacted performance activities. They are included in the lesson in an organic fashion and the sequence or hierarchy suggested by the slide is not maintained.

The first concept on the slide is 'Pattern Organisation'. Much time is spent playing examples and experiencing kinetically the difference between the organisation of the beat in three, or four pulses. The pedagogy includes gross body movement, playing pulses, beats and rhythms on drums and other percussion instruments, mnemonics, counting in groups of three or four, and looking at the notation on the screen as Daniel indicates where the beats are placed. The students struggle to alter the way they hear or play a beat, and to shift their listening from what they intuitively perceive. They seem not to be experienced in this kind of rhythmic control. To address this, Daniel coaches them and devotes time to improving their skills. On a conceptual level, terms shown on the slides, such as 'Metric' and 'Contrametric,' and the rhythms transcribed in staff notation provide content that is more abstract. Daniel links the concepts and notated examples with practical examples, which he asks students to play, thus illustrating them practically. He unpacks these using everyday language that avoids the use of specialised musical terminology. He points at the notated example and demonstrates it, explaining: 'The pattern and the beat don't match – this is contrametric.' He leads the students in various practical tasks intended to bring practical and conceptual understanding. What is not seen in the lesson is an opportunity for the students to independently move from their practical experience of the abstract content to gain experience and perhaps fluency in the conceptual realm. The lesson contains both abstract meanings and the embodied expression of those meanings, but the translation between the two only goes one way, from the abstract into the practical. Furthermore, it is only Daniel who does the translating.

The organic nature of the lesson, and the content, blurs the lines between theoretical content and enacted practice. Precisely what knowledge falls under 'African Music Theory' or 'African Aural,' and whether these are different, is not clear. The students read concepts and hear explanations, but their task in the lesson is to play rhythms. The conceptual meanings may be embedded in these rhythms, but the students get no direct experience of those concepts in alternate modes, such as language, or writing. Thus, it is not clear in this lesson how students can develop the skills that will allow mastery over both conceptual and empirical meanings. The integration between theory and practice is so complete that the boundary between these areas has become invisible. One is subsumed by the other.

Ultimately, it's about experience

Learning concepts through playing is a form of learning by induction. The role that abstract concepts play in this process is evident in Daniel's comment, 'This is not just labels for labels' sake. How you perceive it is how you play it.' For Daniel (avoiding the more formal word *term*), *labels* are important because they lead to understanding with the mind, which in turn, affects performance, the ultimate goal. This is illustrated by another comment in the lesson that distinguishes between propositional and experiential knowledge. He says, 'To understand it with your mind is only the beginning. It's when you get into the practice that it becomes real.' The reference to music being 'real' is seen in the African Aural I course outline and I argue that this downplays conceptual knowledge of music theory. The corresponding emphasis on practical understanding explains why so much lesson time is committed to playing. It could be that such experience is crucial for induction into being the right kind of knower, one for whom the music is '*real*'. Apart from the need to 'get into the practice,' quite how *realness* is achieved is not made explicit.

Theory and Aural examinations

At the point of examination these two courses are assessed separately. Although they are difficult to separate in terms of lesson content and activities, in the examination a distinction is made between them. The Aural examination is recorded, and candidates demonstrate their knowledge by performing and giving verbal explanations. The Theory examination comprises parallel content, using the same musical examples, but the responses to these are written, using language and different forms of notation. These assessments are designed to test musical knowledge expressed in different forms. That students must demonstrate their knowledge in different modes indicates that it is not enough to perform, one must also articulate meanings though spoken and written language and in notation.

In the papers from November 2017 analysed in the study, most of the questions in the African Theory I and African Aural I examinations concern epistemic meanings. Few require information about the musical context or draw on axiological meanings. This reflects the stated intention of the African Theory I course to avoid information on social context and what is termed 'questions of meta-theory (e.g. debates over what music really is, over musical universals vs. the culturally perceived etc.)' (African Theory I Course Outline).

Facility with notation

Transcription from staff notation into block notation is required in the Theory paper, and students must use staff notation to illustrate the harmonic and scalar possibilities of instruments. The Aural examination does not require written notation, but candidates must interpret information encoded in notation, through performance and verbal description.

All the notated examples in the papers are available on the university portal and they provide resource material in Daniel's lectures. Thus, the students have the opportunity to become familiar with them. Were unseen examples used, a greater facility with notation would be required.

Facility with language

Examination questions that require spoken or written responses usually call for epistemic, abstract meanings. Whether spoken in the Aural examination or written in the Theory examination, they nonetheless require a command of specialist vocabulary. The questions test understanding of the concepts used to structure the lectures, for instance one question asks students to identify a rhythmic pattern as either 'Metric' or 'Contrametric' (Question 1, African Theory I, November 2017).

Question 2 in both papers provides a notated score of the same 24-pulse, four-part, drum ensemble piece illustrated in Figure 7. 1.

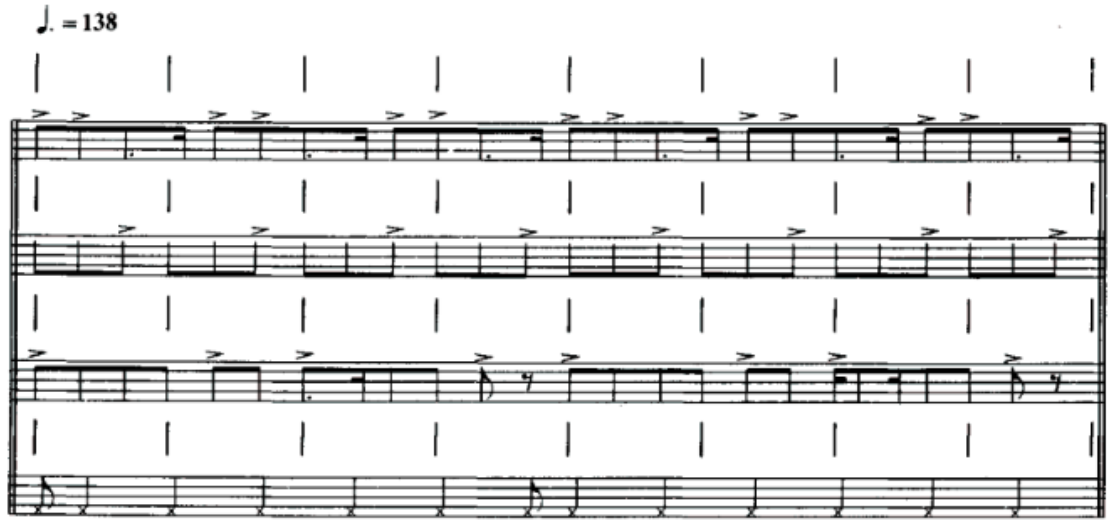


Figure 7.1 BaAka drum ensemble cycle (Question 2, African Theory I and African Aural I, examination, November 2017)

The similarity between papers is evident in the following questions:

> Theory paper: Explain how the four parts relate to one another and interact to create a unique complex polyrhythmic weave. Be specific – look at each part in relation to every other part (Question 2, African Theory of Music I, 2nd Semester 2017).
>
> Aural paper: Explain in words how the parts interact to create a polyrhythmic weave (Question 2, African Aural I, 2nd Semester 2017).

Using words to describe music is laborious and clarity is impossible without technical terminology. Precise answers to these questions require a sophisticated command of disciplinary language. The

specialist terminology used in Daniel's lessons was mostly restricted to terms that broadly describe musical organisation, for example 'Free and strict rhythmic continuum', 'pitch resources'. Whatever the complexity of these terms, in lessons they are more likely to be unpacked procedurally than through specific technical language. Skill building in the use of specialist language was not evident in any of the lessons observed, yet a facility with disciplinary language is required in the examination.

Facility in performance

In the Aural examination, students must perform music from notation, individually and in groups. A question based on *mbira* music appears in both papers. A video performance of the music is provided, and the basic musical material is presented in staff notation. The Aural paper requires candidates to show their knowledge by performing an improvisation that includes specific principles of variation, such as 'insertion', 'splitting', and 'commutation' (Question 4, African Music Aural, 2nd Semester 2017). Performance in these examinations tests the students' ability to perform from notation, and to demonstrate their understanding of concepts through performance. The corresponding question in the Theory paper requires the student to show the harmonic layout of the instrument with an illustration, not in words, and to write variations on a given tune using staff notation.

Alignment between Theory and Aural classes and examinations

Recall that the African Theory I course outline describes the course as 'down-to-earth,' and states: 'these classes may be "conceptual" to some extent, but they actually support your practical lessons'. The classes certainly 'focus on the nitty-gritty of music-making itself'. In the lessons observed, conceptual content is clearly at the service of practical application. Much of this content is translated into procedural knowledge, blurring the boundary between conceptual and practical knowledge. Although mechanisms like mnemonics, gesture and language are used to make connections between the theoretical and the practical content, these may be inadequate when it comes to the control over abstract theoretical content required in the examinations. Nonetheless, the clearer boundary between theoretical and practical knowledge evident in the examinations indicates that equal fluency in abstract knowledge and procedural knowledge is needed.

The data collection took place over a period of two weeks and thus constitutes a limited sample. Much will have been covered that I was unable to observe in the time available. To get a sense of progression, I attended classes of four year-groups in the two week period. My observations regarding the absence of modelling the use of disciplinary language, and pedagogy that builds skill in reading and writing notation, applied to all four years of study. It could be that these aspects occurred in classes that I did not observe, but there was little evidence to suggest that the students

from all year groups had a developing level of mastery of these domains in the lessons observed. It is not unreasonable to conclude that the absence of disciplinary language and skill in the use of notation was typical, even though this did not align with the examination requirements. In lessons, 'getting into the practice' seemed to be the priority.

African Instrument I

African Instrument I course outline

The 'African Instrument I course outline' sets out the requirements of the course. The first sentence states that the 'general aim of the course' is to 'produce competent PERFORMERS on a range of instruments' (emphasis in original). To this end, students must choose one instrument category in which to specialise and gain experience in 'at least FIVE other areas' (emphasis in original). Voice is one category, along with different instrument types such as musical bows, harps, lamellophones and drums. The course outline makes no reference to required minimum standards, but a distinction is made between the need to be 'versatile' in the area of specialisation, and 'proficient' in the other instrument categories.

No precise rubrics are used for assessment, but according to the course outline, a 'convincing performance' is assessed according to the following criteria:

- Facility and fluidity
- Accuracy
- Musicality
- Ability to interact with co-performers (where applicable)
- Stage presentation & presence
- The ability to 'make a conceptual statement' (African Instrument I course outline)

These are similar to the assessment criteria for performance in the CAPS, and reflect technical skill as well as more subjective criteria dependent on induction into a musical practice.

Performance courses in music studies focus largely on skill acquisition. In this course candidates must also demonstrate:

- the 'ability to devise an integrated musical programme'
- the 'ability to design and bring to life a concept'
- the development of 'unique expression as performers/creators of African music' (Ibid.)

In addition to demonstrating their 'technical proficiency' (Ibid.), a legitimate performance must include evidence of conceptualisation. Devising an 'integrated musical programme', and the 'ability

to design and bring to life a concept' requires facility with abstraction. Thus, a connection must be made between abstract theoretical concepts and embodied performance.

In the African Instrument I course outline there is a sharp contrast between formal and informal language. Formal language outlines the basic requirements of the course, for example, instrument choice, minimum requirements for class attendance, tests and examinations. The formal tone is achieved by modal verbs and passive sentences. For example: 'Students will be required', 'students will have to perform', 'each student must'. Less formal language addresses readers directly, and the subject of the sentences, 'students', is replaced with the pronoun, 'you'. The modal verbs are replaced by supportive statements such as 'you will have opportunities', and 'you are encouraged to create … repertoire'. One statement refers to the student's attributes and goals:

> THROUGH THIS PROCESS WE ARE CHALLENGING YOU TO DEVELOP YOUR OWN UNIQUE EXPRESSION AS PERFORMER/CREATORS OF AFRICAN MUSIC – FOR IS THAT NOT ULTIMATELY WHAT YOU WANT TO BE? (Capitalised in original) (African Instrument I Course Outline).

The use of informal language foregrounds the students' dispositions and inherent knowledge. It blurs the boundary between 'personhood' (Elliott & Silverman, 2014, p. 114) and prerequisite, formal, institutional knowledge of the course. This creates some uncertainty regarding what counts. As will be shown, this boundary is not always clear in the African Performance lessons, and this has implications for knowledge building.

The following analysis of the performance lessons and Recital Examination probes the meanings enacted in lessons, and the form taken by theoretical concepts in this practical knowledge area.

Siya's African Instrument I lesson

The Theory of African Music I and African Aural I lectures described above, while not focusing primarily on performance, nonetheless reveal much about the way African music performance is taught in this tertiary context. This is primarily through mimesis and is seen in the lessons taught by lecturer, Siya (pseudonym). The pedagogy draws on more conceptual epistemic meanings only when physical demonstration proves inadequate. The lesson in question focuses on playing the Xhosa bow, *uhadi*, and Siya demonstrates the rhythmic pattern that provides the bass part of the 12-pulse song, telling the students to count twice from one to six. As he counts, he demonstrates opening and closing the string on certain numbers. He does not elaborate verbally on what he is doing, for instance by speaking about the cycle or the pulses, but merely demonstrates how to play the cycle, counting as he does so.

When questioned in an interview on how he teaches the scale options available for the Xhosa mouth bow, *umrhube*, Siya gives the following explanation:

> I say to them they have to watch my mouth – open it small and big, and they hear all the overtones. Then that's when they get interested in playing. Before they put the *umrhube* in the mouth, I put the instrument on the side of the face, so they can see what I am doing with my mouth. You must learn these things before you start to play. I sometimes ask, how many sounds do you hear? *Umrhube* in Xhosa is used for *Intonjane* – when a girl passes a stage and has an initiation, she is taught to play the bow. When you become a mother, you must know how to raise children, and other things they must be taught that are in the secret initiation. *Umrhube* … is always played, where children are taught. *Uhadi* is not played by young girls but by older ladies. They can tell stories, they know a lot about the history. The instrument was used when someone is pregnant and does not deliver, I saw it amongst my aunts. There are no gynaecologists, but the bow is used to check the baby. I want people to understand the purpose of the instrument amongst the Xhosa. I've witnessed, I saw it live. I saw that it's working. So, the students must know these cultural meanings.[49]

In contrast to the stated aim of the African Theory I course to exclude information on the social context, cultural information forms a significant part of the observed lesson. In this African Performance lesson, contextual and axiological cultural meanings are both valued. These seem more significant than epistemic meanings that are enlisted only when they are necessary to aid performance.

Performance examination

A year after the initial field work, I observed the mid-year performance recital Examination of two students in their 3rd Year of a Diploma in African Music Performance. These were the first of two practical examinations, the second of which concludes the second semester. The recitals took the form of public performances and were held in a large recital room in the university's Department of Music. Each student presented a 60 minute programme.[50] Each had an amplified backing band comprising instrumentalists and vocalists. Both candidates are talented singers, and all items were songs, variously arranged to include instruments and voices. They performed a selection of their own compositions, interpretations of South African struggle anthems or covers of contemporary songs.

49 Interview with lecturer, Siya (pseudonym), 14 June 2017.

50 Both candidates were in their third year of study. They had completed the Theory of African Music I and African Aural I courses discussed above as part of their studies.

Making a conceptual statement

The two candidates are convincing performers and their musicality is clear. They interact well with their co-performers, and their vocal performance is accurate and could be said to have facility and fluidity. I am interested in how the students approach the examination requirement to make a conceptual statement. For both students, this is an abstract concept; their respective themes are 'The land is dry', and 'I am a traveller/ I am a stranger'. These themes are referenced in the spoken introductions to the songs and in the programme notes, but the two candidates draw on different kinds of meanings. The student presenting the theme 'I am a traveller/I am a stranger' describes her programme items in terms of personal relationships: from whom she learned the song, who inspired the interpretation, or who accompanies her in the performance. The other candidate describes the personal feelings evoked by the songs. For example, he elaborates on the theme of dryness by referring to his own feelings of alienation and depression. He also links the songs to the theme by referencing the lyrics or the contextual meaning of the song. The programme notes for one song comprised a single sentence. 'This song is an organised improvisation over a soundtrack of dryness' (Candidate's programme notes). Although the sound itself is mentioned here, there is no elaboration as to why the soundtrack suggests dryness. The notes do not explain how it might be evoked by the musical materials and their relationships.

The same candidate links the theme of dryness to colonialism, expressing this symbolically through his instrumental performance. This includes playing a guitar by holding it against his body with the neck upright. The guitar is tuned to the standard western tuning and the candidate plays a simple repeated pattern on open strings to accompany his singing. In his programme notes and in his introduction to the song he explains that the guitar is reimagined as the *uhadi*, a traditional Xhosa instrument. The programme notes for this song make the following statement: 'This comments on how the West saw this instrument and elaborated on it having *uhadi* as a foundation for how wooden and string instruments could be expanded and colonised just like how Africa has been colonised' (Ibid.). Here, the significance of this reimagining reflects axiological (in this case, political) meaning rather than epistemic meaning.

Neither candidate attempts to explore or elucidate the musical structure of songs, their form, rhythmic patterns, or melodic characteristics. Thus, epistemic meanings are not explored or enlisted to support the programme themes. While the point of a performance examination is procedural knowledge, the stated aim of the African Theory courses is to instil conceptual understanding that supports performance. One could expect therefore that some of the concepts covered in the African Theory lessons would be evident in the performances. These concepts, however, are difficult to identify. For instance, there is no demonstration of a command of the procedural rhythmic vocabulary that Joseph spends so much time teaching. In the examination the candidates fall back

on the rhythmic vocabulary of the music from their everyday experience, from beyond the university. The specialist knowledge and insight into what lies 'below the surface' (interview, Daniel) of African music covered in the African Theory classes seems absent from these performances. The African Performance course outline states that one of the aims of the course is the development of the students' 'unique expression as performers/creators of African music'. These performance recitals do indeed reflect the students' unique expression. In terms of the requirement to bring a concept to life, both candidates draw on axiological meanings. These are largely related to their immediate experience, and do not demonstrate a command of abstract meanings, whether axiological or epistemic.

Various factors could account for the lack of epistemic depth in the programme notes. For example, it could be that the models provided do not include epistemic meanings and focus instead on more contextual or axiological meanings. As there is no assessment rubric available to give direction on the kind of information to be included, students may not consider the inclusion of epistemic meanings to be significant. The focus on axiological meanings, particularly those related to the candidates' direct experience, could be due to the emphasis placed on procedural understanding in lessons. In the effort to integrate theoretical principles and practical application, the boundary between the conceptual and the experiential is erased and seems to result in a weaker grasp of the epistemic meanings.

Another important factor must be taken into account in any discussion of the performance recital. In the year prior to data collection, student protests under the banners #rhodesmustfall and #feesmustfall had a major impact on the university, faculty, students, and curriculum. Protesting students demanded curriculum change rejecting 'colonial' knowledge and affirming 'African' knowledge. Once campuses were calm enough for teaching to resume, students were assertive about knowledge they would accept or reject. For instance, in the same tertiary department, in a reading course not included in the study, students rejected non-African authors and demanded a reading list comprised of black African writers. The anti-colonial theme of the performance recital should be seen in the light of the wider, protest driven context. It could be that the student viewed epistemic analysis as 'colonial' and drew instead from his own 'African' perspective, and the 'unique expression' that was encouraged in the African Performance course outline. Daniel was empathetic toward the students and their cause. Pedagogically, this translated into a progressive attitude toward content expressed in the comment 'In a way we can't and we shouldn't wish to control [students' input] because our generation of students have got their own ideas' (interview, Daniel).

Chapter questions

This chapter began with the following questions:

What boundaries are evident in the tertiary course?
How do these boundaries:
a) Delineate what counts in the tertiary African music curriculum?
b) Impact the integration of theoretical and practical knowledge?

The course documents considered in this analysis call attention to the boundary between theoretical knowledge and its practical application and stress their integration. Their underlying message is that these two kinds of knowledge are interdependent. Although the documents distinguish between the different knowledge types, they aim to make the boundary between them porous. In the lessons observed, abstract content is indeed taught procedurally, but it is almost subsumed by practical application, prioritising the application of concepts over their decontextualised articulation. As a result, abstract knowledge is conflated with practical knowledge; the two cease to be differentiated. In the lessons, conceptual knowledge is always at the service of practical knowledge. In Joseph's primarily practical lessons, mnemonics are used to support performance and the level of abstraction meets the needs of the performance practice. There is no need for a greater level of abstraction to achieve the main purpose of the lesson which is to build skill in playing rhythms. Similarly, in Daniel's lessons the abstraction seems to meet the needs of the performance. Concepts are discussed and demonstrated but are enacted procedurally and remain in an empirical, experienced form. The students may recognise that they are dealing with conceptual material, but if what counts in the lessons is experience, control over abstract material through language or writing is downplayed.

A boundary that is not mentioned in the course documents is that between technical and everyday language. This is another instance of the theory/practice divide in the sense that technical terms belong to the world of abstraction, and everyday language is grounded in practice. Again, the boundary between these is effectively erased, rendering them equal. The lessons create the impression that everyday language is the same as technical language, yet this downplays the crucial difference in their respective ability to convey specialist meaning. The dominance of everyday language in the lessons grounds the knowledge in experience at the cost of context-independent meanings.

Erasing the boundary between theoretical knowledge and practical application is the result of pedagogy dominated by experiential understanding. Downplaying abstract forms of knowledge like specialist terminology and notation reduces the opportunity for students to deal with concepts in a more abstract way. They hear the concepts being discussed, they see terminology and notation on the screen, but they do not get the chance to gain independent control of these more abstract forms.

Lessons provide little opportunity for explicit practice in dealing with abstract content despite the examination requirement for theoretical knowledge. At the point of assessment, students must be fluent in performance, writing and speaking about music through language, and in both decoding and encoding musical notation.

Embedding conceptual understanding in embodied performance indicates that what counts is the kind of person a student becomes, one that develops their 'own unique expression as performer/ creators of African music' (African Instrument I course outline). Downplaying epistemic meanings, that need a level of proficiency with abstraction, results in contextual and axiological meanings being foregrounded. Evidence of this can be seen in both candidates' performance recital programme notes. Further, Daniel's comment 'To understand it with your mind is only the beginning. It's when you get into the practice that it becomes real' references a subjective, axiological understanding for which the course provides no clear pathway. It is dependent on something ephemeral: the acquisition of the right gaze.

Conclusion

Posing the same research questions to the Tertiary Case as were asked of the CAPS case shows that curriculum boundaries play an important role in knowledge integration. While the strong boundaries of the CAPS seem to segment knowledge and prevent integration, the opaque boundaries of the Tertiary Case seem to result in a loss of definition between knowledge types. This indicates that knowledge integration may be equally constrained in both cases. The Tertiary Case study is included in the research design on the grounds that it could offer solutions for the problems of disjuncture in the IAM CAPS. However, despite the conscientious approach of the tertiary lecturers, the findings presented in this chapter indicate that knowledge integration is not guaranteed.

In order to probe the Tertiary Case further, Chapter Eight applies LCT concepts to the case. Analysing the tertiary courses in terms of Specialization and Semantics allows a better understanding of the inner workings of the Tertiary Case. Enacting LCT codes in analysing the three areas of the Tertiary Case allows an assessment of the kind of knowledge, or knowing, that is legitimated by the course and these can be explored for how they enable or constrain cumulative knowledge building. This is the task of the next chapter.

CHAPTER 8: THE TERTIARY CASE CURRICULUM ANALYSIS

Chapter Seven demonstrates how the Tertiary Case blurs the boundaries between practical and theoretical content, and between curriculum articulated as a body of knowledge and the development of a particular kind of knower. It shows that the course aims to integrate theoretical knowledge with its practical application in embodied music making. Having argued that in the tertiary pedagogy under review, epistemic concepts are more likely to be applied in practice than discussed in a decontextualised way, in this chapter I examine the basis of legitimation more closely by considering the Tertiary Case in terms of procedural, epistemic and axiological meanings. Epistemic meanings are presented in Daniel's lessons along with their application in practice. Procedural meanings dominate in Siya's and Joseph's lessons: Siya articulates epistemic meanings occasionally, but in Joseph's lessons they are tacit. The course documents highlight the relationship between theoretical and practical knowledge, yet they are less explicit about the axiological meanings present in the pedagogy of all three lecturers.

Recontextualised knowledge is always a specific selection of knowledge. In this case, the boundary that is crossed from the field of production (the oral everyday contexts in which African music originates) to the formal context of tertiary curricula, is important. Not acknowledging the boundary can lead to the two fields' conflation: 'everyday' musical knowledge with the 'specialist' knowledge of tertiary education. Bernstein differentiates these two fields with the claim that vertical discourse, or specialist knowledge, provides access to 'specialist symbolic structures of explicit knowledge' (2000, p. 160), whereas everyday terms have less potential for abstraction and complex meaning. Access to the symbolic through facility with abstraction is one means toward knowledge transfer.

The tertiary course, like the CAPS syllabus, is comprised of recontextualised knowledge. It represents a selection of knowledge. 'African' music is at the centre of the curriculum, and thus might provide its logic, but this is supported by different abstract knowledge types that give meaning to the music. Music is selected from different contexts, but the process of recontextualisation implies that it is no longer a part of those contexts.[51] Hence, what gives the music 'meaning' in its site of production may or may not transfer to the recontextualised context. In both the site of production and the recontextualised context, meanings lying beyond the sounded empirical phenomenon are

51 The tertiary course, being a recontextualisation of various knowledges, draws on various musical practices, ethnomusicological research, Western theory of music, etc. Bernstein describes the outcome of this process as an 'imaginary' discourse (2000, p. 33). In this sense, if the tertiary course draws on a canon, it is an 'imaginary' canon.

attributed to it. Thus, curricula are comprised of musical knowledge in both material and immaterial form. Beyond procedural understanding, abstract meanings provide insight into music; they provide ways to understand or make sense of it. Whether empirical or axiological, these meanings are equally abstract, as Bernstein asserts: 'All meanings are abstract; it is not the *fact* of the abstraction but the *form* that the abstraction takes' (2000, p. 29) (his emphasis). Importantly, abstract meanings can exist independently of the time–space context of the music's performance.

This chapter enlists the LCT dimensions of Specialization and Semantics to examine the different forms of knowledge and meanings presented in the tertiary course documents, pedagogy, and assessment. Driving the narrative is the question of how different knowledge types are articulated, integrated, and their potential to offer context-independence.

Chapter questions

The chapter addresses the following questions:

1) What explanatory power does Specialization bring to the Tertiary Case?
2) What explanatory power does Semantics bring to the Tertiary Case?
3) What potential does the Tertiary Case have for cumulative knowledge-building?

The first part of the chapter enlists Specialization to investigate the kind of knower anticipated by the curriculum. Despite the emphasis on knowing, the curriculum includes substantial knowledge content. Therefore, the chapter enlists the concepts of SG and SD to explore how these meanings are articulated and how they contribute to knowledge building. A further layer of analysis is achieved by enacting the concepts of axiological-semantic density (ASD) and epistemic-semantic density (ESD) in the analysis. The narrative shows how slippage between these constrains knowledge-building. The translation devices used in the analysis of the Tertiary Case data are included as Appendices D–F.

Specialization in the Tertiary Case

The Tertiary Case's emphasis on a procedural understanding of theoretical content, and focus on the students' 'unique expression' suggests a knower code (ER-, SR+). In this case, following Bernstein (2000, p. 165) and Maton (2014, p. 93), knowledge-building should rely on the acquisition of a gaze. This raises the question of who models the legitimate gaze, and how it is recognised by students.

Before students enter this programme, they encounter a document outlining the audition requirements. Here, the importance of individual expression and aptitude for performance is

foregrounded. Although the audition includes a theory test, and an abstract theoretical task, failure in this area does not exclude applicants from the course. What counts is their aptitude for performance. In each course described in Chapter Seven, the tension between theoretical and practical knowledge is noticeable; however, the emphasis in lectures on practical comprehension of theory, and the dominance of subjective meanings in the final performance recital suggests that, ultimately, African music is about being the right kind of knower.

While becoming a legitimate knower relies in part on acquiring a particular gaze, the three lecturers in the tertiary course each portray different ways of knowing. Joseph, Siya and Daniel approach their classes differently and highlight different kinds of knowledge, suggesting that each has an individual gaze. They all appear to value performance over conceptual information, but they apply different means toward its achievement.

Daniel's gaze

Daniel has a background in WAM and came to African music later in his career. He has developed the 'Theory of African Music' course by drawing on African ethnomusicological research. His aim is for students to become competent performers of African music and to speak and write articulately about it. He believes that musical understanding must be practical and to this end his pedagogy embeds theoretical content in active music making.

As an observer, I puzzled over the many hours of lecture time spent playing what was often repetitious material. Daniel's comment, 'It's when you get into the practice that it becomes real', offered an explanation. The only way to 'get into the practice' is through practice – one has to play. Learning is a process of induction. For Daniel, this includes insight into the inter-sonic structures, the epistemic meanings. Daniel, in the Theory of African Music I lesson, explains that while inter-sonic structures or epistemic meanings comprise the theoretical aspect of the course, they are grasped practically, by 'digging deeper and deeper' into the music. Thus, for Daniel, epistemic meanings are an important means toward the goal of the music becoming *real*.

The idea of a practice becoming *real* points to experiential understanding that is not easily explained in words because it depends partly on embodied knowledge and partly on axiological meaning. Like the requirement in the CAPS curriculum for students to perform with 'musical understanding' (DBE, (DBE, 2014a, p. 22), from the point of view of the novice who is trying to acquire these skills, the tacit nature of this knowledge can be mysterious. *Real*-ness in this case can be understood as legitimate knowledge. It is special, immaterial, and has the potential to take those who achieve it 'beyond' their immediate context. Curricularising such knowledge is challenging, as the knowledge, being ephemeral, is not explicit and does not present a linear learning path. It might provide an

ordering principle for learning, but this ordering principle is tacit. One of the reasons the experiential aspect of music learning is difficult to articulate is because it does not rely on explicit vocabulary. In this way it contrasts epistemic meanings that have a more developed disciplinary vocabulary.

Consequently, Daniel's pedagogy contains mixed messages: While African music comprises theoretical knowledge, an intuitive grasp of this knowledge is what counts. Thus, knowledge is at the service of knowing.

Siya's gaze

Siya teaches 'African Performance' and his pedagogy is based on modelling. Although Siya references epistemic concepts in lessons, he emphasises their empirical expression, not their abstract organising structures and associated terminology. He spends more time on axiological meanings as he discusses contextual information and cultural beliefs. Siya's gaze is that of a cultural insider who embodies the rich cultural narratives of the music he teaches. When he ventures into abstract content, it is axiological, drawn from metaphysical meanings. For example, in his explanation of the significance of *uhadi* music, he states that playing the *uhadi* can induce labour in pregnant women. This axiological focus contains abstract ideas, but their relationship with the sounds and structures of the music is indirect. Siya's gaze suggests that African music knowledge is mysterious; its complexity is implied but not explained.

Joseph's gaze

Joseph teaches 'African Performance' in mostly non-verbal lessons. He resorts to language when demonstration fails, speaking only when required for students to play correctly. He articulates neither the abstract musical concepts of Daniel's lessons, nor Siya's axiological information.

Correct performance requires a conceptual grasp, but Joseph gives explicit verbal information only when the students persistently miss his non-verbal cues. Joseph's lesson illustrates an ordering principle that is derived from the context of the practice itself. As the master drummer he expects the students to follow his instructions, play accurately, listen, and be physically attentive to him and the rest of the ensemble.

Although Joseph's lesson is largely non-verbal, he nonetheless communicates information that goes beyond the musical sounds and provides a principle for the ordering of knowledge. Joseph maintains a level of control that establishes his leadership. The students' task is to follow. They must remain attentive, play accurately, and respond to Joseph's cues. The ordering principle of the lesson is regulative not conceptual. It indicates the appropriate conduct crucial to the acquisition of the knowledge. It centres on the disposition required to acquire knowledge, not a set of epistemic

concepts. Social relations dominate, while epistemic meanings embedded in the drum patterns remain tacit. The legitimate text lies in Joseph's social and contextual understanding of the practice. Joseph's gaze is that of a cultural practitioner in whom African music is embodied.

What kind of knower is portrayed?

Despite the overt presence of theoretical knowledge in the course, the pedagogy of each lecturer suggests that theoretical knowledge is less important than becoming the right kind of knower. What is legitimated is a musician who knows through playing and being. Knowing in this sense is not applicable on an individual level only, but also communally through the shared values of the group. A strong sense of community is evident amongst the students and lecturers; lessons always end with high fives, hugs and special handshakes. Ensemble rehearsals, as described in the previous chapter, begin with a unison chant and group hand gestures. The communal ethos, and the individual's place in it may be an attempt to re-enact the 'original' contexts of the music. Here, theoretical knowledge is not decontextualised, but embedded in procedure. Embodied performance and process becomes the basis of legitimacy, pointing to a knower code. Legitimacy is based on what type of person the knower is, rather than on a set of disciplinary principles and procedures they acquire.

Fields with knower codes rely on mentorship and modelling. Maton suggests that canons can provide an organising principle for knower fields (2014, p. 98). WAM presents an example of this, as its cultivated gaze is gained through induction into the WAM canon. With no established canon for African music, the three mentors each legitimate different things. While they model different gazes, the wider requirements of the course suggest an 'ideal' gaze – one that is not modelled by any one lecturer but includes the kind of knowledge students should acquire as well as the kind of knower they should become. This 'ideal' gaze is implied by Daniel's aim for the students to perform African music, and to speak and write articulately about it. Writing and speaking require terminology, and discursive control, that is, abstract knowledge. Given that the lecturers model different gazes, what role does the theoretical knowledge that is clearly stated in the course outlines play? What is the knowledge expected of these knowers, how is it articulated and what is its potential for context-independence? The LCT dimension of Semantics offers a way to address these questions.

Semantics in the Tertiary Case

Semantic gravity

The most explicitly stated boundary in the Tertiary Case is that between theoretical and practical knowledge. While African Theory I ostensibly comprises knowledge that is SG–, and the practical knowledge forming African Instrument I is SG+, these are interdependent because learning either of these relies on insight into both. The African Theory I course outline underlines the relationship

between theoretical and practical knowledge. Both are acknowledged as important and the course aims to achieve a balance between theoretical concepts and empirical experience. This suggests a semantic wave that flows between enacted experiential understanding (SG+) and the abstract epistemic meanings (SG–). However, as I will explain, in none of the observed lessons was a full semantic wave achieved.

To explore the potential for semantic shifts in the Tertiary Case, I turn now to discuss the different knowledge types presented by each lecturer in terms of SG, that is, the degree of context-dependence or independence they suggest.

Context-dependence/independence in Daniel's lessons

The SG– epistemic meanings of African Theory I are most clearly seen in Daniel's lessons. Here, Daniel discusses theory of music concepts and they appear as terms on the PowerPoint slides, yet procedural understanding is the aim. Daniel's intention is for empirical and abstract knowledge to be completely integrated. While this would imply a semantic wave, resulting in cumulative knowledge-building, various factors prevent fluency between SG– and SG+ meanings. First, the boundary between theory and practice blur to the point of being indistinguishable from each other because epistemic concepts are always embedded in performance. Second, the conceptual frameworks that order epistemic knowledge are undermined. This results from Daniel's preference for everyday language, which downplays the power of disciplinary terms to convey specific meaning. Furthermore, foregrounding the practical application of epistemic concepts undermines the frameworks of which they are a part, because their inclusion in lessons is organic rather than systematic. Concepts are enlisted to explain music that is heard or performed as the need arises and this ad hoc sequencing downplays the hierarchy of the knowledge structure and its ordering potential. Finally, students enact the applied concepts in performance but do not themselves discuss concepts or use writing or notation in lessons. They play. Consequently, the classes do not seem to scaffold procedures that develop control over abstraction, as independent of embodied performance.

Figure 8.1. illustrates the downward semantic wave that characterises Daniel's lessons. He unpacks the epistemic meanings (SG–) with everyday language (SG↑), but these serve the purpose of practical understanding as they are experienced through playing (SG+). An upward wave is not evident, whereby students translate their empirical understanding back into abstraction.

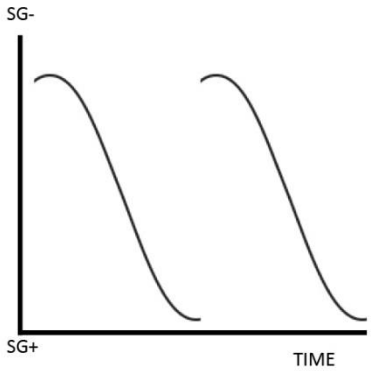


Figure 8.1 Semantic profile: 'downward escalator' of Daniel's lessons

Context-dependence/independence in Joseph's lessons

Joseph's lesson is quite different from Daniel's. There is no explicit inclusion of theoretical content, and talk is minimal. Much of the lesson is facilitated through imitation, but the SG is weakened slightly with Joseph's frequent use of mnemonics, gestures, and occasional verbal explanations. Ordering the lesson are the principles that underpin the drumming practice Joseph teaches. They lie in the different drum parts that together build a groove, and in the cues that elicit responses from the ensemble. However, these are tacit, embodied in performance, and never discussed in their abstract form.

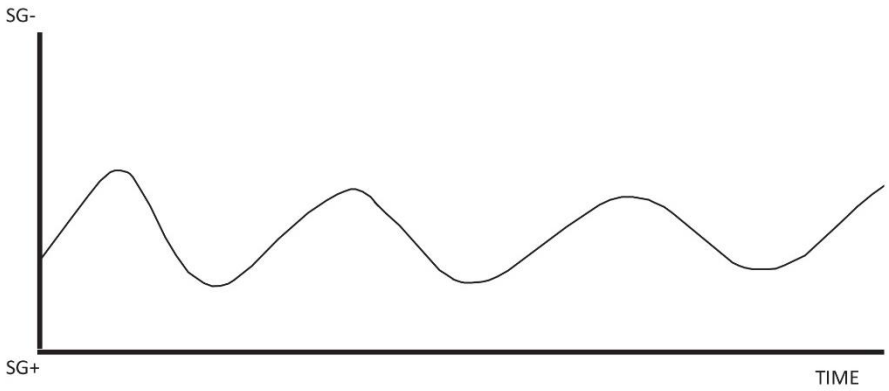


Figure 8.2 Semantic shifts in Joseph's lesson

There is evidence to suggest that Joseph's participatory pedagogy does not convey the structural principles that would afford context-independence. Although students could play the drum parts learned through mimesis, they had difficulty creating new patterns based on the same structural principles. Performance also depends upon conceptual control and the students struggled to transfer concepts to new contexts. When asked to create their own groove, they fell back on the structural principles of the music of their vernacular, South African Afro pop. I suggest that the participatory

pedagogy was not extended enough for them to grasp the underlying musical structure – the conceptualisation that would allow transfer. Of course, oral learning is based on this kind of intuitive grasp, but it requires extended time frames and immersion into practice that formal contexts are unlikely to provide.

In terms of shifts in SG, Joseph's pedagogy is illustrated in Figure 8.2. For the most part, the lesson is characterised by strong semantic gravity as meaning is confined to enactment. The semantic gravity is weakened slightly by mnemonics, gesture and talk, but these are all oriented toward practice, not independent control of structuring concepts.

Context-dependence/independence in Siya's lessons

Siya touches on epistemic meanings in his practical lessons, but these explanations are a means toward acquiring practical skill. For example, he asks students to count the pitches in a scale as he plays it, yet he does not use the term 'scale' or relate it to other scales. He does not take the content into the abstract.

For Siya, cultural meanings are an essential aspect of the curriculum and cultural information dominates his talk. Siya believes it is important for students to know the cultural meanings of the music (interview, Siya) and he commits substantial lesson time to this. If cultural meanings associated with music are important, what role do they play in knowledge-building? Can they, like empirical meanings be ordered in non-empirical space that relates back to the music, or do they play another role in learning?

In the context of this tertiary course, cultural information, whether contextual or metaphysical, is presented in the form of propositional information. Siya teaches the music from diverse traditions from different parts of Africa, and he offers insider knowledge of his own cultural practice. Any information he passes on regarding other traditions is likely to be a collection of propositional facts. This raises the question of the nature of cultural knowledge that is recontextualised in a formal site. The social context is lost in the recontextualisation, and the cultural meanings associated with the music in the field of production may not translate to the formal context. For instance, is it enough for the students to know that there is a belief about *uhadi* music inducing labour in pregnant women, or should they believe this too? Propositional information is problematic because it can easily become 'received truth' to be rote learned.

In terms of SG, one way to understand recontextualised axiological meanings associated with cultural information is that while they are abstract, and exist separately from music, the potential for semantic shifting is limited. Where cultural anecdotes consist of statements to be recalled, they offer

no opportunity for connections to be made between instances, that is, for generalisation, analysis, or possible questioning.

One way to conceptualise Siya's pedagogy is in terms of high and low flatlines. While these are not simultaneous, his pedagogy includes highly abstract axiological meanings that are not related to the empirical (SG–), or demonstrations of performance that display stronger semantic gravity. Thus, Figure 8.3 shows Siya's pedagogy in terms of high and low flatlines. He presents abstract axiological content as well as empirical demonstration, but he does not elaborate on their connections.

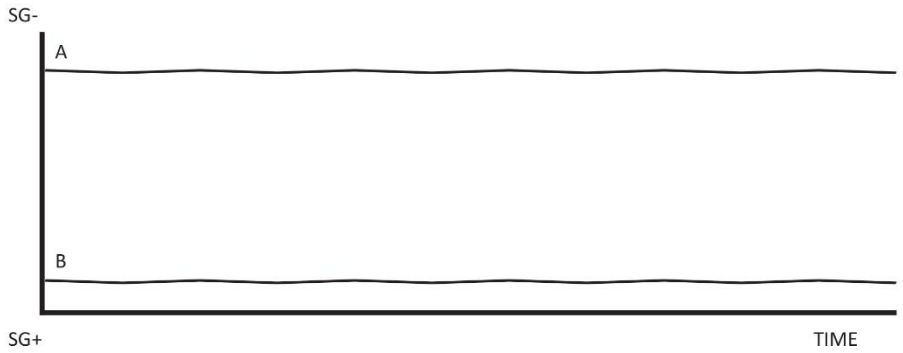


Figure 8.3 Semantic gravity in Siya's pedagogy: High and low flatlines

Semantic density

In the same way that the three lecturers deal differently with semantic shifts, they have different ways of dealing with complex meanings. This section identifies where the complexity lies, and distinguishes between axiological-semantic density (ASD) and epistemic-semantic density (ESD) in the lesson content. It considers how complex meaning is recognised and acquired. The translation device used in this analysis is included in Appendix F.

Complexity of meanings in Daniel's lessons

In Daniel's lessons, the PowerPoint content conveys epistemic meaning of some complexity (SD+). The terminology set out in table form shows its hierarchical knowledge structure (See Table 7.2). As the discussion on SG shows, the specialist nature of these meanings is downplayed in the pedagogy. ASD is also implied in Daniel's comments on 'getting into the practice' and the music becoming 'real'. Here, ASD is implied, but not clarified, bringing into question how students recognise *real*-ness and how they learn to 'speak the expected legitimate text' (Bernstein, 2000, p. 17). Daniel's lessons seem to imply that epistemic meanings are the means to an axiological end. The 'expected legitimate text,' in this case, is about becoming a legitimate knower.

Complexity of meanings in Joseph's lessons

Epistemic meanings are embedded in Joseph's lessons, but these do not transcend the context. The epistemic complexity underpinning the drum grooves is enacted rather than made explicit through language or notation. Thus, students may not recognise the embedded meanings in their more abstract form, for instance, in terminology or notation. The axiological meanings included by Joseph are about social rules of behaviour. These regulative rules may be overt, but they remain tacit. In Joseph's lessons, therefore, neither the ESD nor the ASD is explained, complexity is left unexplored, reducing the opportunity for students to recognise and to gain fluency with it.

Complexity of meanings in Siya's lessons

Siya includes epistemic meanings in his lessons, relating them to performance. While Siya provides substantial information regarding cultural beliefs and mores, this content is valorised, but it is not explained. The axiological meanings imply strong SD, but they remain tied to the context of the music, without the means for transfer and wider applicability. Siya does not offer a way to unpack axiological meanings, for instance through generalisation and interrogation. Without this, semantic shifting is unlikely, and knowledge-building is more dependent on acquiring a gaze.

Recognising and realising: Translation mechanisms

In general, the SD+ of epistemic content is visible, but the pedagogy downplays its complexity. The SD+ of axiological content is implied, but not clarified. Hence, whether students recognise what is meant to be acquired, and whether they are able to realise it, remains in question. The next section brings together SG and SD and explores the mechanisms that allow complex meanings to be recognised, and that afford their realisation. Various mechanisms are enlisted in lessons. These can be verbal, non-verbal, and iconographic.

Non-verbal mechanisms

The description of Joseph's aural lesson in Chapter Seven shows that much of the lesson is taken up with demonstration and mimesis. There is very little talk, no orientation at the beginning or debriefing at the end of the class, just brief instructions through the lesson. This talk does not provide explicit insight into the musical structures, but communicates basic instructions about stopping and starting, or affirmations that the students are playing correctly.

These activities could all be described as displaying stronger SG, their meaning being confined to the lived experience of playing. While much of the instruction is given through demonstration, Joseph uses more abstract, non-verbal, communication devices that weaken the SG slightly, namely mime and gesture. His gestures either relate directly to playing rhythms, or they indicate the kinetic feelings required to perform correctly. These abstract depictions of musical meaning, while

important in skill building, are oriented to performance and facilitate playing. They do not provide access to the epistemic frameworks underpinning the music. In this way the meanings are restricted to the enacted knowledge within the context, and their potential to provide context-independent knowledge is limited. Their stronger SG restricts them to the context.

Gesture also forms a part of Daniel's lesson, but in contrast to Joseph's, Daniel's use of gesture suggests a spatial depiction of music notation. Daniel's use of gesture could be said to be more abstract, and to present stronger SD than Joseph's. However, because these gestures remain tacit and their meanings are not made explicit through language, they are likely to remain locked into the context. As a means toward connecting the empirical with the conceptual, gesture is oriented toward the empirical. Encumbered with vagueness, it may imply SD+ but lacks the capacity to precisely depict epistemic or axiological meanings.

Mnemonics

Joseph's frequent use of mnemonics provides a way to refer to music without having to play it, thus providing a kind of aural 'transcription'. Mnemonic phrases are an abstraction, they are not the music itself, but they provide a way to communicate musically. In this way they weaken the SG of the performed music, but the close relationship between the sound of the drummed pattern and the mnemonic means that this is only slight. Mnemonics provide access to the empirical complexity, thus facilitating performance. Their purpose is not to explain inter-sonic structure. Mnemonics, delivered in holistic phrases, lack the capacity to provide access to the conceptual framework that underpins such phrases.

Language

The main elements of Daniel's lesson are theoretical terms and notated examples displayed on PowerPoint slides, Daniel's talk, and drum rhythms played by the students. The SG– and SD+ of the slides' content is contrasted with the students' participation in the lesson, which suggests SG+, SD–. To bridge this divide, everyday language is used to unpack the information on the slides. The use of technical language is largely restricted to the terms displayed on the screen and the disciplinary terminology of music studies does not play a significant role in the lesson. Everyday terms replace disciplinary terms, for example 'silence' replaces 'rest', 'idea' replaces 'motive', 'map' is substituted for 'score'. These common terms strengthen the SG, 'translating' the technical terms into more familiar language. However, the technical terminology is brought into the realm of everyday experience through common terms, and because students do not gain experience in technicality, the meanings get 'stuck' in the relatively strong gravity of the context.

Despite downplaying terminology, Daniel highlights the relationship between language and performance. He tells the students, 'This is not just labels for labels' sake. How you perceive it is

how you play it.' Again, the role of terminology is justified in terms of its potential to facilitate performance. Daniel reiterates the idea that conceptual knowledge should serve performance with the comment, 'To understand it with your mind is only the beginning. It's when you get into the practice that it becomes real.' Here, ESD+ is at the service of ASD+. I argue that one of the consequences of this weak boundary is confusion between the two.

Notation

Notation can act as a translation mechanism, because it is a way of depicting musical concepts in a non-sounded, graphic form. It makes aural concepts visible. Notation has relatively weak SG, but its SD can vary in strength (J. Martin, 2012). Importantly, the SD of notation is epistemic, not axiological. Notation's capacity to show the ESD of music makes it a useful translation mechanism. Competence in reading and writing notation is time consuming to acquire, and as suggested in Chapter Two, requires careful pedagogy to join the dots between the abstract iconographic script and the signified sounds. Such competence is required in the tertiary assessment, but the skill building on which it depends was not evident in the observed lessons. Without this skill, notation's potential as a translation mechanism to negotiate abstract and empirical meanings is unlikely to be exploited by the tertiary students.

Tertiary examinations: What counts?

In the Theory and Aural examinations, there is an effort to keep theory and practice contextualised and integrated. Students must record their responses to questions, either in words, or through performance. They are required to improvise, play, and also to write answers using language and notation. The range of responses notwithstanding, axiological meanings are conspicuous by their absence from the Theory of African Music I and African Aural I examinations. Daniel's comment that 'tests are not real life' (Daniel in the African Music Theory lesson) reveals his mixed feelings regarding their efficacy. Perhaps one of the reasons Daniel is uncomfortable with examinations is because they cannot really assess whether *real*-ness has been achieved. This kind of axiological meaning is not easily reduced to a rubric and a mark out of 100. Formal assessment is an unavoidable aspect of the tertiary system, and to this end the questions that call for different types of knowledge (in the form of writing, notation, performing, improvising) can be understood as an effort to evoke the holistic practice of musicking, despite the artificial context of examinations.

Addressing the questions

The LCT dimensions of Specialization and Semantics offer a means to identify what is legitimated in this case, the nature of the knowledge presented and possible integration of different knowledge

types. These also show the lack of alignment between the course outlines and assessment, and the pedagogy. We are now in a position to address the chapter's questions.

1) What explanatory power does Specialization bring to the Tertiary Case?
2) What explanatory power does Semantics bring to the Tertiary Case?
3) What potential does the Tertiary Case have for cumulative knowledge-building?

The clear boundary between theoretical knowledge and its practical application in the course outlines obscures the other form of abstraction present in the course – axiological meanings. The theoretical content, with its epistemic meanings, is overt in the course outlines and assessment, even though these meanings are downplayed in the pedagogy. This is not the case for the axiological meanings apparent in the pedagogy of all three lecturers. Regardless of the emphasis on knowing in lessons, axiological meanings are not overtly required in the assessment. Further, this emphasis runs counter to the assessment requirements for an explicit grasp of the epistemic concepts. Examinations require students to show their understanding through writing, speaking, reading and notation, as well as through performance. This requires a command of the ESD and of abstraction, despite the emphasis on procedural understanding in the lessons. The conflict can be understood as a code clash between the knower code (ER–, SR+) of lessons and the knowledge code (ER+, SR–) of course outlines and examinations.

Examining the pedagogy in terms of SG and SD identified the following. First, disciplinary terminology (SG–, SD+), while present in the lesson, is downplayed. Everyday terms do not just unpack technical language, they become substitutes for it. Language, as a translation mechanism, is oriented toward enabling practical understanding but its capacity to manipulate complex abstract meaning is downplayed. This reduces the opportunity for semantic waving. Second, the axiological meanings in the course do not suggest the potential for semantic shifts, but instead imply a gaze. Yet, because the lecturers each enact a different gaze, the question remains as to the 'ideal' gaze intended for the course. Third, procedural knowledge is foregrounded, and conceptual knowledge is a means toward getting 'into the practice', which in turn is a means toward the music becoming 'real'. At every turn, knowledge is embedded in experience, a move away from decontextualised knowledge and toward knowing. What counts is transformation: becoming a legitimate knower.

Conflicting meanings and knowledge structure

At the heart of this conflict are the weak boundaries between procedural, axiological and epistemic meanings. When these meanings are confused, students are unlikely to recognise the different underlying knowledge structures and means of acquisition.

Epistemic meanings

The concepts making up African Theory I that appear in the course outline, on the slides in Daniel's lessons, and in the examinations, are epistemic. These meanings have the potential to closely match their empirical correlates, indicating strong grammar. They signify musical sounds and structures, that is, its inter-sonic meanings. The knowledge structure that defines this epistemic knowledge is hierarchical and lends itself to being explicit. The knowledge can be highly complex, but it conforms to ordering principles that suggest a particular learning sequence. These concepts can be named, and they can also be written down in the form of notation. The pedagogy of all three lecturers downplays the hierarchy of this knowledge structure, and thus the conceptual structures.

Axiological meaning

Three forms of axiological meaning can be seen in the Tertiary Case and in the pedagogy of each lecturer. They are largely absent from assessment, however. First, axiological meanings can relate to the individual, evident for instance in the goal for students to develop 'unique expression'. The findings suggest that the Tertiary Case provides no guidance on how 'unique expression' is demonstrated, or what constitutes excellent achievement, or failure, in this endeavour. A second form of axiological meaning is evident in the regulative discourse included in the pedagogy. The social rules of behaviour communicated by Joseph are intended to instil the 'right' attitudes in the learners. Such regulative discourse affords induction into a practice, where the mentee must conform to the demands of the mentor. What is learned, and the process through which it is learned remains tacit. Third, axiological meanings beyond the individual level include a community's shared notions of musical value and significance. These are highlighted in Siya's descriptions of the music's cultural significance and metaphysical power.

Axiological meaning has a horizontal knowledge structure and weak grammar. Here, the learning sequence is not crucial because learning one thing does not necessarily depend on learning something else first. These meanings have two important features. They do not suggest a sequenced learning path, and they do not neatly match musical phenomena in the same way as epistemic meanings.

This 'dislocation' is evident in lessons where the connections between axiological meaning and empirical music examples are not overt. Where axiological information is propositional, it is presented in lessons as a set of facts, its complexity or depth is mysterious. Acquisition of this knowledge depends upon memorisation because it lacks generalising concepts that provide order. In the Tertiary Case such meaning is not unpacked or explained, bringing into question its potential for context-independence.

Epistemic/axiological conflict

The Tertiary Case does not resolve the conflict between epistemic and axiological meanings. On the one hand epistemic knowledge has a hierarchical knowledge structure and its place in the curriculum is explicit. On the other, axiological knowledge has a horizontal knowledge structure and is not overt in the curriculum documents or assessment, forming instead part of the hidden curriculum. When seen in relation to practical, enacted knowledge, epistemic meanings sit strangely with practical understanding because their hierarchical, highly grammatical structure is at odds with holistic, embodied musical experience. Conversely, axiological meanings seem more conducive to the experiential aspect of musical experience.

Evoking the oral context

This could be symptomatic of a conflict between the notion of what a formal music curriculum should comprise (following established WAM curricula), and the notion of African musicking as a holistic practice. In the 'oral' context, musical knowledge is not separated into 'theory' and 'performance'. It could be that the Tertiary Case tries to evoke this holism with its emphasis on axiological meaning and procedural knowing. The conflicts within this curriculum show the challenges of recontextualisation and negotiating the boundary between oral and formal knowledge. Moreover, the LCT analysis suggests that these conflicts put constraints on cumulative knowledge-building in the Tertiary Case.

Conclusion

Examining the knowledge presented in the tertiary course documents and pedagogy in terms of SG shows that control over semantic shifts is not thoroughly modelled, bringing into question how abstract knowledge is integrated with procedural knowledge. Analysing the curriculum in terms of SD shows that the Tertiary Case presents both epistemic or axiological complex meanings but is inconsistent in its elaboration of these.

The emphasis on practical understanding through performance undermines the epistemic meanings that are crucial to conceptual control. SG– epistemic concepts are present in the course, but they are always applied practically, thus semantic shifts always strengthen the SG, reducing the chance for students to gain fluency in abstraction. One result of limited semantic shifting is that students are restricted to procedural understanding. They are stuck in the context of relatively strong gravity. This is problematic on two accounts. First, the aim that students perform African music and also speak and write articulately about it requires conceptual fluency and a command of disciplinary terminology. Yet these are downplayed through the focus on practical understanding. Second, performance also requires insight into concepts, even if this conceptual control is intuitive. Intuitive

control can develop through induction, but in the formal context of the tertiary course, the time and social contexts that ordinarily support such induction are not guaranteed. Independent control over conceptual meanings, whether epistemic or axiological, is required both for fluent performance, and critical discourse.

In the process, the boundaries defining different knowledge types are erased, and procedural, axiological and epistemic meanings become conflated. Their specificity is blurred. In this boundary-less space, epistemic meanings are embedded in practice, axiological meanings become substitutes for epistemic ones and 'getting into the practice' includes the communal values expressed in the high fives and hugs that end each session. Vertical discourse is conflated with horizontal discourse.

The findings suggest that students interpret meanings idiosyncratically. In the performance recitals, candidates made claims based on their subjective feelings. Given that both cases in this study include axiological meaning in some form, their relevance in music learning must be taken into account. However, blurring the boundaries between knowledge types denies their differences and their respective roles in knowledge-building in music. The Tertiary Case suggests that in a formal curriculum, there is a case for clear boundaries between knowledge types, as well as the means by which they can be negotiated.

The next chapter considers and compares the two cases in the study, the CAPS and the Tertiary Case. It highlights their commonalities and differences in order to address the research questions. Drawing on the cases, it considers the relationship between procedural, epistemic and axiological meanings in these examples of African music curriculum, and proposes a model to conceptualise cumulative knowledge-building. The model differentiates between different kinds of knowledge and knowledge building, and articulates the importance of boundaries in this process. The chapter includes examples of how the model can be applied to curriculum with examples drawn from the CAPS content outlines.

CHAPTER 9: FINDINGS ACROSS THE CASES AND ADRESSING THE RESEARCH QUESTIONS

Chapters Five to Eight present and analyse data from the two cases. They explore what is legitimated in each curriculum, and the potential for knowledge integration. Using Bernstein's and LCT concepts, Chapters Six and Eight consider the potential of each curriculum for cumulative knowledge-building. This chapter brings the two cases together to consider their differences and commonalities and explores these in the light of the conceptual framework provided by Bernstein and LCT. The main question addressed by the chapter is:

What does the analysis reveal about the recontextualisation of African music knowledge?

This chapter comprises three parts. The first discusses the two cases in terms of their commonalities and differences and considers what counts in these two examples of African music curriculum. In part two, I return to the main research questions of the thesis and conclude that, when considered in the light of Bernstein's theories and LCT, both cases demonstrate inherent problems that are likely to constrain knowledge-building. To address these problems, the third section of the chapter proposes a model conceptualising musical knowledge. Leading on from the findings, and drawing on the analysis, the model forms part of the contribution of this research as it proposes a template to form a component of future curriculum design. The chapter concludes by demonstrating how the model could work by applying it to three musical styles drawn from the CAPS' IAM and WAM content outlines.

Part One: Commonalities and differences identified in the cases

In terms of content, there are similarities and differences across the two cases. Both cases include style and genre, performance, and theory of music. These are addressed below and are extended with a discussion of axiological meanings. Although axiological meanings are not articulated as an explicit knowledge area in the same way as performance and theory of music, they must nonetheless be considered here as knowledge that counts.

Style and genre

The CAPS includes 'traditional' practices as well as 'modern constructs', thereby presenting a wider conceptualisation of what constitutes IAM than is evident in the Tertiary Case. The latter is confined to 'traditional' practices and avoids neo-traditional contemporary music. Agawu takes the view that the term 'African music' includes 'the tripartite grid of traditional-popular-art/elite genres present

in Africa' (2003b, p. 123). Referring to popular music as 'the most widely heard music on the continent', Agawu questions why it is 'not also the most written about, the most taught … the most valued' (Ibid., p. 118). Proceeding from Agawu's contention, it is notable that the most widely practised music in South Africa is choral music. Describing choralism as 'the largest participatory form of music-making in the postcolony', Grant Olwage problematises the lack of scholarly attention it has received (2002, p. 30).[52] Despite a considerable body of composed choral works and widespread participation in choirs, the exclusion of choral music from both CAPS and the Tertiary Case indicates that this genre does not count as African music. Drumming, on the other hand, is prominent in both curricula despite its understated role in indigenous South African genres, traditional or contemporary. These curricular choices could be attributed to the concerns of the parent disciplines that inform them – African ethnomusicology and the literature falling under the musical arts in Africa. In both these fields choralism is under-represented, but this is not the case with drumming. The anomaly could be explained by an association of choral music with colonisation, and the popular identification of drumming as the quintessential African musical form. However, it is important to note – as Agawu argues – that it is the voice, not the drum, that is the quintessential African instrument (2016, p. 85).

Seen in terms of LCT Specialization, choralism relies on composed texts, thus representing stronger ER, while drumming, connected to embodied performance and 'traditional' Africa, presents stronger SR.[53] I find it interesting that this reveals something about how African music is interpreted in formal curriculum. In this case, enlisting the tropes of pre-colonial Africa evokes a nostalgic view of African music, and does not take contemporary realities into account (Harrop-Allin, 2005; Olwage, 2002). Within postcolonial discourse, Agawu notes that despite a plethora of new and exciting musical practices, he describes a 'nostalgia for a lost, if little-known African past' (2003a, p. 22). He continues:

> It is as if the faint traces of Africa's ancient musical history point to a magnificent era now permanently inaccessible, an era to be desired, invented, and reinvented as often as is necessary. It is also as if the far-reaching stimulus provided by Europe since the fifteenth century and by America since the nineteenth, a stimulus that has in turn produced some of the most significant African music, indexes a lack, an absence, an inadequacy. (Ibid.)

52 Lucia notes the 'continued marginalisation of choral music in the academy and classroom' (2007, p. 162).

53 Examples of scholarship focusing on choralism can be seen in the work of Grant Olwage (2002), Markus Detterbeck (2002) and Nicol Hammond (2004). It is perhaps one of the ironies of the CAPS that despite the inclusion of theory of music in Topic 2, it excludes the genre of African Choralism that relies on composed scores.

The curriculum, in Bernstein's description, is 'imagined' and directed by the ideology of its creators (2000, p. 32). I will return to this issue in the next chapter.

Performance/procedural meanings

Performance is a knowledge area dedicated to skill and technique, that is, procedural knowledge. The limitations of language to describe it are evident in the cryptic nature of the performance content in both curricula. The WAM stream of the CAPS does not refer directly to developing skill or technique, but it references 'works' to be studied. The IAM stream contains brief, ambiguous statements that reference different activities. Compounding this lack of specificity, a further problem is the lack of assessment criteria for the IAM stream. The Tertiary Case's African Instrument I course is also minimalist in its description. This is because these curricula rely on cultivated knowers for their interpretation. In WAM education, an established canon provides a 'shared library' (Maton 2014, p. 99) that gives coherence to the field, but the cases considered in this study suggest that African music has a less unified body of knowledge, bringing into question how the briefly worded curricula should be interpreted.

Theory of music/epistemic meanings

In terms of curriculum structure, both cases include theory of music as a discrete knowledge area, which constitutes epistemic meanings in this study. The cases differ in two ways. The first concerns grammaticality, which refers to how closely related empirical and abstract epistemic meanings are. The second concerns the strength of the boundary between theoretical and empirical content. For instance, grammaticality might be strong, but there might nonetheless be strong insulation between theoretical and practical concepts.

In the CAPS the abstract content of Topic 2 is strongly insulated from the other Topics and drawn mainly from WAM theory. The strong insulation between Topics is continued in the assessment where decontextualised WAM-based concepts are tested without reference to IAM examples. In addition, general theoretical concepts included in Topic 2 are not used to analyse prescribed IAM musical examples. This segmentalism (Maton, 2014, p. 106) is compounded by the weak relationship of the theoretical concepts drawn from WAM theory to African music; that is, its weak grammaticality. Together, strong insulation and weak grammaticality provide little opportunity for integration.

Conversely, the Tertiary Case seeks to integrate theoretical and practical knowledge and to this end presents theoretical concepts formulated in the field of African music studies. It is therefore less segmental in design and has stronger grammaticality. Despite an effort to link epistemic content more closely with IAM, the pedagogy consistently downplays the abstraction by embedding

concepts in enacted practice. Theoretical concepts are applied practically in lessons and the findings suggest that students do not develop sufficient control over abstraction to afford knowledge transfer and context-independence.

To some extent, theoretical content, or epistemic meaning, remains separated from musical practice in both curricula. In the CAPS, epistemic meanings are decontextualised and disconnected from empirical meanings. Despite the intention of the Tertiary Case to integrate knowledge areas, the performance recitals provide evidence of this disconnection. The candidates observed did not enlist theoretical concepts to elaborate on their repertoire, focusing instead on axiological meaning. Also, in Joseph's lesson, the task he set to create an independent groove depended on transferring concepts to a new context. However, the students did not demonstrate control over this kind of conceptual transfer.

Axiological content/meanings

Another area of recontextualisation comprises axiological content. This ranges from personal, to communal, to metaphysical meanings. Axiology concerns values and tends not to be explicitly outlined; when it is overtly stated in curriculum documents, its interpretation relies on the prior knowledge of the reader. In both curricula, axiological statements are opaque, lack definition and are not clarified in the curriculum documents. Thus, they depend on teacher interpretation.

In the Tertiary Case, the axiological content is evident in both the course outlines and the enacted curriculum. For instance, at the individual level, a goal of the African Instrument I Course is that students develop 'unique expression'. In class, Daniel encourages students to 'get into the practice' in order for the music to become 'real'. The individual meanings that dominate the performance recital examination might be a result of social relations being foregrounded in this way. Communal values are evident in the emphasis on group relationships, where team building is achieved through rituals to prepare for rehearsals and to show mutual appreciation as sessions end. Metaphysical aspects are seen in Siya's lesson where he speaks of the power of *uhadi* to induce labour in pregnant women.

Axiological meanings are more likely to rely on an appropriate gaze than on a body of defined knowledge. The ambiguity of axiological content is seen in the Topic 2 of the CAPS. For example, in the statement under the heading 'Pulse', 'Rhythmic structural principles' are given as: 'Space, complementation, sharing, bonding, creative spontaneity' (DBE, 2011, p. 42). These terms are not elaborated or explained in the documents. Given that they have no fixed disciplinary meaning and could refer to inter-sonic relationships (epistemic meanings) or the relational interactions of performance (axiological meanings), their interpretation is unclear. Similar content, for instance Topic 3's 'themes'

of ‘divinity, royalty’, ‘rituals’, ‘life and living’, and ‘*ubuntu*’ (Ibid., pp. 21; 32), suggest that the values of IAM need cultural interpretation. Problematically however, the curriculum does not provide a means to theorise or investigate these values, nor how they might be identified in the music or explored practically. These statements illustrate the complexity of recontextualisation. They may evoke a body of knowledge, but in fact, whether this content is epistemic, and related to musical structures, or axiological, related to the social relationships amongst participants, has yet to be ascertained. Findings from the Tertiary Case indicate that there is some slippage between meanings, the weak boundaries between epistemic, procedural and axiological meanings result in their conflation.

The problem of axiology

Exactly how axiological meanings function in curricula and how they contribute to context-independence is not clear from either case study. Instead, both cases suggest that axiological meanings raise several broad questions. First**,** how are axiological meanings articulated in curricula? Second, how is such content learned? Because they are embedded in sociality, acquisition depends on mentorship. Knowledge is valorised by its inclusion in written and enacted curricula, but it is referenced without being explained. Hence, its complexity, how it is acquired, and how it can be demonstrated remain obscure. For example, how do the tertiary students demonstrate their ‘unique expression’, or CAPS students interpret the theme of *ubuntu* in the music they study? Where the SD is not articulated and explained, how are students to recognise and interpret meaning?

I suggest two possible outcomes of an inexplicit curriculum. First, it could produce stratified results because success, in this case, depends on prior learning. Some students will have the ‘correct’ backgrounds and aptitudes that afford the legitimate text, while others might not. The danger is that the curriculum requires from students what it does not articulate or provide. Second, where meanings are vague, relativism is likely to result. As precise meanings are absent, the Tertiary Case shows that students interpret meanings individually. The findings indicate that where complex meanings are not articulated, students can fall back on essentialist or superficial interpretations. These cannot provide context-independence and transfer, but remain limited to the student’s personal context.

Another way in which axiological meanings are expressed in these curricula is in propositional statements. While axiological meanings are crucial to musical understanding, both curricula show that social and metaphysical meanings are mainly presented in isolation, separated from empirical and epistemic meanings and without a broader interpretive framework. Thus, they most often appear as self-evident ‘truths’. The CAPS examination memoranda indicate that statements do not need

substantiation, they must merely be recalled.[54] However, in the Tertiary Case, the unsubstantiated nature of Siya's statements regarding *uhadi* music may be the reason students make similarly unsupported statements in their performance recitals. The tertiary candidates interpreted axiological meanings as what mattered for them personally. An important consequence of knowledge content that has no clear structure is that it can lead to essentialism.

Identifying the problems inherent in curricularising axiological meaning is not to dismiss its value in music education. Instead, it raises the question of how axiological meaning can best be incorporated in order to contribute to knowledge-building. The decontextualised axiological statements in the tertiary course may evoke the oral context, but having been recontextualised, they no longer have a social framework to provide coherence. To make sense in the formal context, they require structure. For instance, a curriculum should provide insight into the role of axiological meanings and their relation to procedural understanding and epistemic meanings. Both cases indicate that either there is no integration, and knowledge remains segmental, as in the CAPS, or integration is mistaken for conflation, where knowledge types merge into each other and lose definition, as in the Tertiary Case. I argue that neither case offers a way forward.

To summarise, when considered in terms of recontextualisation, a degree of alignment is evident between the two different cases. In both cases, content choice is not neutral, but always mediated by curriculum writers, resulting in Bernstein's imaginary discourse (2000, p. 33). Yet despite their differences, and the influence of different authors, the same kinds of meanings are identified in both cases, that is, procedural, contextual, epistemic and axiological meanings. The theoretical framework of this thesis illustrates the need for careful treatment when these contrasting knowledge types are recontextualised as curriculum. Furthermore, as a result of the analysis, the research questions can now be addressed.

Part Two: Addressing the questions

Throughout this thesis theory has been foregrounded. The main research question situated the study in the social realist theory of Bernstein and LCT:

1) What explanatory power do the theories of Bernstein and Maton bring to African Music curricula?

54 For example, one suggested response to the question requiring a description of the 'role of music in traditional African religion' is: 'The spiritual presence is evoked by the drum beats/clapping and singing' (DBE, 2016b, *Memorandum*, Question 16.3, Paper One, November).

I have demonstrated how these theories offer insight into the two cases as examples of recontextualised knowledge. In this section I discuss what the theories reveal, beginning with a macro view of African music curriculum and moving toward the micro.

What a theoretical approach achieves: Macro analysis

The main research question established a theoretical approach to the study of African knowledge and its articulation in curriculum. A theoretical approach is valuable because it provides coherence via an overarching conceptual framework. This is important in a field where there is little alignment between existing curricula. In this study, it offered the tools to theorise curriculum knowledge with African music as the knowledge object. Additionally, it brought a degree of alignment to the two different cases. It provided a way to understand the nature of the knowledge in two cases of curriculum and how knowledge is conceptualised from the macro level of curriculum to the micro processes of knowledge-building.

This study is the first to use this approach to interrogate African music curriculum and I argue that the findings demonstrate its efficacy. Though much has been written on African music in education, as the review of literature in Chapter Three asserts, little attention is paid to the workings of curriculum. Bernstein's articulation of the pedagogic device offers an important perspective on African music curricula because it considers education as a cultural relay (2000, p. 25). His description of the fields of production, recontextualisation and reproduction provides a way to conceptualise the transfer of African knowledge into curriculum. Recontextualisation implies that a knowledge practice is taken from the life world, or indeed, from other scholarly discourses, and reformulated as curriculum. This process is far from simple and not neutral because it depends on the ideology of the curricular agents. Therefore, considering African music curricula through a theoretical lens is a powerful way to consider the research problem – the disjuncture between the theory of music concepts in the CAPS and the musical practices suggested in the curriculum.

Theoretical approach: African music as horizontal and vertical discourse

Bernstein's differentiation between horizontal and vertical discourse allowed an investigation of the nature of knowledge as presented in African music curricula. It took the position that formal education concerns vertical discourse and should lead to context-independent knowledge. If curricular content comprises recontextualised knowledge, African music in the curriculum is fundamentally different from its life-world context. The transfer of context specific, orally transmitted practices into formal curricular knowledge necessitates a clear boundary between oral and formal knowledge. The analysis reveals that in the CAPS and Tertiary Case, this boundary is ambiguous. In both cases, there is an implicit assumption that 'oral' knowledge has been relocated,

unchanged, in the formal curriculum, and that these knowledge types are equal.[55] However, recontextualising African music into curriculum knowledge fundamentally changes that knowledge. In neither of the cases is the 'oral'/'formal' boundary acknowledged or problematised.

This study indicates the complexity involved in the recontextualisation of 'oral' knowledge. Bernstein's horizontal and vertical discourse (2000, p. 155) correlates with oral and formal knowledge in music. His articulation of horizontal discourse does not preclude the possibility of oral knowledge being highly sophisticated. His point is that the structures and organisation of vertical discourse enable links to be made that afford context-independence. This is an important aspect of formal education. In music, this refers to the link between performed, experienced music, and the abstract concepts or ideas that give it meaning. Applying the theory to the cases revealed two main kinds of meaning – epistemic and axiological – that vie for dominance. Abstraction is crucial to this process but the mechanisms that enable abstraction are inadequately articulated in both cases.

Theoretical approach: Role of the ORF and PRF

The two cases reveal a lack of consensus on what an African music curriculum should include or exclude. The cases represent different educational contexts, senior secondary and tertiary. An important consequence of this is the difference in the autonomy of curriculum writers. Bernstein discusses the role of the official and pedagogic recontextualising fields (ORF and PRF) in terms of power struggles over pedagogic discourse (2000, p. 33). As a state curriculum, the CAPS must conform to the requirements and philosophical approach of the broader curriculum that determine content and assessment. It should be deliverable in diverse sites in terms of content, resources and teacher competence. The tertiary course, on the other hand, has a high level of autonomy regarding curricular design and pedagogical approach. Tertiary African music courses represent a relatively new area of study and tend to be designed around the resources available in each institution. This localised form of curriculum development has resulted in South African tertiary courses operating in isolation.[56] One finding to emerge from the data is the lack of continuity between the CAPS and

55 For example, the CAPS includes the terms 'crepitations' and 'ululations' in Topic 3, under the subheading 'Analytical features: how music is appraised' (Department of Basic Education, 2011, p. 36). These both refer to participants' overt responses to music but despite the technical terminology, whatever the complexity of meaning in the life-world, these terms do not reveal their deeper meanings. They seem to refer to the embodied responses themselves and do not provide insight into analysis or appraisal as the subheading suggests. In the Tertiary Case, elements of Joseph's tacit mimetic pedagogy may mirror his own experience of learning, but the constraints of the formal context, most obviously the time available for induction into the practice, necessitate a different kind of acquisition. Both these examples suggest Bernstein's horizontal discourse, that is, 'oral, local, context-dependent and specific, tacit, multi-layered and contradictory across but not within contexts' (2000, p. 157). They do not transcend the boundary into vertical discourse.

56 In South Africa, only two tertiary institutions offer Bachelor qualifications specialising solely in African music, and the BMus of another includes both 'Western' and 'African' music. Among the institutions that

the tertiary course. This suggests that, in South Africa at least, a unified disciplinary discourse in African music education has yet to be established. Each course presents a selection of theoretical and practical content that does not indicate a unified disciplinary discussion. A significant consequence of the diversified field is that it constrains the emergence of a shared, canonical approach that could facilitate progression within and between curricula (McConnachie, 2016).

Theoretical approach: Curriculum construction/coherence

By considering African music as recontextualised knowledge, this study acknowledges that curriculum is always subject to the ideology of curricular agents and also that it is changed in this process (Bernstein, 2000, p. 32). The study has not sought to define 'African music', but rather, to consider what is articulated as African music knowledge in curricula and the consequences for teaching and learning. In terms of structure, both cases retain the WAM three-part design that separates 'Performance', 'Theory of music', and 'Musical styles'. Applying concepts from Bernstein and LCT established that within these curricular areas, different knowledge types sit side by side, but their interconnections are often opaque. The inherent complexity of music as a field of study is illustrated by the cases, but the study reveals that both treat this complexity like a set of puzzle pieces that are never put together. Different kinds of knowledge are presented, but the means to understand their connections is missing. I argue in Chapter Two that coherence in the WAM curriculum depends on the WAM cultivated gaze, acquired through exposure to the works of the WAM canon, and through mentorship from a legitimate knower. Such a gaze can bring coherence to the segmental curricular design. The theory reveals that in neither IAM case is coherence assured, highlighting an important principle in curricular design.

If music is a field that values both knowledge and knowers, the crucial issue for curriculum is how knowledge (empirical, conceptual or philosophical) is articulated, and how learners make sense of it. In other words, a curriculum should afford cumulative knowledge-building that leads to context-independence. However, using the theory to investigate two African music curricula establishes that in neither case is this outcome guaranteed.

Theoretical approach: Representation of African music

An important finding of the study is how each case represents African music. Both courses offer specialisation in African music. Bernstein contends that the specialisation of a field is established by the degree of difference from other fields, rather than by internal characteristics (2000, p. 6).

offer either full courses or modules in African music are (listed alphabetically): Rhodes University, University of Cape Town, University of Fort Hare, University of KwaZulu Natal, University of South Africa, and University of the North West. See Chapter Three for a review of literature concerning tertiary courses from elsewhere in Africa.

Applying his definition of specialisation to the cases, it is notable that the uniqueness of African music is established by its separation from WAM and Jazz. A question posed at the beginning of the thesis was whether the curricula establish African music as a 'new language' in Bernstein's sense (Ibid., p. 162). New languages are a phenomenon of fields with horizontal knowledge structure, where progress is achieved by creating a new language in opposition to the old (hegemonic) one (Ibid.). Bernstein explains: '[B]uilt into the construction of the language here is the protection of its discreteness, its strategies of apparent uniqueness, its non-translatability, and its essential narcissism' (Ibid., p. 163). A new language may establish specialisation, and perhaps equivalence, but the study suggests a more worrying outcome. That is, its difference renders it 'marked' in relation to WAM which is 'unmarked'. As Agawu notes, African music is rendered 'different [and] other' (2003a, p. 95). The findings suggest that especially where complexity is opaque, and meanings are ill defined, knowledge appears 'mysterious' and this can lead to essentialism.

Based on the findings of the study, I argue that the CAPS does not establish IAM as a new language in Bernstein's sense. The 'specialist' nature of the IAM stream does not transcend mere differencing. This is because it fails to establish coherence. First, the sporadic content statements are difficult to interpret and cannot portray a sense of progression. Second, it provides no reference to the conceptual frameworks that might bring cohesion to the content statements. Third, whether the IAM stream portrays a knowledge code, or a knower code, it does not provide a means to achieve cumulative knowledge-building.

The Tertiary Case is closer to establishing 'a fresh perspective, a new set of questions, a new set of connections, and an apparently new problematic, and most importantly a new set of speakers' (Bernstein, 2000, p. 162). However, central to this endeavour is critical understanding based on musical competence. Such competence goes beyond procedural embodied skill to encompass conceptual control. Although the Tertiary Case aims for a high level of integration, the case suggests that students may not develop sufficient control over abstraction, a crucial aspect of developing critical understanding. This diminishes the possibility for the Tertiary Case to present a new language that: 'can then be used to challenge the hegemony and legitimacy of more senior speakers' (Ibid.) in the form of the established WAM curriculum.

In sum, a theoretical lens allows an interrogation of the broad features of curriculum, from differentiating between horizontal and vertical discourse, to the messages inherent in content choice. Up to this point this chapter has considered broad implications of the two cases of curriculum. I turn now to the finer details revealed by the analytical tools inherent in the overall theoretical frameworks.

What a theoretical approach achieves: Conceptual tools of Bernstein and LCT/Micro analysis

Bernstein's notion of boundaries provides an organising framework for the study. The simple question of how things are put together or kept apart can be applied at a macro and micro level. Assessing the role of boundaries, together with LCT Specialization, provided a way to examine the curriculum content in terms of the question:

1a) What counts in these two cases of curriculum?

Specialization

The study found that both IAM cases reveal an underlying tension between what students should know, and the kind of person they should become. Neither case resolves this tension, neither do they make clear how the 'what' of curriculum contributes to the 'who'. Thus, what counts and how it is achieved is opaque. Using Bernstein's and LCT conceptual tools, the thesis identifies procedural, epistemic and axiological meanings occurring across different curricular areas in both cases. For these to contribute to knowledge-building in formal curricula, I argue that they need to be carefully articulated.

Semantics

The analysis elucidates how the LCT concept of SD can be used to interrogate knowledge practices and curricula issuing from them. Focusing on the complexity of meanings enables an interrogation of knowledge, its complexity, and how it might be unpacked. The study shows that where complexity is implied but unarticulated this poses problems of coherence. The same problems also result where there is a mismatch in complexity of meanings, for instance in the CAPS. Whether the mismatch is between epistemic and procedural meanings, or axiological ones, these are likely to constrain context-independence and criticality.

The connections between different meanings leads to the next question:

1b) What potential do the different types of curricular knowledge have for integration and for context-independence?

For Maton, cumulative knowledge-building relies on enacting semantic shifts (2014, p. 142). In Chapter Two I apply this concept to cumulative knowledge-building in music, arguing that fluency with and between procedural, epistemic and axiological meanings are the grounds for context-independence. This requires a command of abstraction, as meanings take different forms: embodied, procedural insight can be understood in an abstract way through terminology, notation, or via axiological interpretations. Given that translating between meanings is central to knowledge-building in music, the potential for integration is key. This, in turn, depends on the strength of

curricular boundaries. Where they are strong, as in the CAPS, meanings are insulated from each other, inhibiting integration. However, the Tertiary Case reveals that weak boundaries can result in meanings that are ill defined, and different meanings can be confused.

Maton describes two means toward knowledge-building. The integration of meanings and knowledge-building via semantic waves suggests a knowledge code, but knower codes may depend instead on the acquisition of the legitimate gaze (see Chapter Two). Although a dialectical relationship is more likely than a simple binary, these options for knowledge-building have an important consequence for curriculum design. Where mentors who possess the legitimate gaze are available, curricular content can be less detailed because coherence is provided by knowledgeable practitioners. However, the opposite also applies: where there are too few mentors, curriculum coherence will depend on content statements that explicitly reveal the complexity of meanings.

The analysis of the cases using Bernstein's theory and LCT identified problems that constrain knowledge-building in both cases. The theory can, however, be used to consider a different design for African music curricula. In this way, theory provides both an analytical tool and a generative device.

Part Three: Proposed model for music education

This study identifies two main problems within the cases: the ambiguous articulation of meanings and their relative complexity, and the boundaries between meanings that enable or constrain integration. In both cases, theory of music, performance, different musical styles and axiological meanings are presented as African music knowledge. Where the cases differ is in the relative strength of the boundaries between the knowledge types and their potential for integration. If curricula are to afford cumulative knowledge-building, there must be a way to understand how boundaries between procedural understanding, epistemic and axiological meanings can be negotiated.

Chapter Two considers the different knowledge types making up the WAM curricular model in terms of LCT concepts. Applying these concepts to the data in Chapters Six and Eight reveals a conflict between epistemic and axiological knowledge that results either in one dominating the other or one being confused as the other. Further, when the epistemic and axiological are confused, the boundary between context-dependent and context-independent meaning is blurred. If epistemic, axiological and procedural meanings are each significant in building musical knowledge, the means to understand their individual roles as well as their interdependence must be identified.

With this in view, I have constructed a model for developing an African music curriculum, based on the insights and findings of the study. The proposed African music curricula model that follows is represented by an equilateral triangle oriented with one point facing downward, as in Figure 9.1. Each corner represents one knowledge type: procedural, epistemic and axiological. Concrete, procedural knowledge of performance is at the lower point. This includes embodied knowledge, for example, skill and technique. This lower point also indicates stronger SG as musical experience always takes place in a specific context. Furthermore, although technical skill and aural insight are transferable, these are dependent on mental schema that bring order to the sounds. Some of this is kinetic knowledge, embedded in muscle memory, but meaning is also dependent on what this study describes as axiological and epistemic meanings. These 'extra-musical' meanings are represented at each upper corner of the triangle, indicating weaker SG.[57] In the model, each knowledge type is important in knowledge-building but risks reification without contextualisation by the other two. Reification is problematic because it limits context-independence. As indicated by the two IAM cases, foregrounding axiological meanings can result in essentialism, procedural knowledge on its own can be limited to the context, and an emphasis on epistemic meanings can lead to decontextualised abstract knowledge. Context-independence relies on the integration of all three. The model illustrates the interdependence of the three kinds of meaning on which cumulative knowledge-building in music depends.

[57] While axiological meaning is personal and socially bound, it is nonetheless abstract. It is therefore coded as SG-, to distinguish it from musical meaning that is performed or heard.

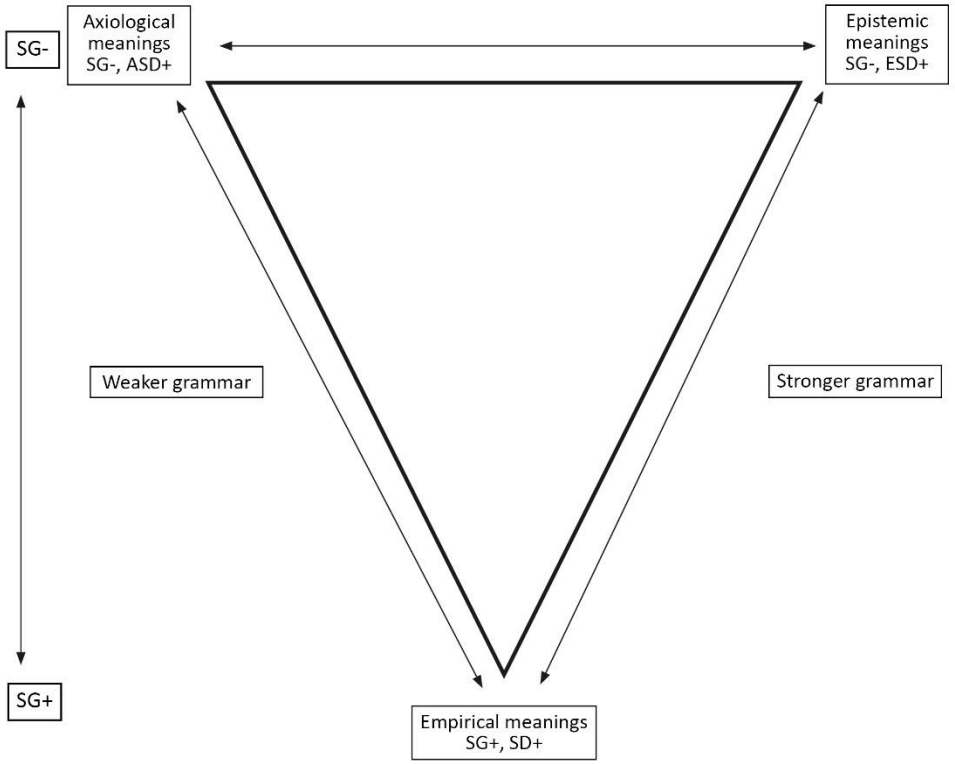


Figure 9.1 Triangular model of the relationship of knowledge types in cumulative knowledge-building in music

Importantly, the model incorporates two principles of acquisition. Axiological meanings tend toward knowers (SR+), and their connection to empirical examples of music is indirect, indicating horizontal knowledge structure and weak grammar. In this case, knowledge-building depends on acquiring the legitimate gaze. Epistemic meanings tend toward knowledge (ER+) and their connection to the empirical is more direct. Their hierarchical knowledge structure offers stronger grammar. Where grammaticality is strong, epistemic meanings can be integrated with empirical meanings via semantic waving.

Epistemic and axiological meanings are implicit in embodied experience of music, represented at the triangle's lower point. That is, the model identifies the complex meanings inherent in empirical experience as ESD+ and ASD+. Although embedded in music, these remain tacit until they are articulated as epistemic or axiological meaning. I argue that for cumulative knowledge-building to take place in formal education, the part played by all three meanings must become more explicit.

Boundary strength plays a role here, as boundaries should be strong enough for knowledge types to be clearly articulated and for the SD+ to be visible. Whether ASD or ESD, these must be unambiguous. Second, the boundaries must not be so strong that they cannot be negotiated (M. Young & Muller, 2010).

Applying the model

To demonstrate how the model could work in curriculum, I apply it to three examples of South African music, *maskanda*, *tshikona*, and a 1951 choral composition by Joshua Pulumo Mohapeloa, 'Molelekeng'. The first two are included in the CAPS IAM content. *Maskanda* is a Zulu neo-traditional style developed during the period of migrant labour.[58] *Tshikona* is a pre-colonial Venda pipe ensemble and dance style.[59] Although choral music is conspicuously absent from the IAM curriculum, the WAM stream includes choral music, including works of Mohapeloa, composer of the example below (DBE, 2011, pp. 32; 70; 36). This choral work is well known and it was included in the 2013 South African Schools Choral Eisteddfod, sponsored by the Department of Education.[60]

Interpreting the tables

The tables below follow the logic of the triangle model. In the bottom row is the music – sounded or performed, or indeed, in the form of a musical score. Moving upwards, the next layer includes contextual information about the performance: for example, which instruments are used, who the performers are, when and where the performance takes place, whether dance or costume are included, etc. Above this, the table is divided into axiological meanings on the left, and epistemic on the right. Where correlation between these meanings is clear, they are presented adjacent to each other. Just as the lowest row indicates SG+, in the upper rows of the table, SG is weaker. There are some limitations to this design, as a 2-dimensional diagram is limited in its potential to depict music's complex knowledge structures. These limitations notwithstanding, the table provides a way to make different meanings explicit, and to show their relations. These tables are not exhaustive but are intended to show how knowledge can be managed in the curriculum to enable context-independence and promote cumulative knowledge-building.

58 *Maskanda* research includes Davies (1992); Olsen (2001, 2014); Titus (2013).

59 *Tshikona* research includes Blacking (1976); Kruger (1996, 2007); Tracey and Gumboreshumba (2013).

60 Prescribed music for the 2013 South African School's Choral Eisteddfod, accessed on 24 September 2019 from https://wcedonline.westerncape.gov.za/circulars/minutes13/IDCminutes/eimg3_13.html

Table 9.1 *Maskanda* for a IAM curriculum, based on triangle model

Axiological meanings	*Epistemic meanings*
Rhythm: related to language, evoking conversation and communication.	**Rhythm:** reflecting syllabic patterns of language.
Melody: evoking harmonics of *umakhweyana* [a] and pre-colonial expression.	**Melody:** layered entries, finger picking guitar style.
Scale: link with past and tradition.	**Scale:** from *umakhweyana* gourd bow, pentatonic and hexatonic.
Call and response: performer sings call, the guitar lines symbolically represent chorus and community, even when played by soloist.	**Call and response**: compositional device, texture, structure.
Historical significance: Symbol of rural/urban, traditional/modern divide.	**Historical significance:** Development of *maskanda* in the context of migrant labour.
Individual meanings: personal responses to music, delineated meanings.	
Empirical meanings	
Contextual information: instruments, performer/s, dance, costume, occasion, venue.	
Procedural musical experience (performing/listening).	
MASKANDA	

Sources: Olsen, 2014; Titus, 2013.

a *Umakweyana* is a traditional Zulu gourd bow similar to the Xhosa *uhadi*. Like the *uhadi*, it is traditionally regarded as a women's instrument. It differs from the *uhadi* as the single string is divided by being tied to the bow to create two fundamentals. A third fundamental is created by stopping the string at the lower end of the bow. The three fundamentals are produced by tapping the string with a light stick and moving the open calabash resonator closer or further from the chest, thus emphasising the almost inaudible harmonics that add melodic material to accompany the singer.

Table 9.2 *Tshikona* for a IAM curriculum, based on triangle model

Axiological meanings	*Epistemic meanings*
Rhythm: drum sacred symbol, connection with ancestors, religious and political authority.	**Rhythm:** drum parts; underlying timeline common throughout Africa.
Melody: individuality within community.	**Melody:** inherent melodies depending on position in circle of performers.
Harmony: Players sense their individuality and their relation to other players concurrently.	**Harmony:** always two concurrent notes sounded together, different combinations.
Scale: basis of Venda musical character, thus Venda identity. Historic connection to musical cultures of Zimbabwe, Mozambique and Malawi.	**Scale:** equi-interval heptatonic, basis of other Venda musical forms.
Hocket structure: requires interdependence of performers and promotes social cohesion.	**Hocket structure:** compositional device, texture.
Historical significance: Symbolises continuity of traditional culture, pride in culture, responsibilities and 'rules of proper behaviour'.	**Historical significance:** Precolonial men's dance sponsored by traditional leaders, *mahosi* (kings), *magota* (chiefs) and *vhakoma* (headmen).
Dance: Social relationships reinforced, loyalty to leader and to community, group solidarity in unison moves.	**Dance:** dancers placed according to social relationship to ruling clans. Dance's spatial ordering indicates loyalty to leaders, unison dance moves.
Individual meanings: personal responses to music, delineated meanings.	
Empirical meanings	
Contextual information: instruments, performer/s, dance, costume, occasion, venue.	
Procedural musical experience (performing/listening).	
MASKANDA	

Sources: Blacking, 1976; Kruger, 1996, 2007; Mugovhani & Tshishonge, 2012; Tracey & Gumboreshumba, 2013.

Table 9.3 Choral piece, 'Molelekeng' by J. P. Mohapeloa, for IAM curriculum based on triangle model

Axiological meanings	*Epistemic meanings*
Rhythm: Unity in diversity.	**Rhythm:** Syncopation; 'call', and 'response' using same lyrics with different rhythms.
Harmony: Links to church hymnody.	**Harmony:** F Major, primary and secondary chords, 7th chords.
Melody: Layered entries evoke traditional styles.	**Melody:** layered entries, dynamics marked in detail.
Scale: link with past and tradition.	
Compositional devices: mix of African and western elements.	**Compositional devices:** call-response structure, soprano (Call); alto, tenor and bass (response); SATB with tenor obligato. *Onomatopoeic sounds:* Sh..Sh..Sh
Lyrics: Theme of *lobola* (bride price)	**Lyrics**: in seSotho
Empirical meanings	
Contextual information: instruments, performer/s, dance, costume, occasion, venue.	
Procedural musical experience (performing/listening).	
MASKANDA	

a Score sample included as Appendix L. Full score available from: https://www.musicanet.org/bdd/en/score/92960-liphala-joshua-pulumo-mohapeloa, Accessed 24 September 2019.

African music curricula: The significance of the triangle model

To summarise, this section demonstrates how the model can be used to explore content outlined in the CAPS. The three examples demonstrate how the SD of different knowledge types, whether axiological or epistemic, can be made explicit. Additionally, it shows that different meanings are always present and knowledge-building depends on making the connections between them. While this chapter has applied the model to the CAPS curriculum, it could be similarly applied in a tertiary course.

The power of the triangle model is that it clarifies the basis of legitimation, as both the 'what' and the 'how' of curriculum can be made more explicit. Different kinds of meanings constitute the 'what' while the 'hows' are portrayed via two orientations to knowledge-building. Seen in the light of the triangle model, the internal flaws of each case, and the challenge of recontextualisation, become apparent. The triangle model addresses the flaws this thesis identifies, by clarifying the significance of each knowledge type, and importantly, by showing how they contextualise each other. It provides

a way to show both the 'what' and the 'how' of music curriculum, and the balance between knowledge and knowing in music education.

Repertoire

The model focuses on the inner workings of curriculum and pedagogy and may be applied to diverse styles. While it is not the aim of this thesis to create a syllabus with named styles or to propose an 'ideal' curriculum, a word on the inclusion of styles is critical. This research is based in South Africa, but I contend that the principles apply elsewhere in Africa. Following Agawu, I argue that a broad view of African music is necessary. This is decidedly not 'original' but includes all musicking: traditional, pre-colonial, contemporary, neo-traditional, and music composed in the 'art' tradition – whether choral or instrumental. A curriculum should include the threads that weave through these: the ways that they inform each other, influences from neighbours and the radio, imported instruments, as well as new forms made possible by technology. All have a social context, and procedural, epistemic and axiological meanings that are worth exploring, teaching and learning.

Conclusion

This chapter encompasses three things that extend our understanding of the recontextualisation of African music. First, it draws the cases together to consider what their commonalities and differences reveal about curricularising African music. Although the cases differ in significant ways, the research treats both as cases of recontextualisation. This allows Bernstein's theories and LCT to be brought to bear on both instances of curriculum. The chapter demonstrates the validity of the theoretical approach by highlighting the insights LCT and Bernsteinian theory afford. Theory as a means of analysis is enlisted as a means of critique to show the problems of each case, but also to design a model to contribute to future curricular design. Part Three of this chapter presents the triangle model and applies it to three different styles suggested in the CAPS. The final chapter returns to the literature discussed in Chapter Three to consider the contribution of this thesis to the wider field. By outlining the implications of the study, and its limitations, it argues that this research contributes significantly to what we understand about the recontextualisation of African music in curriculum.

CHAPTER 10: CONCLUSION, IMPLICATIONS, AND SIGNIFICANCE OF THE STUDY

Merriam observes how research is often motivated by curiosity about an issue encountered in one's life (2002, p. 11); an observation true to my own experience. As a secondary school music teacher, the problem of disjuncture in the CAPS IAM stream struck me at my first reading. The musical practices suggested in the content sit awkwardly with the theory of music of Topic 2, where musical concepts from WAM dominate. This thesis demonstrates that, taken as a whole, the IAM curriculum shows little coherence. It also indicates that instead of valuing indigenous knowledge systems, as stated in the CAPS aims, one outcome may be the opposite – African knowledge is, ultimately, devalued. This thesis argues for the value of theoretical enquiry in African music curriculum, by bringing a conceptual frame to the curricularisation of African music. The analysis of the CAPS using Bernstein and LCT reveals the inner tensions regarding what is legitimated, and an ensuing lack of coherence. Together with a range of other factors, I argue further that the problems identified in the analysis might contribute to the non-implementation of the IAM CAPS.[61]

Considering the problem of disjuncture in the CAPS and the need to identify a better approach to curriculum, tertiary African music courses offer an alternative view. These have a longer history in South Africa and, furthermore, the tertiary course selected for the case study has benefitted from several revisions aimed at improving both how knowledge is presented and how students learn. I hoped that the Tertiary Case would provide an opportunity to see cumulative knowledge-building in action and to consider how its principles might be applied to revising the CAPS. However, what I did not anticipate was that a university-level course would present its own problems in the realm of cumulative knowledge-building. These were revealed by the same theoretical concepts that showed the inadequacies of the CAPS.

The findings of the study paint a bleak picture of African music curricula, in South Africa at least. Whereas the curricular inclusion of indigenous knowledge ought to signify a move toward democracy and empowerment, the thesis findings indicate the opposite because neither curriculum offers a clear pathway toward context-independent knowledge. Yet, if their main intention is to value IAM, why do these two cases constrain knowledge-building? To address this question, I return to the literature to explore the findings of the study in relation to current philosophical debates. I show

61 Authors cite teacher preparedness and the lack of resources as negatively impacting the successful implementation of the CAPS (Drummond, 2015; Herbst, de Wet, & Rijsdijk, 2005; Klopper, 2004; McConnachie, 2016; Vermeulen, 2009).

how current approaches to curriculum tend to highlight one kind of meaning at the expense of the other two. I argue that this contributes to the problems identified in both cases reviewed in the study. Selected literature considered in Chapter Three is reconsidered in order to show how the study contradicts, challenges or concurs with other research and thus how the study contributes to the field. Included in the discussion is the musical arts literature, progressive approaches including praxial music education, literature calling for social justice in music education, and Green's theory of musical meaning. This chapter re-examines the literature in the light of the triangle model presented in Chapter Nine and the findings of the study. It discusses the implications of the study for future curriculum design and outlines its contribution to the field.

African musical arts literature

The literature addressing African music education enlists the term 'musical arts' to infer the multiplicity of artistic practices associated with African musicking (Akuno, 2019b, p. 1). In general, the musical arts authors do not distinguish between everyday knowledge and formal knowledge, thus blurring the line between Bernstein's horizontal and vertical discourses.[62] Nzewi, an influential scholar in the field, contends that musical knowledge is available to 'every African', situating it in the realm of the everyday:

> Every African is genetically able to co-jointly specialise in all the current micro-disciplines of the musical arts. Given self-mind re-tuning, any normal African teacher or scholar can capably think, educate and practise as a competent musicologist, ethnomusicologist, composer, instrumentalist, choreographer, dramatist, therapist and historian using pedagogies adapted from traditional legacy. (Nzewi, 2019, p. 89)

Taking Nzewi's comments at face value, if musical knowledge is an inherent quality (as this extract suggests), there seems little reason to go to the trouble of teaching it in school. Despite the ubiquity suggested by 'every African', it is difficult to perceive the nature of knowledge that can be turned to the different purposes of musicologist, composer, instrumentalist, or singer. Is this common knowledge, available to every African, or is it specialist, requiring special effort to acquire? I argue that blurring this boundary is problematic because in the recontextualised site of curriculum, the horizontal knowledge structure of vernacular knowledge is difficult to manage. There may indeed be 'specialist symbolic structures of explicit knowledge' (Bernstein, 2000, p. 160) ready to be explored, but the study demonstrates the difficulty of transfer. Problematically, complexity of oral

62 Three edited volumes contribute to this literature (Akuno, 2019b; Herbst, 2005; Herbst, Nzewi, & Agawu, 2003). Many of the central themes of the musical arts literature are articulated by Nzewi (1999, 2005, 2007).

knowledge is implied, but in the examples of curriculum, it is insufficiently articulated. I argue that this may result in African music knowledge being exoticised.

The subtext of Nzewi's comments is an essentialist view of African culture that reifies a past untainted by external influence (Harrop-Allin, 2005, p. 112; Olwage, 2002, p. 32). Problematically, this representation is oppressive and does not take the hybrid nature of African musicking into account. For Nzewi, this knowledge is 'original', and its most important function is to teach the moral norms of the community. Nzewi unambiguously states that this is the purpose of the musical arts in contemporary education:

> Original African epistemological rationalisations present the musical arts as a soft science that conceptually integrates the sonic, choreographic, dramatic, gestural and material expressions, from creativity to public action and experiencing ... The discipline, being an organ of culture, was mandated to operate as the incontrovertible conscience as well as overseer of societal systems. To make true African sense, contemporary classroom study and education will need to prioritise these purposive objectives. (Ibid., 77)

Other authors assert that music's educative purpose is to teach participants what is expected of them in society (Chanunkha, 2005, 5–3; Akuno, 2019; Kigozi, 2019; Olorunsogo, 2019; Nzewi, 2019, 77). Slippage occurs in the articulation of African music's function as a tool for socialisation and its purpose in contemporary classrooms. Whatever the educative purpose of music, the study suggests that cultural mores lose something in the process of recontextualisation. In the social context, they are framed by the conventions of the group in which learners are immersed. Yet the context-embedded nature of this knowledge implies that the social context is lost through recontextualisation. This raises the question of how such axiological meanings can be unambiguously articulated in curricula. The importance of moral education could account for the axiological meanings identified in the cases, but the data show that their interpretation can be ambiguous. The musical arts literature does not clearly explain the nature of this knowledge, nor how it functions in curriculum.

It is possible that overt references to morality in the curricula are absent because this kind of content is tacit in oral contexts. Jean Kidula recalls learning an indigenous song during her own undergraduate experience in Kenya:

> The 'call' partly spoke to the work of music in passing on proper behaviour, simulating the way in which a mother should hold a child while nursing the baby. This was public teaching of private and personal behaviour. However, it was also, I believe, a lesson in male–female relationships that was publicly dramatised for effect. These aspects of the work of music were seldom discussed during the dance, but we all knew their objective. (2019, p. 20)

When ‘aspects of the work of music’ are implicit in curriculum, there is no guarantee that students will have an equal chance to acquire them. I suggest that the reason Kidula and her colleagues ‘knew their objective’ was because of their prior exposure to the cultural mores in question. Recognition depends on prior exposure, either in the life world of the student, or perhaps through formal education. Where concepts are not made explicit, there is a chance that some students will not recognise what it is they are meant to acquire.

A common assertion is that African music is learned through participation in communal activities (Akuno, 2019b; Andang’o, 2019; Mapaya, 2016; Otchere, 2019). Here, musical knowledge is rooted in everyday life, but as such, it centres on experience and has no need for discourse, nor developing the tools of discourse. It is tacit, embodied knowledge, something to be done, not overtly known. Such knowing has no requirement for epistemic meanings because performance is learned aurally and kinetically. When musical knowledge is grounded in embodied experience, any attendant abstract meanings are likely to be axiological, or moral. The problem is not that such pedagogy is inadequate for its purpose in the life world, but the challenge comes when the knowledge is recontextualised in curriculum. Kidula’s account reveals one problem of recontextualisation: social meaning is tacit and relies on learners’ prior knowledge for correct interpretation. Where complexity is axiological and inexplicit, knowledge is rendered intangible and unknowable. In curricula this does not specialise knowledge – it contributes to its ‘othering’.

The danger here is that declaring difference is not emancipatory but could ghetto-ise knowledge. The possible outcomes of inexplicit knowledge are revealed in two cases in the study. First, it can result in non-implementation of curricula, as in the case of the IAM CAPS. That is, African music could simply not be taught. Second, tertiary students interpreted inexplicit meanings subjectively, they did not rely on shared meanings, making doubtful the possibility for context-independence.

A third outcome is suggested in Urvi Drummond’s study on how prepared South African music teachers feel to teach all three streams of the CAPS – WAM, Jazz and IAM (2015). Her interviewees offered the view that ‘Western music was content-laden whilst African music relied on experiential knowledge characterised by active and creative learning’ (Ibid., p. 164–5). An emphasis on experiential knowledge can certainly be identified in both of this study’s cases, but stated bluntly in this way, African music’s ‘difference’ is essentialising and pejorative.

African music as marked

The knowledge/knower dichotomy expressed by Drummond’s respondents is based on the premise that African music has no content and WAM downplays experience, creativity and active learning. Both are curious assumptions, but they reveal a mind/body binary that does neither tradition justice.

However, the musical arts literature perpetuates this binary by portraying African music knowledge as experiential, dominated by axiological meaning, and its complexity intangible. In Chapter Nine, I discussed the repertoire choices that exclude choral music and include African drumming in curricula. These choices are symptomatic of an ideological view that highlights the physicality of African musicking over forms that rely on abstract conceptualisation such as composition and analysis. Consequently, I contend that the representation of African music in the literature directly impacts the curricula considered in this study.

Other features of the musical arts literature impact negatively on African music curricula. A central contradiction in this work is that it does not go beyond defining the term 'musical arts', to offer a way to meaningfully include the associated arts in education. This is symptomatic of a wider problem in the field of African music in education, that is, that it does not offer a broad, conceptual frame for curriculum. Philosophical perspectives are provided (Masoga, 2009; Nzewi, 2005, 2007; Oehrle & Emeka, 2003); suggestions are made regarding how individual practices can form content (Akuno, 2005; Mnukwana, 2006; Ng'andu, 2009; Wanderi, 2019); assertions are made about African knowledge – but I argue that these constitute a piecemeal approach. They do not provide a way to conceptualise progressive curriculum knowledge and thus, how cumulative knowledge-building can take place. The consequences of such an omission are illustrated by the problems of the study's two cases.

While this thesis is positioned in opposition to the musical arts approach, it is interesting that the musical arts literature has received almost no critique. Some scholars note the essentialist problem that results from differencing (Agawu, 2003b; Titus, 2013), and some take a critical stance (Harrop-Allin, 2005; Harrop-Allin & Kros, 2014; Kidula, 2019; Otchere, 2019), but few commentaries stretch to challenging the uncritical voice in the musical arts literature.[63] None note its failure to offer a coherent approach to the recontextualisation of African music. The lack of critique creates the impression that this literature is above reproach, but it has another outcome. It is self-perpetuating, as Akuno's 2019 volume attests (Akuno, 2019b). Almost all of the contributors to Akuno's publication repeat the tropes evident in earlier musical arts publications: lack of criticality, essentialist views of culture, and unsubstantiated claims.

This study addresses the gap evident in the musical arts literature by showing that different knowledge types have different implications for learning. The 'moral' education discussed in the literature is implicit in oral contexts, it relies on mentorship and modelling, and it is context-

63 Lucia identifies the uncritical approach evident in this field in her review of Herbst et al. (Herbst et al., 2003) (Lucia, 2002). Harrop-Allin highlights the same problems in her review of education themed books that draw on ethnomusicology (2005).

embedded. To be recontextualised into curriculum, it must become explicit, but the cases indicate the difficulty of this task. In the curriculum documents, axiological content is expressed in propositional statements and contextual knowledge. In the enacted curriculum, it can also take the form of regulative discourse.

In terms of the triangle model, the musical arts approach highlights axiological meanings, but their connection to epistemic and procedural meanings is assumed. The literature foregrounds knowing and experience while erasing the conceptual content ordering the music. Hence, the epistemic corner of the triangle is, again, downplayed. I argue that African music is no different from all musical expression. Its axiological meanings are communally shared and have identifiable ordering principles. Its contextual meanings speak of its histories and community values. Much of this information is reflected in the epistemic meanings that function as a kind of DNA. These can be identified and interpreted, yet where such content is not made explicit, it remains mysterious and unknowable, leading to essentialising stances.

Without the integration implied by the triangle model, knowledge risks being context-dependent. Connections between these quite different sets of meanings requires a translation mechanism. One way to forge connections between different meanings is through language and specialist terminology.

The role of language

Language is one way the musical arts authors evoke specialist meanings. Perhaps to articulate the unique nature of some IAM concepts, they enlist specialist terms.[64] For instance, the CAPS contains terms such as 'phoneaesthetics', 'crepitations', or the phrase 'cultural idioms of concordance' (DBE, 2011, pp. 54; 42). Specialist terminology is evident in both cases, yet neither curriculum wholly adopts the disciplinary language of music studies.

For functional linguists, language is central in the construal of knowledge. Martin explains how disciplinary knowledge is 'packaged in texts' and access to vertical discourse requires skill in disciplinary literacy where students 'read and write to learn' (2013, p. 24). Gamble suggests that Bernstein's reading of the functional linguists implies 'that the boundary between horizontal and vertical [discourse] cannot be crossed without language being present in pedagogy' (2010, p. 25). LCT research has developed with close links to Systemic Functional Linguistics (SFL) and this research also highlights language's crucial role in knowledge-building.

64 Examples of specialist terms used by musical arts authors are 'humanning,' 'melorhythm,' (Nzewi 2019, 76; 84), 'Africa-sensed' (Mapaya 2016, 47). These terms are not usually defined by authors.

Weekes (2014) and Carroll (2017) both underline the importance of language in music education. Carroll's finding that procedural modelling did not guarantee mastery over abstract concepts is borne out in this study (Ibid., p. 281). In the Tertiary Case, embedding SG– concepts in procedural action appears not to lead to control over those concepts. This research therefore concurs with Carroll and Weekes that language is a crucial tool in formal music education. It brings clarity to and integration between knowledge areas.

It is not unusual in the Humanities, and especially in creative fields, for curricula to be inexplicit and seemingly lacking in content. Indeed, cryptic curricula might be expected of a knower field such as music where experience is difficult to put into words. Where curricular documents lack specificity, an established field of practice can fill in the gaps. Topic 1 of the CAPS provides an example of this. Oriented toward WAM, the content statements are brief and only ambiguously portray the intended content (see Table 5.2). The sparse content statements are complemented by the field of practice where the rules of entry and achievement are established. In the field of WAM practice, the *what* as well as the *how* of curriculum is clearly delineated. In Bernstein's terms, this curriculum presents strong classification and strong framing because both the content and the means of acquisition are explicit.

Because IAM draws on a wide field of practice, including everyday musicking and more specialist practices in oral contexts, and because it does not have a history of being pedagogised or standardised, the potential content of IAM is weakly classified. On its own, it cannot offer a strong model of curriculum in the same way that WAM does. This is not to devalue IAM, but to assert that if the field of practice does not provide clear models, there is an increased need for curricula to provide specific guidance through language.

To argue that conceptualisation through language is crucial to cumulative knowledge-building in music is not to deny the situated, experiential nature of musical learning. Instead, this argument acknowledges the place of language in conceptualisation and in education. While musical understanding can be non-verbal, intuitive and independent of language, in the recontextualisation of music in formal education, language acquires special significance. Words, importantly, name concepts. This is true for learning in music despite its performative character. They are not merely 'labels for labels' sake', as Daniel put it in his lesson. They give names to musical concepts that in performance are ephemeral and difficult to pin down. They allow learners to think and talk about different aspects of music without having to engage with them procedurally. Daniel's comment 'how you perceive it is how you play it' alludes to the mental schemata that afford performance. Technical terms with established meanings contribute to the building of abstract syntactical structures that provide order for building knowledge and, crucially, afford discussion. This informs performance

but also takes knowledge beyond the intuitive realm of musicking to facilitate discourse, a crucial aspect of education.

This study highlights the place of language in music education in general and IAM education in particular. Although technical terms may be absent from oral contexts, in the recontextualisation of music, language nonetheless has an important role to play. To be useful, terms must have shared disciplinary meanings, and have the power to signify music's conceptual frameworks. This is why the specious terminology of the CAPS and the 'specialist' terminology of the musical arts is problematic. It appears to specialise knowledge, but it does not provide a means to explore the complexity of terms. The importance of language and discourse, as borne out in this research, contradicts aspects of Elliot's praxial view (Elliott, 1995; Elliott & Silverman, 2014).

Elliot's rejection of curricula built on verbal terms

The Tertiary Case's emphasis on procedural understanding resembles praxial education approaches, as articulated by Elliot (1995).[65] These value embodied, kinetic understanding above verbal explanations of musical concepts. Elliot asserts:

> By itself … formal musical knowledge is inert and unmusical. It must be converted into procedural knowing-in-action to achieve its potential. Accordingly, verbal concepts about musical pieces and procedures ought to be viewed as nothing more or less than resource materials for improving the reliability, portability, accuracy, authenticity, sensitivity, and expressiveness of musical thinking-in-action. (Ibid., p. 61)

A close reading of this extract does suggest a semantic wave that forms between 'knowing-in-action' and 'verbal concepts'. However, 'procedural knowing-in-action' is ultimately what is legitimated, foregrounding knowing over conceptual knowledge. Praxialism, as articulated by Elliot, downplays knowledge interpreted in language. It erases the boundary that separates abstract knowledge from embodied knowing, insisting that conceptualisation can be shown in performance. In terms of the triangle model, it focuses on procedural meaning, contextualised only by the axiological meaning of self-actualisation. I argue that praxial philosophy neglects the epistemic.

Data from the Tertiary Case suggests that Elliot's knowing-in-action is not enough. Restricting conceptual content to 'teachable moments' (Elliott & Silverman, 2014, p. 417) can only weakly communicate music's underpinning systematic conceptual frameworks. Elliot's description of 'curriculum-as-practicum', whereby culture-specific practices are approximated in formal

65 Nzewi (2003) relates the experience based practice of the musical arts to Elliot's 'knowing-in-action,' and thus asserts that 'original' African music education is praxial.

classrooms (Ibid., p. 231), cannot adequately recontextualise the axiological content divorced from its social context. Further, re-enactments of cultural practices risk limiting meaning to the context-bound space of experience (SG+).[66] The Tertiary Case attempts to integrate abstract content into procedural understanding (a crucial aspect of pedagogy) but this is the dominant mode of presentation. Less focus is given to students' developing independent control of abstract content, a competence central to developing context-independence.

Other features of the Tertiary Case resemble Elliot's praxial approach. Daniel is conflicted about the university requirement for summative assessment, as he feels that reducing learning to a numerical mark does not accurately reflect musical learning. In his view, assessment is 'only a formality, that is, not really music, or learning about music' (interview, Daniel). Similarly, Elliot asserts that positivistic assessment does not adequately address growth in 'musical understanding', or 'the deeper benefits that musical achievements may or may not contribute to the child's life' (2009, p. 167). This latter point highlights the importance Elliot places on flow and self-actualisation (Ibid., p. 170). More recently, Elliot and Silverman have used the word 'personhood' to articulate an orientation toward the self in relation to others. They state: 'Music education is first and foremost about people, about personhood, and about interpersonal relationship' (2014, p. 114). Such axiological foregrounding resonates with the Tertiary Case, which implies that music education is not about a body of knowledge, but about developing knowers. Yet, as borne out in the Tertiary Case, focusing on knowing obscures the knowledge that underpins such development, risking knowledge-blindness and constraining conceptual control (Maton, 2013, p. 9).

The trend toward knowing, evident in Elliot's praxial philosophy and reflected in the Tertiary Case, can be identified in literature calling for social justice in music education.

Social justice in music education

Recently, scholars have started to address social justice in music education (Benedict et al., 2015; Gould et al., 2009; Philpott & Kubilius, 2015; Wright, 2006b). This literature portrays music education based on a WAM curricular design as undemocratic. Some authors claim that such curricula are exclusive, elitist, hegemonic, and alienating to students (Philpott, 2010, p. 82; Wright, 2010, p. 278). The curricular values are said to reflect the ideology of WAM itself and run counter to the values of other musical practices, including students' 'own' music. Philpott describes how

66 Woodford makes the same critique of praxialism, asserting that when students are 'inducted into communities of practitioners in which knowledge is constructed through praxis, those communities are too hierarchical, narrow, and exclusive. Those communities are not particularly, or even necessarily, democratic ones' (2005, p. 34).

'high status' has been attributed to WAM knowledge and argues that such knowledge is reified, that is, it is purported to be abstract and to exist independently of learners (2010, p. 82).

In addition, WAM curricula are described as undemocratic because they exclude students' choices, musical values, and knowledge they acquire beyond the classroom. Spruce enlists Bernstein's pedagogic rights of inclusion and participation as a means toward students' 'voices being heard in decisions about curriculum and pedagogy and in the construction of musical knowledge, understanding, and value' (2015, p. 288). Here, Spruce takes the constructivist position evident in the social justice literature, which legitimates knowing but is less explicit about what should be learnt. Students' own knowledge and musical choices are included in a curriculum they help construct. A knower code is suggested here, but one that does not focus on the procedural skills and a command of epistemic meanings, but instead favours axiological meanings. For example, the values of inclusivity and diversity, critical engagement, empowerment, and creativity (Benedict et al., 2015, p. xiii) are abstract.[67] Such concepts are resonant with the moral education promoted by the musical arts writers. Bernstein's assertion, that 'All meanings are abstract; it is not the *fact* of the abstraction but the *form* that the abstraction takes' (2000, p. 29), is a reminder of the complexity of abstract meanings. For our purposes, whether 'democracy', or 'becoming a responsible member of society' is invoked, such meanings have an indirect relationship with sounded music. As they sit in the axiological corner of the triangle model, they must be connected to both empirical and epistemic meanings if they are to contribute to knowledge-building.

As this research indicates, I argue that without control over epistemic, axiological and procedural meanings, the criticality sought by the social justice authors is unlikely. Focusing on one kind of meaning is unlikely to lead to the objective control required for criticality. This requires fluency with abstraction, that is, control over semantic shifts: an unlikely outcome when axiological meanings dominate. It is ironic that authors whose education has provided them with cultural capital in the form of control over language, argument, and elaborated meaning lobby for an approach that would deny these to other learners. Yet this study shows that, at least in the South African context, without control over abstraction, acquired by fluent translation between different meanings, the criticality premised in the social justice literature is an unlikely outcome. It therefore concurs with Moore and Muller who reject an '(anti-) epistemic' approach, arguing that it is 'intellectually incoherent'; as downplaying knowledge cannot achieve the criticality on which a socially just curriculum is premised (1999, p. 191). In contrast, this thesis argues that axiological meanings are

67 The College Music Society *Manifesto* is, similarly, based on abstract principles of creativity, diversity and integration (Sarath, Myers, & Campbell, 2017).

significant in music learning but on their own cannot bring about context-independence. They must be contextualised by epistemic and experiential meanings.

I have argued that the WAM curriculum's strong boundaries between knowledge areas act to privatise knowledge. The long induction required to become a legitimate knower could contribute to Wright's characterisation of WAM curricula as exclusionary, elitist and hegemonic (2010, p. 278). Yet I contend that the social justice literature does not offer a viable alternative. Where the WAM model's strong boundaries prevent knowledge integration and reify epistemic meanings, the social justice approach foregrounds the axiological, and its weak boundaries constrain knowledge-building. This study indicates that such a focus may lead to what Green terms 'celebration' (2005, p. 86), but is unlikely to result in critical musicality, a central aim of the social justice writers.

Green's theory of musical meaning

Whereas the approaches discussed thus far show reification of one knowledge type at the cost of the other two, Green shows the relationships between musical meanings. In this way, her approach aligns more closely with the triangle model proposed in Chapter Nine. Green's theory of musical meaning (2005) pertains to this discussion. Specifically, her work helps us to understand the relationship between epistemic and axiological meanings.[68] Using the terms 'inter-sonic' and 'delineated', she argues that there is a dialectic relationship between epistemic and axiological meanings (Ibid.). Being positively disposed toward music's axiological meanings can make students more open to exploring the epistemic. 'Purposive' listening to the epistemic can, in its turn, alter students' perception of music, or its axiological meanings (Green, 2008, p. 89). Green claims that it is insight into the epistemic meanings that allows students to recognise the arbitrary nature of axiological meanings, and to shift their views. Thus, axiological meanings can change, leading to a more critical, less biased view. Such insight allows students to rise out of the context-bound, gravity sink of individual experience to see music's broader meanings. All three corners of the triangle model can be seen here in relationship. In Green's description of informal learning practices, students experience music procedurally through purposive listening or playing, they perceive music's epistemic properties, and together, these can alter the axiological meanings (2001, 2008). The current thesis differs from Green's theory of musical meaning in its interpretation of delineated or axiological meanings. Green shows the significance of delineated meanings mainly at a subjective, individual level, while my study shows how these go beyond the personal, to implicate wider social meanings. For instance, music may be associated with metaphysical beliefs that may or may not be enlisted personally by students. Contextualising axiological meanings, whether

68 McPhail similarly notes Green's contribution to understanding the relationship between social and epistemic meanings as dialectic (2012, 195).

individual or communal, by showing their relevance to epistemic and experiential meanings is crucial. Without doing so, music education may achieve 'celebration', but as Green argues, it should go beyond this and aim for 'critical musicality' (2008, p. 89). The current study builds on Green's work by highlighting how emphasising one corner of the triangle model, at the expense of the other two, is unlikely to engender critical understanding. Instead, it might restrict understanding to the immediate context.

Contribution

To summarise, I argue that the problem of disjuncture between conceptual and experiential understanding in African music curriculum has not received adequate attention. The scholarship most relevant to the question of African music curricula, the musical arts literature, is itself problematic due to its uncritical approach and idealistic evocation of African musical practices. This may contribute to the disjuncture rather than offer ways to alleviate it because it portrays African musical knowledge as 'different' without offering ways to build knowledge. I argue that instead of valuing African music as a knowledge area, this approach results in it being devalued.

This thesis' consideration of the research problem contributes to knowledge in four areas. First, it highlights the problems of African musical knowledge as a knowledge area. It problematises essentialist conceptualisations that evoke difference without explaining the nature of this difference, and argues that a critical stance is important if African knowledge practices are to meaningfully inform curriculum design. Second, it elucidates the challenge of recontextualisation by problematising the oral/formal boundary between knowledge of the life-world, and specialist knowledge that is the aim of formal education. Where the boundary is invisible, there is an assumption of equivalence and the important differences between these two realms go unacknowledged. The crucial work of recontextualisation of African music knowledge for curriculum remains: it is to ensure that the segmented, localised knowledge of the life-world is meaningfully transferred to afford cumulative knowledge-building, context-independence and critical musicality. This task goes beyond the field of recontextualisation, which forms the main focus of this thesis. To return to Bernstein's pedagogic device, discussed in Chapter Two, it requires work to be done in the field of production. There is a need to theorise African music knowledge and to articulate the conceptual frameworks that underpin it. The aim should be to develop systematic understanding of procedural, epistemic and axiological meanings, and show the relationships within and between them. Indeed, the weakly stipulated and disjointed knowledge evident in the two cases points to inadequate attention in the field of production. It is evidence that the boundary between oral and formal knowledge cannot be erased. The task of agents in the field of production, then, is to develop an episteme for African music through which students can build context independent

knowledge and critical musicality. Third, applying Bernstein's theories and LCT to music curricula establishes the complexity of musical knowledge. The analysis differentiates various knowledge types and knowledge structures and queries the potential for acquisition. To this end, the research contributes a model as a means toward more explicit and explanatory curricula. Fourth, bringing a theoretical framework to bear on philosophy of music education literature challenges the trend toward curricula that foreground knowers at the cost of the knowledge underpinning musical practice. For instance, the approaches advocated by Elliot's praxial view and the social justice view in music education literature. In contrast to scholarship that places the subjective individual at the centre of curriculum, this study promotes knowledge-building by contextualising social meanings alongside epistemic and procedural understanding.

While contradicting these stances, the study aligns with Lucy Green's theory of musical meaning. It builds on her articulation of the dialectical relationship between inter-sonic and axiological meanings in two ways: it extends the scope of axiological meanings beyond an individual's subjective view to include communal values; in addition, it sees not just two, but three types of meanings that are held in relationship.

While this research contributes to the literature concerning African music in the formal curriculum, I argue for its wider significance in the field of music education. Internationally in music education, there is little consensus regarding questions of what to teach and how to teach it (McPhail & McNeill, 2019). This study contributes to the international debate by arguing that the pendulum swing away from the knowledge code of the established WAM curriculum to the knower code of progressive philosophies precipitates an unhelpful binary. The binary of experiential, embodied learning on the one hand, and decontextualised conceptual knowledge based on canonical texts on the other overlooks the complexity of musical learning. The triangle model offers a way to theorise that complexity and shows the interdependence of different knowledge types. Beyond this thesis, my publications in the fields of African music (Carver, 2005, 2017), and conference papers presented in South Africa and internationally, contribute to the theorisation of African music knowledge and the implications for curriculum.

This thesis elucidates how sociological theory can be used to analyse and reveal problems in curriculum, but also how it can offer solutions. One of the main contributions of the research is the triangle model, which provides a way to theorise musical knowledge and to conceptualise curriculum. This fills a gap in the conceptualisation of African music curriculum by explaining how knowledge can be recontextualised in explicit, coherent curricula. Ultimately, it elevates African music as a curricular subject by disclosing how, in common with all musical practices, its significance is reflected in axiological, epistemic and experiential meanings. These can be identified and the relationships between them can be made explicit.

Implications

The study has several implications for music education where oral practices are curricularised, and for African music curriculum.

1) Theoretical implications

   Several points must be made regarding theoretical understanding, the main thrust of the thesis.

   a) Different kinds of musical meaning should be differentiated, and careful attention must be paid to balancing these in the process of recontextualisation. If axiological, epistemic and experiential meanings all play a part in music learning, recontextualisation should aim for explicit and balanced representation of all three.
   b) Stronger grammaticality is required between epistemic and experiential meaning, that is, there should be a strong correlation between conceptual 'theory of music' content and musical practices themselves. The epistemic content that makes up 'theory of music' courses must correlate with experiential exploration of the music. This is crucial because crossing the boundary between experiential and conceptual understanding is complex, and success depends on these meanings being matched.
   c) Careful attention must be paid to axiological meanings. An attempt must be made to identify links between these and the experiential and epistemic meanings. To give an example from the CAPS, if ubuntu is an explanatory concept, then a curriculum should make the connection to its expression in sound. In other words, axiological meaning must be contextualised by the meanings at the other two corners of the triangle model if it is to contribute to knowledge-building.[69]

2) Implications for teaching and learning

   Teaching and learning should reflect the theoretical conclusions of the study in the following ways:

   a) Boundary crossing as a means toward knowledge-building in music should be built into pedagogy. In particular, making connections between abstract concepts and sounded music is a crucial aspect of building musical knowledge. Students would benefit greatly from careful scaffolding as they learn to negotiate this boundary. Fluency in both concrete and abstract understanding and competence in moving between these are essential for success. Chapter Nine provides examples of how this could work in practice by applying the triangle model.

69 In earlier research, this author showed how such connections can be made in a textbook designed for secondary school students (Carver, 2012).

b) Curriculum writers should aim for better alignment between different African music courses. In South Africa, this includes the articulation between secondary and tertiary courses and between tertiary courses themselves. Better collaboration between curriculum writers and a unified theoretical approach offer the possibility of agreed standards. African music graduates with a shared body of knowledge would positively impact primary and secondary music education (McConnachie, 2016). By articulating a design for African music curricula, this research offers a model providing the possibility of progressive curricula, cumulative knowledge-building, context-independence and critical musicality.

3) Implications for conceptions of African music

Given that the lack of an established canonical practice in African music impedes shared understandings, the study has implications for repertoire selection. African music curricula should include all forms of musicking, the traditional and the contemporary, art music composition and choral expression, digital and acoustic. This broad view of African music, as expounded by Agawu (2016), counteracts the essentialist notion of 'original' African musical practice confined to an idealised and untainted past. The strength of the triangle model is that the myriad meanings of each practice can be explored for what they show about musicking in Africa. Furthermore, their embedded values can be placed under scrutiny as students critically explore their meanings in a changing world.

To summarise, the theoretical approach of this thesis provides a layered, complex view of African music curriculum that has far reaching implications. At the level of policy, it provides a substantive approach for the affirmation of African music in curriculum, which elevates African knowledge without exoticising it. At the level of curricular design, it provides a guiding framework that integrates procedural and conceptual understanding to afford knowledge-building. At the level of pedagogy, it underlines the importance of fluency in and between concrete and abstract knowledge in musical learning.

While this study is concerned with curriculum reform in South Africa, internationally, music educators are rethinking music education outside of the WAM frame. Diverse genres and pedagogies are steadily becoming more prevalent in music education, but there is little agreement on curriculum design. Importantly, the relationship between knowing 'about' and knowing 'how' continues to be a ticklish one. This study offers a view of musical knowledge and its curricularisation that can be applied to various genres. It celebrates music's social meanings, takes seriously its conceptual meanings, and sees both in a contextual relationship with each other and with procedural understanding. Its theoretical stance contributes to current debates in international music education.

Limitations of the research

While I argue that the contribution of this research is substantial, it has limitations. By and large, its theoretical approach to knowledge in curriculum limits the findings to theoretical conclusions. Especially in the field of music, where so much knowledge is tacit and embodied, this could be considered to limit the significance of the research. This thesis intends in no way to undermine somatic knowledge but seeks to undo the binary view that reifies either a procedural or theoretical focus.

Exploring a single example of an enacted tertiary curriculum could also be seen as a limitation. It prevented the possibility of alternative evidence that might confirm or contradict the findings (Merriam, 2002, p. 27). Because there is little alignment between tertiary African music courses in South Africa, examining multiple cases may have produced different results. My initial design was a multiple case study, but this was frustrated for different reasons, and I acquired access to just one institution. The reticence of other course coordinators to host my research could be read as resistance to scrutiny. This suggestion aligns with my characterisation of African music knowledge as beyond the bounds of critique, but it would be difficult to establish this proposition. The limitations of one case study notwithstanding, I contend that the study's theoretical approach resulted in findings that are certainly relevant beyond the particular case because its findings can be applied elsewhere to identify and address the challenges of recontextualising African music practices. Further inquiry into tertiary African music curricula, both in South Africa and beyond, is urgent because as the research shows, there is significant variation in curriculum quality. The lack of shared understanding of what it means to be educated in African music has, in the CAPS case, resulted in an incoherent curriculum that is not being implemented.

This thesis does not propose a syllabus nor does it articulate an explicit curriculum that could be implemented in South Africa. It seeks to better understand the glaring problems of the CAPS and to identify ways to address these. The study offers a conceptual design for curriculum rather than a detailed, progressive syllabus with named content. I contend that such a project is beyond the capacity of a single author and requires a team of diverse and knowledgeable practitioners. While this study does not attempt to create a syllabus, it asserts that this constitutes an important area for future research.

Turning to my own role in the research, whatever objectivity I hoped to achieve by drawing on research methods, or enlisting sociological theories, is tempered by my own subjectivity. While a long career as a music educator gives me insight into the diverse nature of musical learning, I nonetheless have a subjective view of musical knowledge based on my own individual experience. Merriam describes the qualitative researcher as the 'primary [instrument] for data collection and analysis' (2002, p. 25), and highlights the impact of their own 'gaze' on the research. Some might

take the position that my race and Western education precludes my ability to speak on this topic, that mine is yet another hegemonic voice in the field. I would argue that this binary view oversimplifies the field and is symptomatic of an essentialism that contributes to the research problem. Although mine is a singular view, my experience has provided important insights into both African music, its practice and values, and the challenges of music education. Importantly, over the course of the research there has been a significant shift in my personal philosophy. In my classroom practice, my pedagogic goal was to enhance students' musical experience, in part because limited time allocated to music conspired against teaching more abstract content. My aim was to affirm students' identity and belief in themselves as music makers and not just 'consumers'. However, engaging with the theories of Bernstein and LCT, and probing the two cases made it clear to me that participation is only one part of the puzzle. Without conceptual understanding, knowledge is likely to be restricted to the context. My classes may have been enjoyable and affirming – in Green's description they may have resulted in 'celebration' – but I wonder now what my students learned that was applicable beyond the lesson, and how the classroom activities could contribute to building cumulative musical knowledge and critical musicality.

Further research

Three areas for future research are mentioned above: a pedagogic intervention based on the findings of the research, specifically the application of the triangle model; research aimed at a complete revision of the IAM stream of the CAPS; and further investigation of South African tertiary courses not included in this study. There is still much that we do not know about the recontextualisation of African music. A pedagogic intervention at primary, secondary or tertiary level could establish the efficacy of the triangle model and would inform future curriculum design. Studies of tertiary courses are important because there are no blueprints and they have developed organically within independent institutions. Identifying their successes and failures could contribute to the broader aim to create curricula that build context-independence. Both research topics would benefit the first area for future research, the task to revise the IAM CAPS.

A fourth area for research is the role of axiological meaning in music learning. Green's theory of musical meaning shows the dialectic relationship between inter-sonic and delineated meanings. In her accounts, delineated meanings are largely personal, individual meanings that are crucial to a motivation to learn. While she includes broader communal values in her definition of delineated meanings, these are less visible in her descriptions of individuals and their learning. The cases in this study include axiological meanings that go beyond the individual, such as abstract nouns like *ubuntu*, or descriptions of metaphysical elements associated with music. Research to explore the role of axiological meaning, and how it can be meaningfully recontextualised, adds to the research agenda suggested by this thesis.

Conclusion

This research was motivated by my dismay at the CAPS IAM curriculum. Although the specialist nature of African music is recognised by being allocated a dedicated 'stream' in the IAM CAPS, my instincts as a music educator gave me serious misgivings about its successful implementation. I therefore chose to explore what I considered the curriculum's most glaring problem: the disjuncture between the conceptual framework of the IAM CAPS, drawn from WAM, and the musical practices suggested in the document.

While this thesis does not explore curriculum as social justice, during the first year of the project, national student protests calling for the decolonisation of the curriculum were a timeous reminder of the pertinence of the research. Including African music at all levels of education in South Africa is one way to address the 'legacy of epistemological silencing' (Odora Hoppers, 2002, p. vii) that ignored indigenous knowledges. Yet the two cases in this study indicate that when knowledge is recontextualised uncritically, social justice is not guaranteed. The research demonstrates that the recontextualisation of African knowledge practices into formal curriculum is not straightforward. Without a clear theoretical understanding of knowledge types and their interdependence, African music curricula might constitute no more than a false front. On the surface they appear to address the decolonisation project, but they lack any substantive order on which knowledge-building depends. This does not elevate African knowledge and cannot contribute to democracy in music education.

If the South African curriculum is to achieve social justice and democracy, then the findings of this study suggest that replacing 'hegemonic' WAM content with African is unlikely to bring about significant renewal. Curricula must pay equal attention to knowledge structure and knowledge types, take into account their differences, articulate the complexity of specialist meaning, and include the tools by which knowledge can be negotiated and integrated. Without this, it is improbable that indigenous knowledge, in the form of African music curricula, can indeed be valued, and that South African music students will develop the skills of critical musicality needed to change their worlds.

In contrast, this thesis proposes a way to elevate African music as a knowledge practice by offering a theoretical frame to order its recontextualisation in curriculum. It incorporates and gives equal value to the experiential, embodied aspect of musical learning, control of musical structures, and music's sociality and values. It provides a model that anticipates future African music curricula that are coherent and substantive, and that celebrate South African music practices in all their diversity.

APPENDIX A: TRANSLATION DEVICE SPECIALIZATION IN CAPS DOCUMENTS

Concept	***SR+***	***ER+***
Indicator	*Personal attributes, talents, dispositions provide grounds for legitimation*	*Theory of music, its concepts and procedures; propositional knowledge of musical styles provide grounds for legitimation*
Content outline	**Topic 1** Own praise singing. **Topic 2** Memory power: oral–oral (*sic*) memory and performance. **Topic 3** No examples from the data.	**Topic 1** Technical work: Scales (marimba, *mbira*, kalimba, *makhweyana*). Transcription of excerpts. **Topic 2** Chord construction: half-diminished 7th Diminished 7th, Nomenclature. Rhythmic structural principles. **Topic 3** Basic knowledge such as definitions, descriptions and characteristics of the genre. Classification of indigenous music.
Assessment	[Candidate achieves] excellent projection and communication of the meaning of the music. [a] Musically persuasive, convincing shaping of phrases, artful articulation and dynamics. [a]	Name the key of this piece. [b] Complete the opening motif below to form a twelve bar melody in ternary form for any single-line melodic instrument of your choice … Indicate the tempo and add dynamic and articulation marks. [b] What was the origin of *kwela*? How did *kwela* influence the music scene in South Africa? [c]
Sources a Examination Guidelines. b Paper 1, November 2016. c Paper 1, September 2017.		

APPENDIX B: TRANSLATION DEVICE
SEMANTIC GRAVITY IN CAPS DOCUMENTS

Concept	***SG–***	***SG+***
Indicator	*Content is relatively independent of specific contexts and includes shared meanings*	*Content is dependent on specific context, or individual experience*
Content outline	**Topic 1** Transcription of excerpts. Dramatisation. **Topic 2** Writing perfect and imperfect cadences in four parts. Pitch and tonality. **Topic 3** Philosophical basis. The role of divinity in performance spaces. Interchangeable concepts, e.g., harmony and a peaceful coexistence.	**Topic 1** Set praise singing to instrumental performance. Taking part in ensemble. **Topic 2** Steady pulse stepping with interactive clapping and body rhythm. Melody of pitches. **Topic 3** Indigenous music experts. Named vernacular traditions, e.g., *Tshikona*, *Intonjana*, *Famo*.
Assessment	Improvisation: A written explanation of the style/techniques and material used in the improvisation must be presented. [a] Invert the interval at (i) and write its correct description beneath it. [b] Questions on harmonic analysis will be based on a variety of musical scores. [c]	No examples from the data.
Sources a PAT Guidelines. b Paper 1, September 2017. c Examination Guidelines.		

APPENDIX C: TRANSLATION DEVICE
SEMANTIC DENSITY IN CAPS DOCUMENTS

Concept	***ASD+***	***ESD+***
Indicator	*Complexity of meaning is value based, may relate to an individual or the wider community*	*Complexity of meaning lies in epistemic aspects, facts, histories, theoretical knowledge of theory of music*
Content outline	**Topic 1** Free dance theme creativity. Explore idiomatic expressions and proverbs. **Topic 2** Dualistic thought of harmony. Memory power: oral–oral memory and performance. **Topic 3** Metaphors of music and life. The meaning of a musical instrument.	**Topic 1** Tuning/organisation. Scales. **Topic 2** Rhythmic structural principles. Melorhythmic tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages. **Topic 3** Elements of the genre. Structure. Analysis of music scores in a variety of styles. Identifying and describing chord progressions.
Assessment	*Sangoma* music learnt from Phillip Tabane's mother adds to the spirituality of Malombo music. The spiritual presence is evoked by the drum beats/clapping and singing. [a] Music would accompany sacred dances that would induce a trance to aid communication with the ancestors. [a]	All answers must be accompanied by appropriate figuring of the chords (Roman numerals for four-part harmony (WAM or IAM) and chord symbols for instrumental answers (Jazz and IAM). [b] Recognition of intervals, scales, non-harmonic notes, chords, cadences, compositional techniques. [b]
Sources a Memorandum, Paper 1, November 2016. b Examination Guidelines. c Paper 1, September 2017		

APPENDIX D: TRANSLATION DEVICE SPECIALIZATION IN THE TERTIARY CASE

Concept	***SR+***	***ER+***
Indicator	*Personal attributes, talents, dispositions provide grounds for legitimation*	*Theory of music, its concepts and procedures; propositional knowledge of musical styles provide grounds for legitimation*
Tertiary documents	You are also encouraged to create your own material and/or find your own individual repertoire – for we are interested in the unique that is you. [a]	Pulse; Beat; Cycle; Form; [b] Acoustical principles; The relationship between overtones & their fundamentals; Transposing the overtone series; [b] An introduction to African polyrhythm – core-concepts in practice. [c]
Tertiary pedagogy	You learn this by becoming more conscious. We want you to be creative. [d]	What's the definition of the beat – it has the same number of pulses; [e] How many pulses in 24 semiquavers? [e] I'm going to put them down: Duration, tone colour, pitch accentuation. [d]
Tertiary interview	The main thing is you can't just let anybody play the *dundun*. [f] In a way we can't and we shouldn't wish to control that because our generation of students have got their own ideas. [g]	And therefore, Arom has found a methodical way of looking at the organisation of patterns at different levels. [g]
Tertiary assessment	Explain, in your own words, …, what key-concepts you consider to be important towards an understanding of polyrhythm in the African sense. [h]	Perform the following three reedpipe ensemble pieces and explain in words how they differ. You may be asked questions about scales, intervals melodic patterning and rhythmic organisation. [i]

Sources
a African Instrument I, course outline.
b Theory of African Music I, course outline.
c African Aural I, course outline.
d Theory of African Music I, class given by Daniel.
e African Aural I, class given by Daniel.
f Interview, Joseph.
g Interview, Daniel.
h Theory of African Music I, examination, November 2017.
i African Aural I, examination November 2017.

APPENDIX E: TRANSLATION DEVICE
SEMANTIC GRAVITY IN THE TERTIARY CASE

Concept	***SG–***	***SG+***
Indicator	*Content is relatively independent of specific contexts and includes shared meanings*	*Content is dependent on specific context, or individual experience*
Tertiary documents	Unitary; Uniform; Multiform; Metric; Contra-metric. [a]	African Music Theory courses are in the main 'down-to-earth' style courses that deal with music as embodied sound and focus on the nitty-gritty of music-making itself. [a]
Tertiary pedagogy	If you see it written, you can see it. [b] You can't have a rhythm without having some kind of melody, some kind of dynamic, there's a lot of stuff that's involved. [c]	Let's do it with mouth and clapping for a while. [c] Joseph gets up from his drum, walks over to the *dundun* player and plays the rhythm on the *dundun*, demonstrating the left hand/right hand relationship. He watches as the student starts to play. [d]
Tertiary interview	And for [structural analysis] maybe we will need concepts that will help us to do this. [c] Referring to mnemonics: If I don't do it with my mouth, there's no way you can build a song. [d]	You have to do it again and again the same thing. [e] I say to them they have to watch my mouth – open it small and big, and they hear all the overtones. [f]
Tertiary assessment	Use the following *Mbira dza Vadzimu* fragment as a point of departure to articulate an improvisation that follows the dyadic harmonic principles of Shona mbira style.	Draw a diagram of a *nyungwe-nyungwe mbira* and using letter names for pitches, label all the lamella on your diagram. [g]

Sources
a Theory of African Music I, course outline
b Referring to notation on screen, Theory of African Music I, class given by Daniel.
c Theory of African Music I, class given by Daniel.
d African Aural I, class, Joseph.
e Interview, Joseph.
f Interview, Siya.
g Theory of African Music I, examination, November 2017.

APPENDIX F: TRANSLATION DEVICE
SEMANTIC DENSITY IN THE TERTIARY CASE

CONCEPT	***ASD+***	***ESD+***
Indicator	*Complexity of meaning is value-based, may relate to an individual or the wider community*	*Complexity of meaning lies in epistemic aspects, facts, histories, theoretical knowledge of theory of music*
Tertiary documents	You are also encouraged to create your own material and/or find your own individual repertoire – for we are interested in the unique that is you. [a] [Recital must] provide evidence of your ability to design and bring to life a concept. [a]	Organisation by accent; Organisation by duration; Organisation by timbre; Rhythmic patterning viewed in relation to metrical background
Tertiary pedagogy	To understand it with your mind is only the beginning. It's when you get into the practice that it becomes real. [b] [Dancing is a way] that we communicate with God. If there are no rains, we know exactly when to go to ask for rain. When there was no rain, then we dance, our bodies painted white, the rain comes.' [c]	When we hear music we only hear the surface of it and that would be in this case rhythmic patterns. What is inside those rhythmic patterns? [b]
Tertiary interview	African music got something huge that we need to have time for it because it's a spiritual thing. [d] When you become a mother you must know how to raise children, and other things they must be taught that are in the secret initiation. *Mrhube* is where it is always played, where children are taught. [e]	For me, they really need to know all the parts. [d] They need to understand the overtones. [e]
Tertiary assessment	No examples from the data	In staff notation, write out two other possible versions of example Z to illustrate … harmonic-melodic variation that follows the principles of note-substitution in Nsenga/Shona improvisations. [f]

Sources
a African Instrument I, course outline.
b Theory of African Music I, class given by Daniel.
c African Instrument I, class given by Siya.
d Interview, Joseph.
e Interview, Siya.
f Theory of African Music I, examination, November 2017.

APPENDIX G: ETHICAL CLEARANCE CERTIFICATE

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Carver

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H17/04/04**
PROJECT TITLE	How to build an African music curriculum: epistemologies of music in South Africa
INVESTIGATOR(S)	Mrs A Carver
SCHOOL/DEPARTMENT	School of Arts/
DATE CONSIDERED	21 April 2017
DECISION OF THE COMMITTEE	Approved
EXPIRY DATE	25 May 2020

DATE 26 May 2017 **CHAIRPERSON** _____
(Professor J Knight)

cc: Supervisor : Dr S Harrop-Allin

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10004, 10th Floor, Senate House, University. Unreported changes to the application may invalidate the clearance given by the HREC (Non-Medical)

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee. **I agree to completion of a yearly progress report.**

_____ _____/_____/_____
Signature Date

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

APPENDIX H: LECTURER PARTICIPANT INFORMATION SHEET

AMANDA CARVER, Student No: 1287993

PhD Research, Music Division, Wits School of Arts, Wits University

Participant Information Sheet – Lecturer

My name is Amanda Carver. I have been a music teacher for many years, and now I am completing a PhD degree at Wits University. The research project that I am conducting is about African musical knowledge in the school curriculum and in university courses. By doing this project, I hope to understand more about the relationship between the teaching of both practical performance, and the conceptual framework that underlies the music. I hope that I can use this information to make suggestions for teaching African music in schools more effective, particularly regarding the relationship between music theory and musical performance.

I would like to include you and the classes you teach in my study because you are teaching African music at a university level and this requires practical and theoretical knowledge. If you take part in this study, it will involve the following: (1) An interview regarding aspects of your teaching. This will be a 60-minute interview, taking place in the Music Department; (2) My attendance at three or four of your classes firstly to observe, and then (3) To video-record one or two of them. This will take place between May and September 2017 in your normal teaching venue. In the interview, observation and filming of classes I will focus on information that reveals how musical knowledge is conceptualised and how it is communicated through words, sound, gesture, or music theory.

All the information that I gather will be confidential and will be used only for my research. Taking part in the research is voluntary and if you choose not to participate at any stage, or to not answer interview questions, this will not cause any loss to you. I will discuss with you the implications of using your identity, or replacing your name with a pseudonym in my research report, and you will be given the option to be identified or not. Even if pseudonyms are used, your university may be identifiable in the final report, and so complete anonymity is not guaranteed. Your students will be given the same choice regarding their identities and they will also be given the option to be included in the video or not. The camera will be set up so that any students not consenting to being filmed will be out of the shot. All collected data will be treated as confidential and stored securely on my password protected computer. This research will be written up in my thesis, which will be available on the Wits website and it will be presented at conferences and in journal articles. No money is involved in this project, and I cannot pay you for your participation. I will provide you with a short summary of the research at the end of the project.

If you have any questions about my project, you are free to contact me. I also include the contact details of my research supervisor, Dr Susan Harrop-Allin.

Yours sincerely

Amanda Carver (073 4124679; amanda.m.carver@gmail.com); Supervisor: Dr Susan Harrop-Allin (011- 7174617; susan.harrop-allin@wits.ac.za)

APPENDIX I: LECTURER PARTICIPANT CONSENT FORM

AMANDA CARVER, Student No: 1287993

PhD Research, Music Division, Wits School of Arts, Wits University

Lecturer consent form

I _____ have agreed to participate in Amanda Carver's study. I understand the topic and goals of the research, which have been explained to me. In her research, Amanda will conduct a 60-minute interview with me about my teaching, observe the teaching of my classes, and video my classes.

This research is about African musical knowledge. It will examine the practical and theoretical musical knowledge taught both in the school curriculum and university courses. This information will be part of the data gathered for Amanda's PhD research, which will be written up in a thesis and will be available on Wits University's website. Amanda will also present her findings at conferences and in journal articles. I will be given the choice for my name to be replaced by a pseudonym, or for my identity to be made clear. Amanda is unable to offer payment for my participation in this research. I understand that participation is voluntary and I am free to withdraw from participating in the research at any time.

I hereby agree to:

Being interviewed by Amanda.	YES ☐	NO ☐
My classes being observed.	YES ☐	NO ☐
My classes being video recorded.	YES ☐	NO ☐

Signed ----------

Date ----------

Contact information

Amanda Carver (073 4124679; amanda.m.carver@gmail.com)

Supervisor: Dr Susan Harrop-Allin (011- 7174617; susan.harrop-allin@wits.ac.za)

APPENDIX J: STUDENT PARTICIPANT INFORMATION SHEET

My name is Amanda Carver. I have been a music teacher for many years, and now I am completing a PhD degree at Wits University. The research project that I am conducting is about indigenous African knowledge in the school curriculum and in University courses. By doing this project, I hope to understand more about the relationship between the teaching of both practical performance, and the conceptual framework that underlies the music. I hope that I can use this information to make suggestions for teaching African music in schools more effective, particularly regarding the relationship between music theory and musical performance.

I would like to invite you to participate in my study because you are part of a class that is learning African music at a university level and this includes both practical and theoretical knowledge. I will attend three or four of your classes observing only at first, then I will video-record up to two of them. This will take place between May and September 2017 in your normal class venue. I am asking for your consent to being (1) observed during your normal class activities, and (2) filmed as a member of the video recorded classes. I am interested in the knowledge that is being taught in the class, not the individual abilities of students, and so I will be looking carefully at what you are being taught and the methods used to teach it. In the observation and filming of classes I will focus on information that reveals how musical knowledge is conceptualised and how it is communicated through words, sound, gesture, or music theory. This knowledge will be the focus of the thesis report. If you do not wish to participate, there will be no disadvantage for you. Also, at any point you may decide to withdraw from participation.

All the information that I gather will be treated as confidential and will be used only for my research. The video data will never be seen publicly. It will be stored safely on my password protected computer and will be destroyed five years after the completion of the research. In addition, no personal names of students will be recorded in the results. Thus, in the final report, your anonymity will be guaranteed, but the identity of your university will not be. This research will be written up in my thesis, which will be available on the Wits website and it will be presented at seminars and conferences. No money is involved in this project, and I cannot pay you for your participation. I will provide your lecturer with a short summary of the research at the end of the project, and will send one to you if you would like it.

If you have any questions about my project, you are free to contact me. I also include the contact details of my research supervisor, Dr Susan Harrop-Allin.

Yours sincerely

Amanda Carver (073 4124679; amanda.m.carver@gmail.com)
Supervisor: Dr Susan Harrop-Allin (011- 7174617; susan.harrop-allin@wits.ac.za)

APPENDIX K: STUDENT PARTICIPANT CONSENT FORM

AMANDA CARVER, Student No: 1287993

PhD Research, Music Division, Wits School of Arts, Wits University

Student consent form

I _____ have agreed to participate in Amanda Carver's study. I understand the topic and goals of the research which have been explained to me. In her research, Amanda will observe and video the class in which I am a student to focus on the musical knowledge that is taught.

This research is about African musical knowledge. It will examine the practical and theoretical musical knowledge taught both in the school curriculum and university courses. This information will be part of the data gathered for Amanda's PhD research, which will be written up in a thesis and will be available on Wits University's website. Amanda will also present her findings at conferences and in journal articles. No personal names will be used and my identity will be protected as video content will be treated as confidential and only be used for data purposes. It will never be shown in any public presentations. The video recordings will be kept safely on a password protected computer, and will be destroyed five years after the study is complete. Amanda is unable to offer payment for my participation in this research. I understand that participation is voluntary and if I do not want to be part of this study, then I can choose to withdraw at any time.

I consent to the researcher using my responses in the observed class when she collects and analyses her data, and reports on her findings.	YES ☐	NO ☐
I consent to being video-recorded during class for the purpose of this study.	YES ☐	NO ☐

Signed ----------

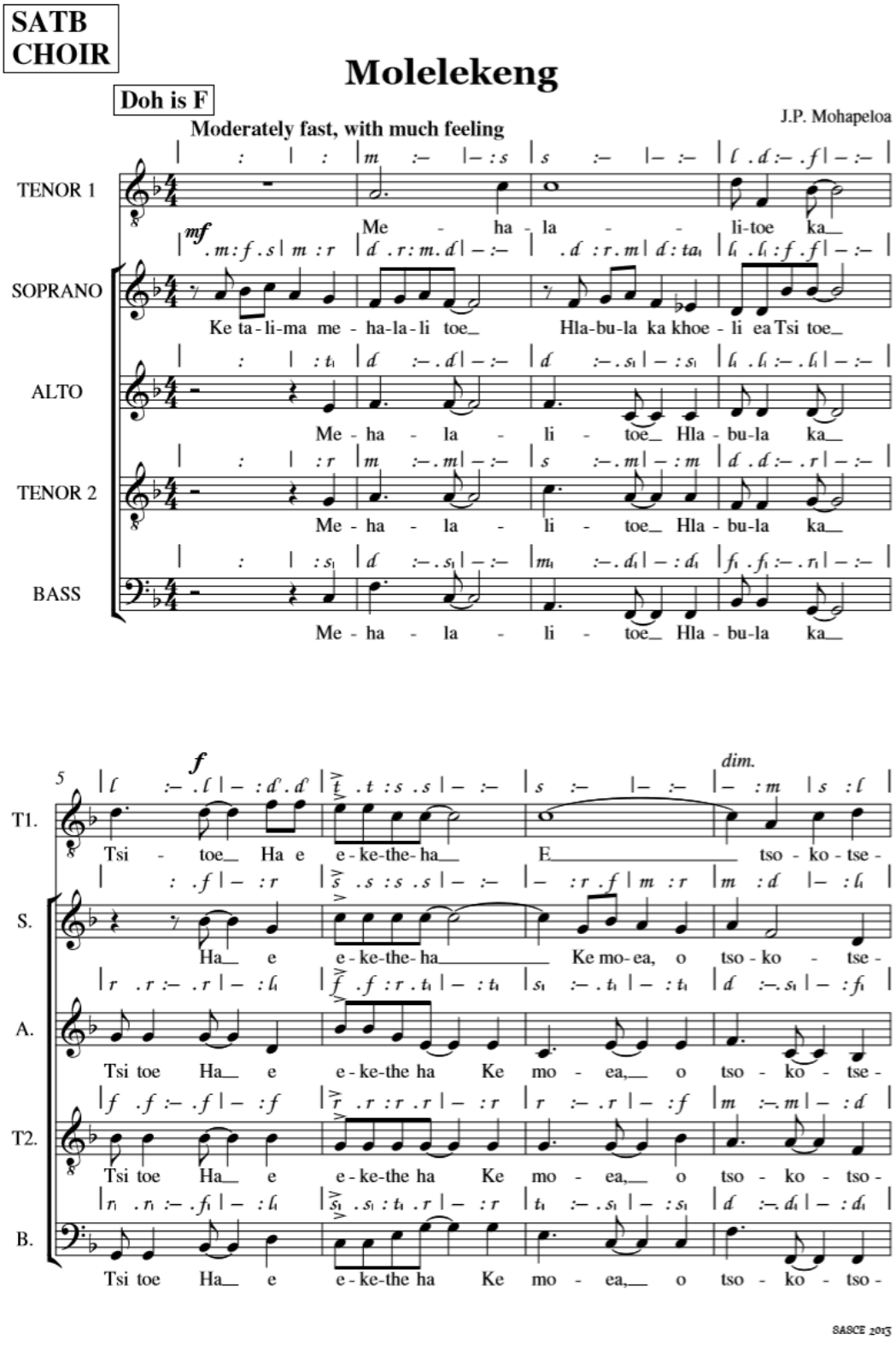
Date ----------

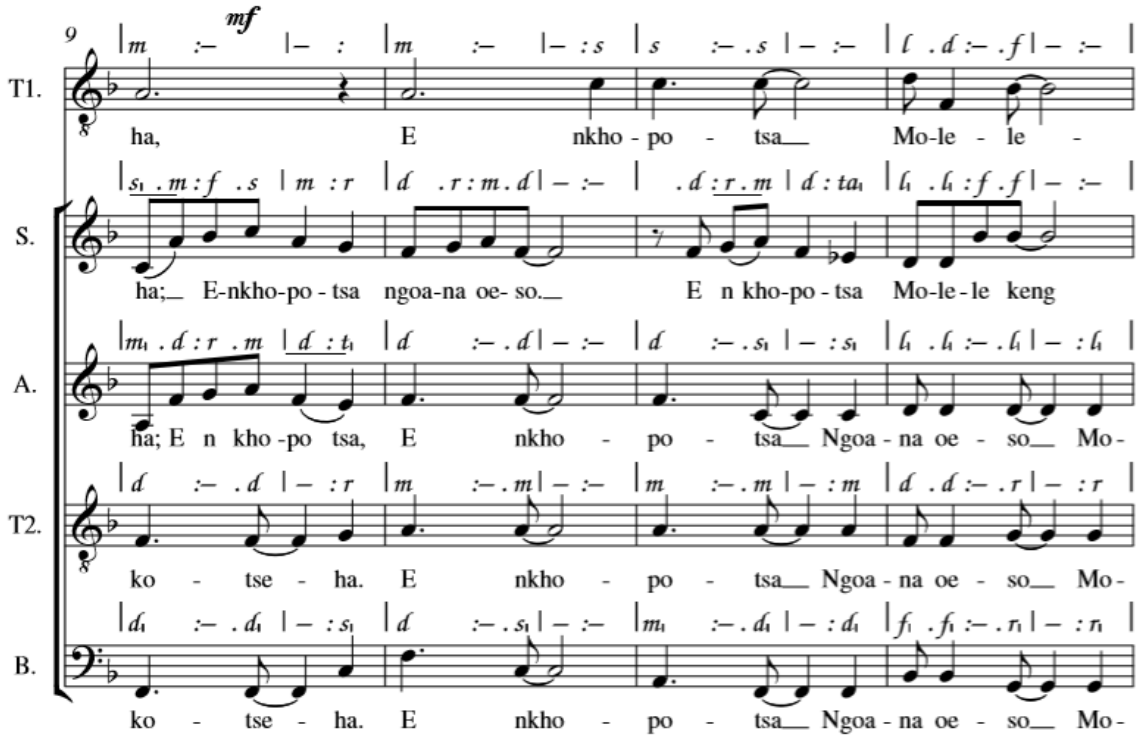
Contact information

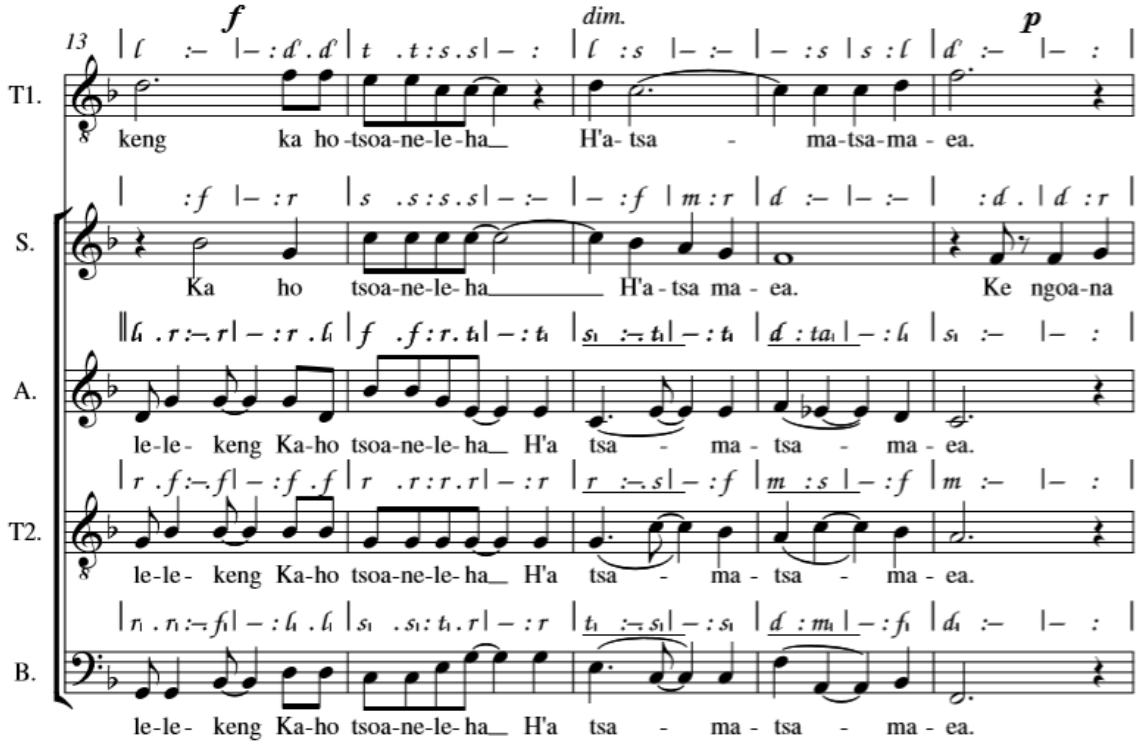
Amanda Carver (073 4124679; amanda.m.carver@gmail.com)

Supervisor: Dr Susan Harrop-Allin (011- 7174617; susan.harrop-allin@wits.ac.za)

APPENDIX L: MOLOKENG SCORE EXAMPLE




9
mf
T1.
ha, E nkho - po - tsa Mo-le - le -
S.
ha; E-nkho-po - tsa ngoa-na oe- so. E n kho-po - tsa Mo-le-le keng
A.
ha; E n kho -po tsa, E nkho - po - tsa Ngoa - na oe - so Mo -
T2.
ko - tse - ha. E nkho - po - tsa Ngoa - na oe - so Mo -
B.
ko - tse - ha. E nkho - po - tsa Ngoa - na oe - so Mo -


13
f
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T1.
keng ka ho-tsoa-ne-le-ha H'a- tsa - ma-tsa-ma - ea.
S.
Ka ho tsoa-ne-le-ha H'a-tsa ma - ea. Ke ngoa-na
A.
le-le- keng Ka-ho tsoa-ne-le-ha H'a tsa - ma - tsa - ma - ea.
T2.
le-le- keng Ka-ho tsoa-ne-le-ha H'a tsa - ma - tsa - ma - ea.
B.
le-le- keng Ka-ho tsoa-ne-le-ha H'a tsa - ma - tsa - ma - ea.

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Note

The details of the Tertiary Case reference documents are not recorded here, as it was decided to maintain the anonymity of the participants. The documents used were course outlines provided to students at the participating institution, and the November 2017 examination papers. These include the documents referred to in the text as: Audition Requirements; Course Outlines: African Music Theory I; African Aural I; African Instrument I; Examinations, November 2017: African Music Theory I; African Aural I.

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