THE COLLABORATIVE PATH TOWARDS AN AFRICAN MUSIC EDUCATION CANON

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It is a paradox of Humanities research that its studies seldom influence the humans it studies. This is tellingly in evidence in the field of African music where the information-rich research-narratives of ethnomusicology and the living musical practices of the musical performer continue to lead separate lives despite a century of interaction (Bruinders 2018).
Our need

An articulate African music education system that is systematic in its training strategies for all age levels, and that over time can feed a thriving culture of African performance on a par with financially better-supported Western Classical and Jazz music education systems.
Western Art Music

Compulsory  voluntary

AFRICAN MUSIC
Cycle between tertiary education and basic education
■ Develop an African music canon, much like the one that the Western Art Music and Jazz lecturers follow, which African music practitioners can follow as a guide
Epistemic community

- Rhodes University
- U.C.T.
- NMU
- UNW
- Fort Hare
harmony, notation, form, tonality, RHYTHM, performance practice and related subjects using specific African music styles
Harsh Realities

- Implementation (no models available)
- Value
- Qualifications
- Staffing
Progress

■ New courses
■ Tried and tested individual curricula (embodied approaches to learning)
■ New research partners
- Dependent upon the convenor
- Qualified music lecturers
- Funding
- Value