

AN INVESTIGATION INTO THE RELEVANCE AND EFFECTIVENESS  
OF THE PRIMARY TEACHERS' DIPLOMA (PTD) MUSIC SYLLABI

by

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A dissertation submitted to the Faculty of Education,  
in fulfilment of the requirements for the degree of

MASTER OF EDUCATION

in the Department of Educational Planning and  
Administration at the University of Zululand

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KWADLANGEZWA

November 1989

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- \* There is an accompanying taped audio cassette of the songs mentioned in chapter 1.

## ACKNOWLEDGEMENTS

I wish to express my indebtedness to schools, Colleges of education and community members who helped me through their responses to research questionnaires and interviews.

I also thank my supervisors, friends, colleagues, and family members who continuously helped with advice, proof-reading, and typing of this dissertation.

I hereby declare that this is my own work, both in conception and execution.

T.P.L. DUMISA

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**TO MUSIC Teachers and Music Advisers**  
**for their dedication to Music teaching**  
**despite great odds.**

## SUMMARY

This dissertation sets out to investigate the relevance and the effectiveness of the Primary Teachers' Diploma (PTD) Music Syllabi. The Main focus is the KwaZulu and Natal Colleges of Education that offer PTD.

Chapter 1 outlines the background to the research study, and discusses the role played by Music in both rural and urban Black communities. This chapter also summarises the musical needs of black communities.

Chapter 2 reviews the literature that deals with the teaching of Music in schools. This literature is then compared and contrasted with the prescribed Music syllabi of the South African Black schools and colleges.

Chapter 3 describes and discusses the interviews, questionnaires and observation (Triangulation) that are used to investigate the relevance and effectiveness of the PTD Music Syllabi.

Chapter 4 presents the findings that are concluded in chapter 5. The prescribed PTD Music syllabi are found to be generally relevant but ineffective. The ineffectiveness is attributed to factors such as poor musical background of music students, inadequately

trained music teachers, amount of allocated time, and a shortage of music equipment.

The researcher recommends that Music teachers should be in-serviced and be helped to improve their music knowledge and qualifications. A balance is to be brought about between the allocated amount of work and time. Secondary schools are to try and offer Music as a subject.



## CHAPTER I : INTRODUCTION

### SECTION A

#### Introduction

Music, in the form of Class Singing, has had a place in the primary and secondary school curricula for quite a long time now. This kind of music also features in the curricula of teacher-training institutions like colleges of education and universities.

In this research project, an investigation is conducted to establish whether the current music teaching and learning programmes are relevant and effective. This is done by investigating the relevance and effectiveness of the Primary Teachers' Diploma Music Syllabi.

#### 1.1 Statement of the Problem

No study is known of that has ever been done on the investigation into the relevance and effectiveness of the PTD Music syllabi.

It is important to note that most of the South African Black post-matriculants are musically illiterate though music, in the form of Class Singing, is prescribed for all the school classes in Natal and Kwa-Zulu. These school classes are sub-standards A to Standard 10.

The music prescribed for the above-mentioned classes acts as the foundation on which the PTD Music syllabi are constructed.

In order to check the effectiveness of the PTD Music syllabi, taking into consideration the fact that students enrol at the colleges without any previous knowledge of Music as a school subject, there is a need to check the relationship between the amount of work prescribed in the syllabus and the time allocated.

## 1.2 Aim of the Study

The aim of this study is to investigate the effectiveness and the relevance of the PTD Music Syllabi because of an observed imbalance between the annual number of teachers who studied and completed music in their primary teachers' training courses, and those who actually teach music and are competent therein.

## 1.3 Hypotheses

1.3.1 Illiteracy of the post-matriculants in music is caused by colleges of education (formerly known as training schools) which fail to equip student-teachers with sufficient music skills to gain confidence when they are qualified teachers. If the college music lecturers taught all that is included in PTD music syllabi, their students would then graduate from colleges with enough music knowledge and

skills to make them resourceful in music. Such music teachers would be able to cultivate the music literacy among school children.

At present, most of the black post matriculants are unable to read and write music using staff notation or tonic solfa. This failure is largely caused by the college Music lecturers who have limited knowledge in the various of music, for example:

- a) instrument playing
- b) singing
- c) rudiments of music
- d) didactics of music and general musicianship.

(cf. 1.5.5)

1.3.2 The prescribed PTD music syllabi are not proportional to the allocated time. There is too much work that is to be covered within a very short space of time.

NB: This will be reflected in the analysis of the PTD syllabi in Chapter 2.

1.3.3 The prescribed music syllabi (SSA to PTD) are largely irrelevant to the Black societal musical needs.

(NB: The Black societal musical needs are dealt with in 1.9 and the SSA to PTD music syllabi will be analysed in Chapter 2)

#### 1.4 Background and Significance of the Study

This study is aimed at the investigation of the relevance and effectiveness of the PTD music syllabi.

This investigation was prompted by the discrepancy that was observed between the prescribed music content of SSA to Std 10 music syllabi and the actual music literacy level and competency of post matriculants (PTD student recruits). Many college students usually state that they do not like music as a school subject. This is also supported by the low percentage of students who voluntarily join school or college choirs. Very few students come to colleges with effective functional music reading skills and knowledge. Students should have had, at least, twelve (12) years of music learning by the time they register at the colleges. After these twelve years, students should be able to play, at least, one musical instrument, sing in harmony, and be familiar with the music terminology.

The majority of students reach colleges of education without having had music classes beyond sub-standard B. The Music programme for SSA and SSB entails singing without stress on theoretical aspects of music. It is meant to create pupils' repertoire of nursery rhymes and game songs.

The colleges of education have to start the students from the fundamentals of music. Those students who never had a chance of being in the school or church choirs have great difficulty with both tonic solfa and staff notation.

In surveying and evaluating this discrepancy, special attention was paid to what causes the pupils to be "musically illiterate" when they register in colleges after the twelve years of music learning.

It has been observed that, because of various reasons, music is not sincerely and competently taught in the primary and secondary schools. Very few teachers ever teach music beyond SSB. This forces the colleges to spend almost all their time trying to make up for this lost music background, or they have just to run over their PTD prescribed syllabi, disregarding the lack of sound musical background. The general practice of colleges of education is to introduce students to staff notation. There is no continuity between the music taught at colleges to that found in schools. There is no effective music instrumental work offered in schools, communities, and at the colleges of education. These institutions use tonic solfa for their choral work, and the staff taught at the colleges of education is not put into practice. The teachers who graduate from such institutions are ill-equipped in music and, therefore, they avoid teaching music; as a subject they lack confidence in.

The PTD Music syllabi disregard the fact that the work prescribed for SSA to Std 10 is mostly not taught at all. These PTD syllabi are built on what was supposed to be

taught in the preceeding classes, and the content thereof is arranged for Music Didactics as found in PTD 2 and 3.

The two preceeding paragraphs can be supported by the researcher's observation when he taught in a secondary school and also now that he is at a College of Education. It would further be supported by informal discussions he has had with practising teachers (qualified) who say that they basically like music but they feel ill-equipped to teach it. They also feel that certain parts of the music syllabi need to be modified before they can be relevant and effective to the pupils they teach.

It is hoped that, when completed, this study will help reveal those parts of the PTD syllabi that are not relevant, and tend to make the syllabi ineffective. The correction of irrelevancy and ineffectiveness may lead to the production of "qualified" music teachers who would come out of the colleges prepared and ready to teach music sincerely and efficiently.

It is hoped that this study will contribute to the revision and improvement of the current PTD Music syllabi. This could come true if the research findings are analysed and taken into consideration by the Music Subject Adviser of Kwa-Zulu, who in turn would pass them on to the relevant planning section.

## 1.5 Definitions of Terms and Abbreviations

### 1.5.1 PTD:

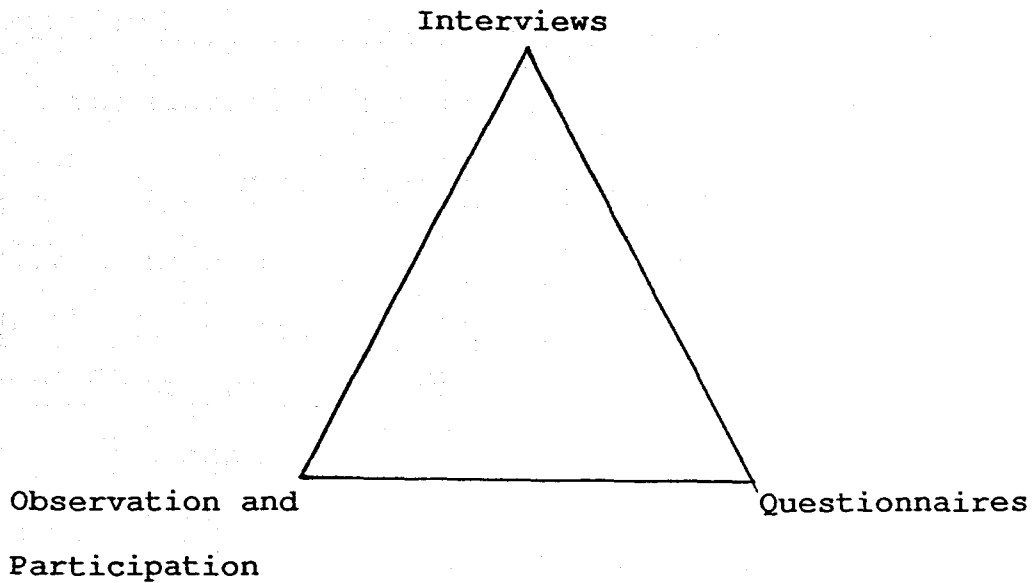
PTD stands for Primary Teachers' Diploma. It is for both men and women, though many colleges register only women for PTD (Junior Primary). The academic entry qualification is, at least, a SENIOR CERTIFICATE without university exemption. The subjects which are considered for entry are those regarded as school subjects.

PTD curriculum covers the work of substandard A to Std 5. The students who take PTD (JUNIOR) concentrate on the teaching methods that are appropriate to SSA up to Std 2. PTD (SENIOR) concentrates on std 3 to 5 teaching methods

All the post-matriculants in South African Black schools (including homelands) are expected to have done Music, either as Class Singing or Theory of Music, from SSA to Matric.

### 1.5.2 TRIANGULATION

Triangulation as a research method is based on the concept triangle. Each angle helps in clarifying research problems in a better way. In this research, triangulation would be as follows:



The advantage of triangulation over the use of one particular research method is that the various chosen methods supplement and complement each other, that is, they help to cover the ground that might be overlooked by one method, and they also affirm and reinforce the findings of the other methods. So, the use of triangulation promises a more reliable research outcome.

#### 1.5.3 TARGET POPULATION

Target population refers to the people and educational institutions that are involved in Music teaching and learning. These people and institutions will be regarded as representing the needs and ideas of the society, of which they are a part.



The following Colleges of Education that offer PTD were part of the target population:

- (i) Appelsbosch College of Education
- (ii) Madadeni " "
- (iii) Mpumalanga " "
- (iv) Umbumbulu " "
- (v) Indumiso " "
- (vi) Ntuzuma " "

Some of the people that formed part of the target population were:

- (i) Music Advisers of the Department of Education and Training (DET) and those of the self-governing national states.
- (ii) Principals and music teachers of the primary and secondary schools. (At least 10 primary and secondary schools from different circuits of Natal and KwaZulu).
- (iii) Prominent members of the Black communities. These were those who show interest in academic or school matters.

#### 1.5.4 Student-Teachers

Students enrolled in Colleges of Education, trained to be teachers.

#### 1.5.5 Music Teachers of High Quality

"Music teachers of high quality", refers to teachers who have considerable musical knowledge and proficiency in the branches of music, such as singing, instrument playing, History of Music. Such a teacher would be resourceful to his pupils and would easily bring about the fusion of theory and practice in Music.

#### 1.5.6 Rote Learning

Rote learning refers to memorization of facts or any given information without any understanding or insight. Such information may not be readily used in appropriate situations.

Most of the students who take Music at colleges just memorize the given music information so that they would reproduce it in order to pass their examinations, and, thereafter, forget all that they had memorized.

#### 1.5.7 "White Areas"

"White areas" are residential areas in South Africa that are set aside for Blacks, and are governed by the Central government. The Department of Education and Training (DET) controls the schools in these areas.

#### 1.5.8 "Self-governing States"/Homelands

"Self governing states" are reserves within South Africa that are organised along ethnic lines, and are presumed to be self-governing. The Republic of South Africa supports these states financially. Schools found in these homelands/states are controlled by their various Departments of Culture (DEC). Each DEC is responsible for the day-to-day administration of schools and DET is responsible for the syllabi and examinations.

#### 1.5.9 Music as an Examination Subject

Music, as an examination subject, is titled Theory of Music and students are evaluated on it at the end of each year. The marks obtained by students in this subject are included in the student's total marks at the end of the year.

#### 1.5.10 Non-Examination Subject

Music, as a non-examination subject, is not evaluated at the end of the year. The marks obtained by students in this subject do not count towards the promotion of the students to the next class.

### 1.6 Limitations of the Study

The researcher expected to be limited in the study by the following foreseen problems in relation to the attitude of teachers and officers of the Department of Education in relation to Music

(i) There are teachers and principals who strongly feel that they teach music sincerely and effectively since they have live "unbeaten" school choirs. These school choirs are not an extension of the music teaching done in class. Such choirs only sing for competition purposes.

There are also schools where music is well recorded under "schemes of work and daily preparation" but is seldom taught in class. Such records give an impression that music was actually taught in class. Some of the music areas that are recorded as having been taught are the very areas where teachers themselves have problems therein.

Following the above-cited cases, the researcher foresaw the problem of responses that would be manipulated so as to give the impression that music is taught in such schools. Also, these schools (with good choirs) feel that they have no problem in music-teaching since they regard choral work as the actual music teaching.

(ii) There are also teachers and officials who believe that Music is not a subject worth teaching in schools, more especially because it is a non-examination subject. Most of the subjects that are promoted in schools are those that are valued for their utilitarian results, as well as those which are usually passed in examinations. Since such teachers see no value in Music and are also pressurised to complete the syllabi, they usually influence pupils with their negative attitude and tend to teach other examination subjects during music periods.

The attitude shown here in (ii) above leads to a situation where there is no thorough supervision in music teaching. This also leads to a point where music teachers are not encouraged to improve their music qualifications.

The responses from the above-cited case (ii) might not reveal a true picture of the music situation in schools.

### 1.7 Procedures for Collecting Data

Triangulation: This was a combination of:

- (i) informal and formal interviews
- (ii) observation
- (iii) questionnaires

The subjects were a sample that was a representative cross-section randomly chosen from colleges of education that

offer PTD in Kwa-Zulu. There were also people chosen from the Black society in Natal and Kwa-Zulu. (cf. 1.5.3) The chosen people were first met informally (informal interviews). Later, there were formal open-ended interviews. Questionnaires drawn from data collected during interviews were used.

Students randomly chosen for subjects were from those taking music in PTD. Music lecturers were also included, as they are the people who work with the PTD syllabi.

Structured tests (cf. appendix iv) were given to students to evaluate their level of competency in:

- (i) Sight singing using both tonic solfa and staff notation.
- (ii) instrument playing (8 bar melodies were supplied).
- (iii) rudiments and theory of music.

#### 1.8 Procedure for Analysing Data:

Inferential statistics was used.

The sample data collected inferred some characteristics of the population from which the sample was drawn.

Various scales were used to measure the effectiveness and relevance of the PTD syllabi. The information drawn from these scales was graphically represented.

NB: Test of Hypotheses was part of the chosen inferential statistics.

Before actually looking in at the effectiveness and relevance of the PTD Music syllabi, there is need to know what the Black communities have as their musical needs. The following section 1.9, gives a brief account of these musical needs.

## **SECTION B**

### **1.9 Survey of the Musical Needs of Black Societies**

#### **1.9.1 Society:**

A society is a social community, that is, people living in the same localities with certain common ties holding them together. Such ties may be in the form of institutions, traditions, knowledge, values, beliefs, and other things.

"Institutions" refers to family and kinship systems, political systems, the military, religion, forms of social control, the economic system, the stratification system, and education. (Cuff and Payne 1984)

In this particular case, Black Societies, refers mainly to the African societies of South Africa (with special reference to the African societies in Natal and KwaZulu; Xhosa speaking people in the Cape Province, Sotho speaking people

in the Orange Free State and part of the Transvaal, and in the remaining part of the Transvaal where we find the Venda -, the Pedi -, and the Shangaan speaking people.

Christopher Small (1977), among other writers, has written about similarities and differences among the people of Africa:

As Africa is an enormous continent, it is not surprising that it is not culturally homogeneous, or that its music should show great variation ... from religion to religion, country to country, and tribe to tribe. Nonetheless, there are certain features that are common at least to the music of black Africa... (p. 49)

These Black societies are also subdivided into two major areas, that is, the urban and the rural areas. Most of urbanised Blacks have come to be affected by the western music influence and acculturation and have then come to accept this western oriented music as theirs, and they just develop themselves in this music. Bascon (1958) wrote:

The spectacular growth of mining and urban centres has brought together in more permanent contact, Africans who were formerly separated by distance or hostility. Here Africans are learning customs, magic, dance and music from each other perhaps even more quickly than they



are learning European ways. New forms of music and the dance are developing which draw on several African traditions, as well as manifesting some European influence. (p. 7)

On the other hand, the rural Blacks are fighting hard to cling to, and also preserve the ethnic music. This ethnic music carries and reflects the traditional cultural norms, attitudes, and behaviour of the people. These cultural settings are the remnants of the true African societies, and for such societies music and life are inseparable because music features in every day activities.

A brief look at the structure of the traditional Zulu society, as well as the manner in which urbanisation has affected this structure follows: (NB: this only serves as an illustration of what happened, and still happens in other Black societies.)

The Zulus were polygamous people and each man would normally aspire to have two or more wives. Each man built his domus which accommodated the huts of the wives as well as those of his children. Everywhere at intervals of about a kilometer, one would see other simple homes (as mentioned above) belonging to separate families. A group of families (an extended family) consisting of the progeny of a common ancestor was called a clan. The Zulu were normally organised into such clans, each under a chief. Several clans

with similar customs, language, and other practices formed a tribe, ruled by a king. (Bryant, 1967)

The tribes were distinguished by their closely-knit communal life, which promoted the spirit of unity. That is why one finds that the birth of a child within a family was not only a family matter, but affected everybody. People were always called together for various ceremonies within the tribe, for example, the coronations of kings, thanksgiving for new summer crops, recruiting of young men into regiments, and hunts (inqina). Each ceremony had its own rites and songs. The king was the supreme power whose word was final. His subjects revered him, and lived to carry out his commands.

From the above, we see that the culture, norms, and values of each clan or tribe played a major role in keeping the people together. With the arrival of whites in Natal and KwaZulu in the early nineteenth century the communal life of the Zulus began to break down. From about 1850 onwards, this disintegration was aggravated by the work of missionaries, by formal schools as institutions of education, by commerce in the form of mines and industries and by other subtle oppressive ways. The above-mentioned forms were used to undermine the authority of the king and most of the Zulu customary practices were regarded as primitive, savage, and sinful. The Christian converts were expected to disassociate themselves from the tribal ceremonies. So,

as a result, the Zulus were split into two groups (the converts and the non-converts) thus breaking tribal unity.

With the opening of the mines and industries all over South Africa towards the end of the 19th century, young men were forced to leave their homes and go to these places in order to sell their labour. This was also promoted by the fact that the Zulus had lost most of their land to the whites. The departure of these young men from their tribes affected the songs that were mainly sung by men back at home. When reaching the mines and industrial centres, these men met many others with different cultures and, as a result, new sub-cultures (with their music) cropped up. When these young men returned home, they no longer associated with their peers at home, they just formed their own urbanised society, since the other group was seen as uncivilised and backward.

Though the differences between the rural and urban Black societies have been explored, there are still common practices among them. In fact, there is now a current swing of urban Blacks who want to revive their lost music culture, that is, the culture still found in rural places.

#### 1.9.2 Musical Needs:

A need can be defined as circumstances requiring some pursuit leading to fulfilment of the initial desire.

Musical                      needs                      are                      :

- (i) what the Black societies want as music, that is, the type of music that would be part of them and that would express their feelings. (This will be further explored under "the role played by the various types of music found within these societies.")
- (ii) the preconditions for the growth of music and material needed to make the music mentioned in (i) to be meaningful and effective. These "pre-conditions and material" include people who are experienced in music, music instruments, theory of music, and the social atmosphere that will promote the propagation of music knowledge within the members of the society.

There is a need to know the role played by various types of music used by different societies. Each type of music has its identifying characteristics.

### 1.9.3 THE ROLE PLAYED BY MUSIC IN THE TRADITIONAL RURAL SOCIETY

Each society has its distinguishing norms, values, and culture; and these keep on changing due to the dynamic nature of societies.

The ethnic songs usually contain uniqueness of each society. Most black societies do not regard music merely as entertainment but as an embodiment and expression of belief and societal norms.

The African ethnic songs are usually performed with action and they do not follow the conventional western harmonization rules. Usually, the ethnic songs are not sung to, or for, an audience, but are usually sung with an audience. An audience is normally asked to join in the singing and clapping of hands. In this way, music is seen as a unifying force within the society.

Ethnic music is characterised by melodies based on an untempered scale, unlike the western scale which is divided into twelve equal semitones. Traditional melodies are predominantly strong, and unaccompanied except by body actions and drum. Huskisson (1969) has this to say:

Traditional Bantu singing and dancing is characterised by its advanced combination of rhythmic units (drums, hand-clapping, etc.), into rhythmic harmony, on the principal of cross-rhythm (polyrhythm)

and this rhythm is often repeated without words several times as a way of keeping the music going, that is, alive. This repetition may be observed in African traditional dances (indlamu) where one melodic line may be repeated over and over while individuals alternate in getting into the arena to display their skills in dancing. Such a melodic line is supported by handclapping and drumbeats.

(ii) WEDDING SONG

Example: Iqhude

Leader	Chorus
Iqhude we Ma .....	lakhal kabili, kathathu,
	sekusil' amanz' awekho
awekho Ma, .....	amanz' awekho 3x
sekusile amanz'	amanz' awekho, sekusile amanz'
awekho	awekho.

English Translation

The cock has crowed twice, thrice, it is morning  
there is no water.

There is ululation in sharp voices with the latter part of  
the song. The ululating women praise the singers and also  
stress the fact that it is great to have children.

(iii) BATTLES AND WAR

Example: (a) Wenduna

Wenduna uth' ayihlome,  
Wenduna uth' ayihlome kanjani?  
Ngenyanda yomkhonto ongangoZulu.

You, Nduna (commander) instructs us to take up arms  
"Nduna, how can we take up arms with a bundle of  
spears which equals the whole Zulu nation?"

Example: (b) Isililo Ekuseni

Isililo sakhal' ekuseni

ufile umuntu

bamhlabe ngempela

ufile umuntu

nang' ethwelwe

A cry is heard in the morning

a man is dead

they have really stabbed him

he is dead

there they carry him.

The above war songs are preceded by a ritual of the army being strengthened by medicine (izintelezi) to protect it (army) against the enemy.

(iv) BURIAL:

NB: The following song is sung when burying the fallen soldiers. The remaining soldiers fully arm themselves when attending such a burial. They show signs of happiness for the deceased is regarded as a hero who is to join the multitude of other fallen soldiers who are now ancestors.

Example: O ukikizile umfazi washona le

Nansi impi iyeza

Kuyokhal' onyoko

We' nsizwa makhal' onyoko  
nosishaya nisizuma  
kokhal' onyoko

Oh, a woman ululated moving that way  
There is a army approaching  
Your mothers will weep

you young man, your mother's nostrils  
you'll only beat us through ambush  
your mothers will weep

In Black societies, members of a group or choir are able to intuitively harmonize a sung melody without being trained in conventional rules of harmonization. It is also seen from the foregoing examples that Blacks prefer melodies suggesting major keys. Usually, it is the melody that would be given more attention than the words, that is why one would find people repeating the same melody for a long time without tiring out. (This will be illustrated under the modern Black societies.)

#### 1.9.4 THE ROLE PLAYED BY MUSIC IN MODERN BLACK SOCIETIES:

The modern Black society seems to enjoy both traditional and western music. The type of ethnic music that we normally find in these modern Black societies is that which is adulterated with Western influence. Bascom (1985) when



explaining the effects of acculturation brought about by urbanisation, states:

....new forms of music and the dance are developing which draw several African traditions, as well as manifesting some European influence.

The common types of music found in modern Black societies are Cothoza Mfana (traditional music adapted to be performed in concert halls), songs for working, choral, instrumental, gospel, popular music, and jazz.

Music, in modern Black society plays various roles, for example, as entertainment, a unifying force, as commercial advertisement, as well as for political purposes.

#### (i) MUSIC AS ENTERTAINMENT

This is the music that is usually bought in a record or tape form, and listened to for pleasure. People also go to various entertainment centres to listen to this music.

The examples of this music are Cothoza Mfana, choral music; various dance forms, i.e. gumboot and ballroom; popular music, and so forth.

#### (ii) MUSIC AS A UNIFYING FORCE:

The following Zulu songs will illustrate how music unifies people:

(a) SONGS FOR WORKING;

It is characteristic of Blacks to sing whenever they are working. This can be seen and heard in the mines, roads, building industries, and so forth. This has a psychological effect on the workers. It is taken for granted that, by singing while they are working, the strain and stress would be made lighter. The singing is usually done by men while they are working.

The songs which are sung on such occasions are usually pregnant with meaning. They may express feelings of frustration, and also political expressions, as it will be indicated in the following Zulu music example:

Leader

Chorus

Abelungu .....oDamn, oDamn

Basibiza .....ngo Jim, ngo Jim

English Translation

Whites are damned

They call us "Jim"

The above song is seriously sung, especially when African men are digging trenches with pick-axes. At each of the chorus responses, the picks will simultaneously strike the ground.

(b) POLITICAL SONGS:

This type of song is sung during political gatherings, especially in protest against oppression and detention, as well as other such evils.

Example: Abantwana be-Africa

Thina bantwana base-Africa

Sizimisel' inkululeko

Nkululeko, nkululeko,

inkululeko asinayo

Asikhathali noma singaboshwa

Sizimisel' inkululeko

English Translation

We, the children of Africa

Are striving for freedom

Freedom, freedom,

We do not have freedom

We do not care even if we can be detained

we are striving for freedom

Most of the music found within the modern Black societies easily lends itself to notation. This is caused by the fact that most of our present composers are people who were brought up in the western-oriented music environment that is dominated by S.A.T.B. (Soprano, Alto, Tenor, Bass) style of composition. So, in most cases, these composers compose

using the text that would lend itself to notation. In fact, the melody is normally composed over the text.

Now that the roles played by the various types of music in both rural and urban Black societies have been seen, there is a need to find out what these societies need in music, and how the teachers can help satisfy those needs.

During the symposium: Music in a Changing South Africa, presented by UNIZUL, Thembela (1986) presented a paper on "THE SOCIOLOGICAL IMPORTANCE OF MUSIC IN SOUTH AFRICA". in this paper, he pointed out that music should have something to do with one's life; and one is always a member of a particular society. The music taught in schools should therefore be relevant to pupils' social environment as well as to their individual lives.

In the same symposium, Mngoma (1986) also emphasised the important part played by rhythm in an African life, and added that, in teaching, these should be the starting points. (This idea is also stressed in the teaching methods of music as suggested by Emile Jeques-Dalcroze, (1921).

There is a need to define "Education" in its simplest form. Duminy (1983) sees education as the guidance and assistance given by the adult to the child in choosing or accepting particular religious, cultural, social, or personal values and norms. Education can also be seen as the socialisation

of the younger generation by the older generation into the culture, norms, and values of the society.

Without education, the younger generations also fail to understand the culture of their particular society; they also fail to understand the music found within the society and this may limit them in their expression of feelings, musically. Older generations need to transmit their culture over to the young through media such as music.

Traditionally, music was passed by word of mouth (orally) from generation to the other. This transmission was done informally, that is, people got to know the songs as they were sung during the appropriate festivals or situations. Boys learnt most of the songs when they were herding cattle. Chances of practice were also offered during the evenings when the young children listened to stories told by their grandparents. The historical part of the music concerned would be narrated by the older generation to the children, so as to give the background to the songs. Small (1977) puts traditional teaching as follows:

Traditional instruction is not generally organised on a formal basis.... The principle ....seems to be that of learning through social experience. Exposure to musical situations and participation are emphasised more than formal teaching. The organisation of traditional music in social life

enables the individual to acquire his musical knowledge in slow stages and to widen his experience of the music in his culture through the social groups into which he is slowly absorbed and through the activities in which he takes part. (P 52)

Nowadays people learn music both formally and informally. They learn it informally through various media, for example, radio, television, publications, and also through live concerts. Music is formally learnt in schools where music is then regarded as a subject worth exploring. In the latter case, both the educator and the educands have particular aims and objectives in teaching and learning music.

In conclusion, there is a need to trace how and when the Black community, (especially Zulus) in South Africa lost their identity. Music was one of the most significant identifying elements of a people.

Before the development of mining and industries in South Africa, Blacks used to be complete parts (elements) of their societies. These societies were closely-knit by common culture, norms, values, beliefs, and many other such things. As a result, one was easily identified as a member of a particular society, and one would adapt oneself to the societal lifestyle.

With the development of mining and industries in big centres like Johannesburg and Durban, young men were forced to leave their homes to go and sell their labour at such places. Others were forced to work on the roads and railway lines. Strong family ties were broken since these men would be away from home for periods stretching up to a year. These Zulu men met other young men from other parts of Africa, for example, Xhosa, Sothos and Ndebele.

Each ethnic group came with its own culture and lifestyle. Acculturation took place, and what was once valued in one culture became devalued and vice-versa. Some lifestyle patterns were also copied from the Whites and the Indians that happened to meet these Zulus at work. As a result of the above, the Zulus in urban areas developed their own sub-culture that gradually differed from their original culture back home. As a result, they lost their identity and changed to become strangers in their places of birth, and tended to look down upon their own menfolk. Zulu ethnic music also lost its place in the lives of these urban Zulus.

Urbanisation also contributed to demise of hunting and war songs. Songs associated with various rituals were also discouraged by Christian churches.

It is only recently that Blacks want to recover whatever good was lost through urbanisation. The recovery of the lost identity is what Black societies desire.

If this recovery is to be made, the following music conditions should be met:

(i) The Black societies should be socialised into both ethnic and western music. This will help members of the various societies to understand their own music as well as that of others, and this may improve human relations. When Blacks are socialised into their own music, they will re-discover their lost identity and get to understand the musical meaning embodied in their music. This understanding of black musical styles sets the musical foundation from which other musical genres and styles may be perceived. (NB: It is hard to communicate effectively with others if one does not know who one is, i.e. the self).

Small (1977) stresses the point that we feel sound or music as we have been trained in our cultures. Therefore, as we are in South Africa, a multiracial country, we need to be trained in music of various cultures, so as to understand one another across racial, and colour lines.

Better understanding of human relations across racial lines is seen in the music that has recently been jointly produced by Paul Simon and Ladysmith Black Mambazo [1]; this is the fusion of western music and Mbube (African music). This may further be shown in the music of Juluka [2] and other groups which are fast developing, bridging the rift between Black and White.



(ii) Young Blacks should be given thorough training in music rudiments and other related academic aspects. Notation (tonic solfa and staff notation) needs to be taught so as to promote the reading, writing, analysis, and performance of music. Music notation also helps the musicians from various cultures to communicate better through a common language, that is, the language they may all read. Music notation is important in the preservation and transmission of music with regard to time and place.

Young people should also be trained to be critical when dealing with the history of music (African and Western) so that they would better understand the development of music from earliest times up to the present time. It is this understanding that helps determine which music is to be preserved and propagated.

(iii) Through early training in music, Blacks should be helped to develop aesthetically in music and other related arts.

(iv) Blacks should be taught to produce music, for example, through instruments and also naturally, that is, through singing.

Schools have developed as social institutions entrusted with the education of the society, therefore, music (its importance has already been discussed) should be included in the school curricula. Not only would schools help the

young generation to earn a living through music (that is, those who will be professional musicians), but would help every member of the society develop an ear and taste in music. The "ear and taste of music" are a result of music understanding and appreciation that are cultivated by schools in individuals.

1. Paul Simon is a pop composer who, during the past years has invited Black South African mbube groups to have joint music recordings with him. He, together with Ladysmith Black Mambazo, have produced an album called GRACELAND.

2. Juluka is a two-men group which specialises in guitar and Zulu tribal dance music. These men are Sipho Mchunu and Jonny Clegg. Most of their music is in Zulu.

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## CHAPTER 2

### A REVIEW OF LITERATURE:

#### 2.1 INTRODUCTION:

The purpose of this chapter is to review literature on music education and its administration so as to clarify the scope and limits of Music Education. The music syllabi for the South African Black schools and colleges have also been reviewed and analysed.

A brief historical background of the current music syllabi is given.. This chapter also includes:

- (a) The set-up and general aims of the controlling body of the Education System of Blacks;
- (b) the general aims and practices in Music Education;
- (c) the study of the current Black Primary and Secondary School Music Curriculum and its administration;
- (d) the study of the Black Primary Teachers' Diploma Music Curriculum and its administration

Before 1955, each province of the Union of South Africa controlled the education of her people. As from 1955, the education of all South African black people was made to be controlled by the central government under the system of Bantu Education. This came as a result of the Bantu Education Act No 47 of 1953.

The Eiselen Commission that was appointed to formulate the principles and aims of education for Blacks as an independent race, expressed the view that Bantu Education would emphasise the functional value of the school as an institution for the transmission and development of the Bantu cultural heritage. This meant that Blacks were given education that would exclude them from other racial groups, and this, in turn, would limit them in their inter-relationship with these racial groups. In short, the government's aim was to educate the Blacks to be 'efficient' only in their reserves and not universally. (Horrell, 1986)

This education aim has led to both controlled and uncontrolled protestation and demonstrations.

The then new curriculum for the lower primary course was introduced in 1956 and it had Singing as one of the subjects. The syllabi for the higher primary classes provided for the development of the foundation laid in lower primary schools. (Horrell, 1986, pp58-59)

Singing was allocated time as follows:

- (i) Sub-standards A and B = 40 minutes per week.
- (ii) Standards 1 and 2 = 40 minutes per week.
- (iii) Standards 3 to 6 = 40 minutes per week.

New syllabi for forms 1 to 3 were introduced in 1967. Music

and Singing were (and are still) offered as non-examination subjects throughout the course.

Music was also included in the curriculum of the primary teachers' courses, junior secondary teachers' course and as optional for Secondary Teachers' Diploma.

At present, the administration of education in 'self-governing states' of South Africa is done by the 'states' themselves, but the subject syllabi are issued by the central government. The Music and Class Singing curricula for Black schools in 'white areas', as well as for those in 'self-governing states', are compiled by the Department of Education and Training (DET).

## 2.2 GENERAL TRENDS IN MUSIC EDUCATION:

### 2.2.1 AIMS:

Many Music Educationists regard the general objectives of teaching music to pupils as to develop them aesthetically in music. Paynter (1982) has this to say:

the music we teach should not only be for enjoyment but also didactic. Through the delightful music we must....see something of more permanent value learned. (p 3)

Nye and Nye (1977) reinforce the idea of general objective:

when music functions as it should in the classroom, children will enjoy music and have aesthetic experiences with it. Enjoyment will result from involvement in the process of planning, producing, analysing, and evaluating musical experiences which grow out of realistic personal and environmental problems that have significance in their lives. (p 8)

Bentley (1975) states that education that has no intellectual content at the level appropriate to the age and developmental stage of the child, is no education. Therefore, music lessons should not be taken as entertainment.

Paynter (1982), Beer (1973), Boney (1970), Natal Education Department's music syllabi, House (1973) and many other authorities feel that before a teacher can successfully carry out the given music aims, he himself should be enjoying music, have sound habits and tastes, be informative in music knowledge, and be really a good model in his society. Bentley (1975) sums it up when he states that success in music education depends largely upon the teachers' attitudes.

#### 2.2.2 CONTENT:

According to many music educationists, such as House (1973), Bentley (1975), Brocklehurst (1962), and others, rudiments and theory of music should be promoted through sight-reading in both notations. As music deals with

sound, music of a practical nature, for example songs, forms the content of Class Singing. Rudiments and Theory of Music are means to an end, the end being the practical experience of music.

Bentley (1975) recommends that from a very early stage, sounds are to be associated with visual symbols, that is, music notation.

Some of the activities that are included in music experience are listening, singing, playing, bodily response to music, composing, reading, writing, and analysis. Music should be mainly experienced aurally, since it deals with sound.

#### 2.2.3 RECOMMENDED METHODS:

Educationists such as Duminy (1980) and Van der Stoep (1984) stress the point that in a didactic situation, a teacher (who really knows his pupils and the subject area) chooses methods that are appropriate in his particular class and to specific learning content. He also creates a conducive atmosphere for effective learning through his teaching methods and organizational skills. This point is also reinforced by Beer (1973), Bentley (1975), Nye and Nye (1977).

It is also recommended by House (1973), Boney (1970), Paynter (1982), and others, that a music teacher be a person who is experienced and resourceful in both theoretical and



practical aspects of music. He must be versed in music didactics and must be prepared to sacrifice a lot of his time since the practical part of music is usually conducted after the normal school hours. Therefore, in the light of the above, there is a need for trained music (Class Singing) teachers with organisational skills.

Die effektiewe onderrig van skoolvak, derhalwe ook van klasmusiek vereis dat dit deur voldoende opgeleide onderwysers onderrig sal word. Klasmusiek opgeleidend deur onderwyserkolleges en universiteite is dus baie belangrik.

(Mulder, 1986, p35)

Beer (1973) has this to say about the teachers' methods:

The beginning teacher must learn to provide activities for his students rather than talk, for it is through active participation in the music experiences - singing, playing instruments, moving - that children learn about music. (p 61)

A trained music teacher will have been guided as how to set up a music room or centre. He will also know about the basic material that should be available and also how to make effective use of such material. (Brocklehurst, 1962 pp 157-163). The trained music teachers will try by all means to prevent the situation where pupils tend to "hate" music. Paynter (1982) illustrates this situation:

It has always worried me that music which, outside school, almost continuously goes in and out of young people's heads, which stirs their feelings and activates their bodies, becomes when presented - or as presented - inside schools, a "dead bore". (p i)

House (1973) re-affirms the afore-mentioned idea when he says:

Paradoxically, music occupies a big place in our lives, but largely on a natural, automatic basis; few individuals show the results of skillful training in the higher aspects of the art....(schools contribute to the above because they) have spoken of broad and general music training in the elementary schools and have mainly taught rote songs - often not using even good folk material.

Even this instruction has often been shallow because the classroom teacher couldn't or wouldn't teach it, and the necessary music specialist didn't exist. (p 9).

#### 2.2.4 EVALUATION

Many writers believe that evaluation should always be applied whenever there are set goals. This evaluation will help reveal whether the aims were achieved or not, and also to check upon the changes in behaviour after one has learned

something. Some of such writers are Duminy and Sohnge (1980), Bentley (1975), Beer (1973), Nye and Nye (1984), and Leonhard and House (1959).

Authorities in the field of Education, like Beer (1973), believe that in music we need to evaluate the pupils' musical growth, periodically. This would help music educators to find out if there are any misunderstandings in as far as the music is concerned and also to correct whatever misconceptions or wrong behaviours that might have been learned. Evaluation also acts as a positive reinforcement to the learner because they are made to see where they 'stand' in music, that is, whether they grow musically or are just static.

enjoyment, both immediate and long-term, is important, but real enjoyment arises from the satisfaction of achievement at the level appropriate for each child.

(Bentley, 1975, p 85)

Van der Stoep (1984) states that "every theme of the syllabus must make provision for evaluation" and Beer (1973) goes on to mention that "much of the music program must be evaluated on the basis of what is seen and heard."

### 2.2.5 PHILOSOPHY OF MUSIC EDUCATION

Reimer (1970), Beer (1973), Leonhard (1959), and many authorities believe that before one can successfully teach a particular subject, one should know the philosophy underlying it. Thembela (1968) defines philosophy, as applied to music, as underlying belief in music, its power and the qualities that make it a worthwhile pursuit. Reimer (1970) regards a philosophy of music education as a systematic statement of music education's nature and value.

There is a need for a well articulated and applicable philosophy of music education. It is such a philosophy that leads to a better understanding of the value of music and of teaching and learning music. This philosophy provides a foundation on which the entire structure of music education rests.

Once teachers know why music is to be taught, then they will be inspired and guided in their teaching. Thembela (1968) has this to say:

A well-formulated philosophy helps the teacher to decide to whom to teach, what to teach and how to teach. Aims, curriculum content, methods and administration are all a direct reflection of the basic philosophy of the educator. (p 21)

Beer (1973) also reinforces the point that has just been mentioned:

Before he can effectively plan a single lesson, the teacher must be convinced of the importance of music in the total curriculum. If he regards music as an unimportant subject, this will be reflected not only in his planning, but also in his teaching. Children are very perceptive, they are quick to "read" teachers' attitudes, and they can tell when a teacher is insincere.

(p 62)

At present, the generally accepted philosophy of music education is that of letting people be aesthetically sensitized to music (Reimer, 1970; Leonhard, 1959).

Musical aesthetics is the field of thought which is concerned with questions of nature and value of music as an art. In musical aesthetics the nature of music is affirmed in music itself, and such music is expressed in relation to life. This means that the selected music content must be relevant to the society in question and to the general conditions under which the chosen education system operates.

Music as an art is a medium through which a realm of human experience can be explored and understood. Most of the American educationists recommend that expressionism be adopted as the appropriate music aesthetics viewpoint.

Expressionsists recognize that the different elements of music have no meaning in themselves, but when they are skillfully used in a musical work, they then express meaning. Each individual aesthetically experiences the musical tones according to one's life of feeling.

Reimer (1970) sees aesthetic experience in music as the sharing of insights into the nature of life, through perceiving and reacting to aesthetic qualities which are expressive of the nature of life. The ability to experience music aesthetically is referred to as "aesthetic sensitivity".

When music education is treated as aesthetic education then the music used at all levels and in all activities should be good and expressive music. Opportunities for the expressive power of music should also be constantly provided so that children will progressively become more sensitive to the elements of music which contain the conditions which can yield insights into human feeling. Lastly, the terminology used by the educators must be appropriate for the purpose (Reimer, 1970).

It is the right of every individual to be aesthetically sensitized to music.

#### 2.2.6 ADMINISTRATION OF MUSIC EDUCATION

In assigning music teaching loads, the following factors are to be considered; time to accomplish the prescribed work, the work load of each music teacher, also taking into consideration the enrolment in each class.

It is not unusual to find schools with more than 1 000 pupils on roll having only one (full time) music teacher working in a single room to all intents and purposes exactly like any other classroom. (Paynter 1982, p 138)

Discipline problems generally arise from boredom and lack of involvement. This is more likely to occur when a subject such as music is taught on a 'whole-class' basis.....the commonest cause of boredom among pupils in music lessons is the 'unreality' of the lesson content. Taught as a purely 'information' subject (with lecture presentation and dictated notes) it bears little relation to the reality of music outside the classroom. (Paynter 1982, p 140)

Where possible, the job description of the teacher should be clear. This clarity should eradicate these popular misconceptions about the music teacher's role.

In the minds of most people (including quite a few Heads and education administrators), the image of the school music teacher is that of the 'Director of Music' conducting choirs, orchestras or bands, and organising concerts. Class teaching he is expected to take in his stride, and it is generally assumed that this will not be particularly demanding; a little 'music appreciation', perhaps, or some class singing and theory. No doubt many Heads are simply unaware of music's curriculum potential, but at present it often appears that, given a choice, they would prefer to see the specialist extra-curricular groups flourish even if this had to be at the expense of lively and interesting work in the classroom. (op. cit. p 149)

There are music educationists such as Simpson (1976) and Bentley (1975), who have observed that primary schools usually try their best to teach music seriously and such seriousness lacks in the secondary school phase. Bentley (1975) has this to say about the importance of music continuity between primary and secondary schools:

by the time a child transfers to secondary school, he has developed certain attitudes towards music. Those attitudes will depend



largely upon the kind of musical experience he has had in the primary school, the kind of teaching, the extent of skill he has gained in music and knowledge about it. Often the attitude is negative because of ignorance - he has not been given a chance to come to grips with music in any way comparable with his opportunities in other skills or areas of learning. (p 23)

Simpson (1976) states the above problem in these words:

Music tutors in colleges of education find that the great majority of their ....entrants have no discernible musical literacy, and that not a few of the men in particular cannot even sing. (p 95)

Brocklehurst (1962) adds to the above:

It is little wonder then that the teacher of music in a secondary school, faced with a form of new arrivals drawn from several junior schools, find himself in the position of being able to take nothing at all for granted and is obliged to devote the first year, or part of it to giving a basic training in rhythm and pitch. (p 2)

What is reported by Brocklehurst in the previous extract is said to be also applying to almost all school levels.

## 2.3 ANALYSIS OF THE CURRENT BLACK PRIMARY AND SECONDARY SCHOOL MUSIC CURRICULUM

The current Music syllabi were issued on these dates:

1981	:	Std 9 and 10
1982	:	SSA, SSB, Stds 1,2,6,7, and 8
1985	:	Stds 3,4, and 5

The syllabi of Class Singing of SSA up to Std 10 may be summarised as follows:

### 2.3.1 AIMS:

The aims of teaching Class Singing in primary and secondary schools are:

- (i) to train pupils to enjoy music for its own sake;
- (ii) to develop the natural inclination of body movement to sounds and rhythms;
- (iii) to promote musical literacy and encouragement in the cultivation of sound habits and tastes;
- (iv) "to educate the child through music by promoting values such as discipline, concentration, creative expression, which will enrich his life and contribute to the culture of which he forms a part." (Std 4 and 5 syllabi)

The first three aims (i-iii) imply the expressionist viewpoint of aesthetic philosophy of music education. The fourth aim implies the referentialist viewpoint wherein music is used for non-music ends.

### 2.3.2 RUDIMENTS AND THEORY OF MUSIC IN BOTH TONIC AND STAFF NOTATION:

The prescribed syllabi stipulate that the rudiments and theory of music should be promoted through sight-reading in both notations (of section 2.2.2)

Every pupil should be given the opportunity to learn to read music. Tonic solfa is used only as an introduction to staff notation, which is the medium throughout the world, for writing music. (Std 3 to 8 syllabi)

Some activities that are included in music experience are listening, singing, playing, bodily response to music, composing, reading, and writing, analysis.

### 2.3.3 RECOMMENDED METHODS:

According to the latest music syllabi, music teaching and learning are to be approached through practical music making, e.g. singing of songs, with body movement if possible.

(i) 'Singing games should be conducted out-of doors whenever possible'

(ii) 'Improvisation of rhythms, to be played by pupils on

instruments (home-made or purchased) while songs are being sung'. (Std 3 and 5 syllabi)

(iii) 'Dictation of elementary rhythms combined with pitch, in solfa and staff.' (Std 4 syllabus)

For sub-standards, reading of music is usually done through the use of hand-sings. This is later replaced by the use of sight readers which contain graded exercises in both tonic solfa and staff notation. (SSA and SSB syllabi). The commonly used sight readers are Pathway To Music Books 1,2, and 3, by Elwyn Rees.

2.3.4 The prescribed syllabi stipulate that there should be no evaluation done in classes. Singing is treated as "a non-examination subject".

This absence of evaluation contrasts with the stated views of many Music Educationists, as discussed in section 2.2.4.

Now, there is a need to find out how the fore-going primary and secondary school music curriculum is administered in Kwa-Zulu and Natal.

## 2.4 ADMINISTRATION OF MUSIC EDUCATION - PRIMARY AND SECONDARY SCHOOL MUSIC CURRICULUM

According to current Music Syllabi in South African Black schools, Class Singing is supposed to be taught from SSA to Std 10. The allocated minutes per week are as follows:

According to the 1987 Structure, periods stand as follows:

SSA 4 periods x 30 minutes = 120 minutes per week.

SSB 3 periods x 30 minutes = 90 minutes per week

Stds 1 to 4, 2 periods x 30 = 60 minutes per week

Std 5, 1 period x 30 minutes = 30 minutes per week

Stds 6 to 10, 1 period x 35 min = 35 minutes per week

The syllabi suggest ways of administering music lessons:-

(a) Lists of songs previously taught and those to be taught in that particular year should be prepared.

( all classes)

(b) Where two periods are allocated, one period should be used for singing of songs and listening to music. The other should be used to foster the theoretical and musical aspects mentioned in the General Remarks on the syllabi. (Std 3 to 5)

(c) There should be time set aside for appreciation of music. This can be achieved through listening to recorded

music as well as attending live performances. Choral work is to be seen as part of Music Education because it is also where the taught music aspects are applied.

Nothing is mentioned concerning the music teaching, that is, whether it is to be done by every teacher in his class or it should be those who specialised in Music. (2.2.3 second paragraph)

There is no way of administering evaluative measures because Class Singing is a non-examination subject. Those schools (pupils) which want to take music as an examination subject, have to choose the syllabus titled: THEORY OF MUSIC

## 2.5 ANALYSIS OF THE BLACK PRIMARY TEACHERS' DIPLOMA MUSIC CURRICULUM AND ITS ADMINISTRATION

### 2.5.1 PTD STRUCTURE, 1985

According to the latest Structure (1985) for Primary Teachers' Diploma, Music falls under Didactics, that is, it is treated as Music Method.

The term 'didactics' here reveals that the stress is on teaching methodology of teaching music to pupils in primary schools. The content, i.e. theory of music, is only included as a guide to how various music concepts may be taught. This means that the student-teachers should already be familiar with the content over to pupils.

Primary Teachers' Diploma is divided into two sections sections which are Junior Primary and Senior Primary.

(cf. 1.5.1)

The allocated time for Music per week is as follows:

PTD 1 Junior            1 period    x 40 minutes

PTD 2 Junior            1 period    x 40 minutes

PTD 3 Junior            2 periods   x 40 minutes

NB: PTD (Senior) has Music as optional. They choose between Music and Physical Education only when they reach reach their final year, which is the third year.

PTD 3 Senior            4 periods   x 40 minutes

These PTD students have other subjects they do other than Music. The subjects breakdown is:

PTD 1 (J)    does 18 subjects other than Music

PTD 2 (J)    .. 16        .. ..        ..        ..

PTD 3 (J)    .. 17        .. ..        ..        ..

PTD 3 (S)    .. 14        .. ..        ..        ..

The pass requirements of PTD are:

- (i)    A pass mark of 50% is required on each subject
- (ii)   All subjects must be passed
- (iii)   Teaching-practice average of 50%.

#### 2.5.2.1 AIMS OF THE PTD SYLLABI

(i) To train students to teach music in the lower and higher primary classes, taking into consideration the special approach to music required when dealing with specific group, that is, according to pupils' developmental stages.

(ii) To encourage students to enjoy music for its own sake and also guide them towards a better insight into ethnical and western music.

#### 2.5.2.2 INTRODUCTION TO THE PTD SYLLABI

(i) According to the prescribed syllabi, the following musical skills should be developed:

- (a) Singing
- (b) Movement
- (c) Instrument playing
- (d) Listening
- (e) Creativity
- (f) Notation

(ii) "The course is designed to bring enrichment to the students' knowledge and experience of music." (PTD Structure, 1985). The teaching and experience of theoretical concepts must be approached through the medium of practical-music making, whether vocal or instrumental. Emphasis is to be directed to the establishment of an elementary knowledge of both notations; staff notation and tonic solfa.



(iii) Attention should be given to develop the students' teaching abilities in music and specifically techniques used in each primary phase, that is, junior and senior primary phases.

(iv) Every student must become familiar with singing and playing of instruments, e.g. xylophones, piano, recorder.

(v) Indiginenous music is to be used for didactic purposes.

#### 2.5.2.3. CONTENT OF PTD SYLLABI

These PTD Music syllabi recommend that:

(i) Songs should be used to master tonic solfa and staff notation.

(ii) Rudiments and theory of music form part of the content. (iii) There should also be instrument playing.

(iv) Students must also listen actively to music.

(v) Students must be taught Teaching Methods. This includes fundamental objectives, concepts and principles of teaching school music. A study of great Music Educationists such as Dalcroze and Kodally is done. Students are also to be trained in planning of music lessons for each of the appropriate classes.

(vi) Students also need to be introduced to general principles and techniques concerning conducting and choir training.

#### 2.5.2.4 EVALUATION:

The PTD syllabi recommend that:

Student-teachers be evaluated throughout the year so as to check upon their musical growth, and evaluation is to be done on these aspects:

- (a) Theory and rudiments of music; this includes methods of teaching music.
- (b) Teaching-practice.
- (c) Projects such as teaching aids, collection of traditional songs and building of instruments.
- (d) Practical skills: singing both in tonic solfa and staff notation; and conducting techniques.

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## SYLLABI FOR CLASS SINGING

DET Sub-standards A and B 1983

- .. Standard 1 1983
- .. Standard 2 1983
- .. Standard 3 1985
- .. Standard 4 1985
- .. Standard 5 1985
- .. Standard 6,7, and 8 1983
- .. Standard 9 and 10 1981
  
- .. Primary Teachers' Diploma (Junior Primary)
  - ... Didactics, 1985 Structure.
- .. Primary Teachers' Diploma (Senior Primary)
  - ... Didactics, 1985 Structure.

Natal Education Department Music syllabi 1982

## CHAPTER 3

### METHODS AND PROCEDURES

#### 3.1. INTRODUCTION:

The methods and procedures for collecting and analysing the data are generally described. Colleges and inspectorate circuits used for sampling are mentioned. Reasons for the distribution of questionnaires are listed.

#### 3.2. PROCEDURES FOR COLLECTING DATA: (cf. 1.7)

This research field covered Natal and Kwa-Zulu. The target groups for this study were:

- (i) the colleges of Education that offer PTD.
- (ii) primary and secondary schools that are to give musical foundation to college entrants.
- (iii) communities in Natal and Kwa-Zulu.

Data were collected through triangulation. This triangulation is formed by three research methods, namely,

- (i) Interview;
- (ii) Questionnaires;
- (iii) Observations. (cf. 1.5.2)

Triangulation was chosen because each of the three research methods counter-checks the ground that might have been overlooked by the other methods.

These three research methods highlight the current position of music in schools and colleges. The collected data were then compared to the prescribed music syllabi to check the discrepancy thereof. The relevance and effectiveness of the PTD Music Didactics syllabi were investigated by:

(i) critically looking at the musical background of college entrants in relation to what colleges are expected to offer, that is, Didactics in Music.

(ii) critically evaluating the content of the PTD Music Didactics syllabi in relation to the amount of time that would be sufficient to master such content. (NB: Here we considered the actual music competency of entrants as they enter colleges).

(iii) critically evaluating (assessing) the college music lecturers' knowledge, in various aspects of music; their experience in the teaching of music, especially primary schools because they are training primary school teachers. Music lecturers were assessed because they are the people who interpret the prescribed syllabi and put them to practice. The lecturers' interpretation may either make the syllabi to be effective or ineffective.

### 3.2.1 INTERVIEW:

The chosen interview format was semi-structured. The following people were interviewed: (cf. 1.5.3)

- (a) teachers and other school officials.
- (b) community members
- (c) students from different school sectors.

The purpose of interviewing was to find out:

(i) if communities in Natal and KwaZulu believe they need music in their schools.

(ii) the type of music to be included in schools and whether this music should be an examination subject or not.

(iii) the communities' assessment of music-teaching in schools and colleges (see appendix 1)

The respondents were interviewed in small groups (of about eight people at a time) so as to get group discussion that would highlight the ideas (about music teaching in schools) held by the majority.

The prepared interview form acted as a pool from which questions were drawn to suit each group interviewed. This meant certain questions were omitted when interviewing people who do not teach music.



### 3.2.2. QUESTIONNAIRES

The researcher distributed three sets of self-completion questionnaires.

#### 3.2.2.1 QUESTIONNAIRE A : SCHOOL TEACHERS SSA-STD 10

This questionnaire was distributed to teachers of schools randomly chosen from seven (7) circuits of Kwa-Zulu and Natal. From each circuit, the chosen schools were a lower primary (SSA to Std 2), a higher primary (Std 3 to 5), a junior secondary (Std 6 to 8), and a senior secondary school (Std 9 and 10), and each school stratum was represented by, at least, two teachers.

The purpose of this questionnaire was to find out the effectiveness of the training done by colleges. This effectiveness was evaluated through the standard of work produced by teachers who passed from those colleges. Therefore, in order to evaluate the effectiveness of music-teaching in colleges, one has to check the music work of music teachers who are college graduates.

The following circuits were visited:

- (a) Umlazi North and South circuits.
- (b) Umbumbulu.
- (c) Port Shepstone.
- (d) Kwa-Mashu.
- (e) Mpumalanga, Pietermaritzburg (DET) and Edendale.
- (f) Inkanyezi and Mahlabathini.

(g) Madadeni and Mnambithi.

(See appendix II)

3.2.2.2 QUESTIONNAIRE B : COLLEGE TEACHERS (COLLEGES  
OF EDUCATION

Questionnaire B was distributed to college Music lecturers that offer PTD in Kwa-Zulu and Natal. Eight questionnaires were also posted to Music lecturers of colleges of other provinces.

This questionnaire was aimed at finding out the musical background (plus qualification in music) of music lecturers; their teaching experience; their attitude towards the subject they teach as well as other relevant points of importance.

(See appendix III)

3.2.2.3 QUESTIONNAIRE C : COLLEGE STUDENTS (FIRST YEARS,  
BEFORE THEY ARE TAUGHT MUSIC AT COLLEGE

Questionnaire C was distributed to first year students of colleges in Natal and Kwa-Zulu that offer PTD. This was used in conjunction with eight-bar-melodies in both staff notation and tonic solfa.

This questionnaire was aimed at finding out the college entrants' Music Theory background. The 8 bar-melodies

checked upon the entrants' sight-reading skills. Students had to sing these melodies.

The following colleges were chosen:

- (a) Umbumbulu
- (b) Mpumalanga
- (c) Appelsbosch
- (d) Indumiso
- (e) Madadeni
- (f) Ntuzuma

(See appendix IV (a) and (b))

A record was kept of all questionnaires distributed and those returned.

3.2.3 Part of the data was collected through the researcher's observation of music-teaching in schools and colleges. This period of observation covered a period over twenty years during which the researcher both attended and taught in various schools. Here are some of the areas where the researcher attended or taught:

Durban, Eshowe in Zululand, Alice in the Ciskei, and Umbumbulu College of Education.

The researcher also compared his observation with other music teachers from different provinces of South Africa.

The purpose of this observation was to discover:-

- (a) how Music is taught in schools in relation to what is

prescribed in the syllabi,

(b) the attitude of school teachers and officials to Music and its teaching,

(c) the attitude of pupils to learning Music,

(d) the attitude of the communities to Music, as offered in schools.

### 3.3 PROCEDURES FOR TREATING DATA: (cf. 1.8)

Inferential statistics were used.

Upon the return of questionnaires, the researcher edited them (questionnaires) to check whether all questions were answered. Missing answers were cross-checked from other sections of the questionnaire, and also from the open-ended (semi-structured) interview.

Tables for analysing each response in a questionnaire were drawn. The sample data inferred some characteristics of the population from which the sample was drawn. The information from questionnaires and interviews is graphically represented.

3.3.1 The analysis tables for questionnaires A and B carry the following information:-

- (i) -      Number of questionnaires distributed  
             Number of questionnaires returned  
             Number of YES responses.

Number of NO responses.

Number of UNANSWERED questions.

(ii) Where multiple-choice answers were given, the number of each chosen answer was recorded and compared to the total number of answered questionnaires.

3.3.2 The analysis table for questionnaire C carried the following information :-

- (i) number of questionnaires distributed.
- (ii) .. .. returned.
- (iii) .. .. YES responses compared to NO responses.
- (iv) .. .. UNANSWERED questions.
- (v) for questions 3 to 15, the number of correct answers was compared to those of wrong answers.
- (vi) question 13 is a multiple-choice; the number of each choice was recorded.

3.3.3 The practical aspect of questionnaire C (that is, the 8 bar-melodies) was evaluated as follows:

Students' performance was categorised into:

- (i) Weak - could hardly sing or play the melody.
- (ii) Satisfactory - played or sang the melody but with obvious problems with rhythm and time.
- (iii) Good - sight-read melodies with ease. (fair treatment of time and rhythm).

There were two melodies in staff notation and two in tonic solfa. One melody in tonic solfa modulated from tonic to its dominant and back to tonic.

For this section, the number of total students tested was recorded. This number was then distributed among the three chosen categories. This was graphically represented.

3.3.4 The interview responses were treated by recording the number of respondents and grouping their information into sub-headings, e.g.

- (i) total number of respondents,
- (ii) number of respondents who play musical instruments - the number of respondents was considered from each of the following instruments :-  
woodwind, brass, string, percussions.

- (iii) practical music was divided into categories such as choral, gospel, traditional, and instrumental.

The opinion responses were critically analysed and a summary thereof written. Sub-headings were used when analysing these responses, and the data drawn from the interview graphically represented.

The questionnaires were manually scored.

Finally, the collected data was critically weighed against the prescribed PTD Music syllabi and this reflected

similarities and differences between what the communities perceive as their need and experience, and what is prescribed in the syllabi. The collected data was also critically assessed to check whether it reflected the basic philosophy of education, that is, music aesthetic sensitivity.

## CHAPTER 4

### FINDINGS OF THE STUDY

#### 4.1 INTRODUCTION

The primary purpose of this chapter is to state the findings of the research conducted. The instruments that were used to collect and analyse the data are described and discussed.

The findings are presented as follows:

- (i) Interviews
- (ii) Questionnaires
- (iii) Observation

The summary of the findings is statistically presented in the form of percentage ( % ).

#### 4.2 INTERVIEW: ( Ref. Appendix I )

The interviews were conducted in groups, therefore, group responses are recorded.

##### 4.2.1 MUSICAL INSTRUMENTS PLAYED AND MUSIC READING

Many respondents do not play musical instruments and they are also unable to read music. They desire to learn how to play various instruments, especially keyboards. Though a few have revealed a deep desire for reading music, top priority was actual playing.



The few respondents who do play instruments, play keyboards and guitar. ( Ref to tables 4.1 - 4.4 for statistical figures ).

#### 4.2.2 PARTICIPATION IN PRACTICAL MUSIC:

About 50% of the respondents take part in choral singing. Choral music is normally loved because it is promoted by schools, churches, and the community as a whole, in the form of music competitions. Respondents stated that they join choirs because choirs are social activities which offer them a chance for recreation. Tonic solfa is mainly used in these choirs, and they sing a capella.

The next popular form of practical music is Gospel music. A minority take part in ballroom dance, and in musical plays.

#### 4.2.3 MUSICAL BACKGROUND:

It transpired that almost all respondents were taught Singing at primary school. Though they believed that this was learnt without any insight and motivation, a foundation was laid.

Very few of the respondents ( about 1% ) were ever exposed to music-teaching and learning in the junior and senior secondary levels. Only choristers were exposed to rote-learning of songs, in preparation for music competitions.

#### 4.2.4 FURTHER STUDY IN MUSIC

Over 90% of respondents suggested that Music should be taught in schools. The only practical aspect in which people so far apply themselves to is choral singing.

#### 4.2.5 WHETHER THERE IS A NEED FOR TEACHING MUSIC IN SCHOOLS

Almost all respondents suggested that music should be taught in schools. They also suggested that the theoretical knowledge should be applied in practical music, for example, singing, dance, and instrument playing.

The main purpose of teaching music was summed up as being the guidance offered to pupils so that they should understand music and then appreciate it.

Here is a summary of what respondents gave as reasons for the need for teaching music in schools and colleges:

- to develop an individual's innate talents,
- transmission and preservation of culture,
- training people to play various music instruments and to enjoy music for its own sake,
- to promote expression of emotions and ideas,
- to help those people who want to take music as their vocation,
- to share musical ideas with people all over the world, therefore, a need for reading and writing music.

#### 4.2.6 TYPES OF MUSIC TO BE TAUGHT:

Respondents felt that all types of music, for example, indigenous and western music, should be promoted at school. Schools can do this by allowing students to apply their theoretical knowledge in the practical fields of their choice, for example, jazz, popular music, and choral music.

The justification of having all types of music is that people are unique and they often find themselves in different situations that need different types of music.

The majority of respondents specifically suggested the teaching of staff notation. The given reason for this choice is that staff notation is internationally used. ( I hope television screens also promote this idea, by showing how musicians who read staff notation easily join bands and orchestras in performances ).

#### 4.2.7 EXPECTED MUSICAL KNOWLEDGE

Through interviews, it transpired that a post- matriculant who has been exposed to music teaching, for at least ten years of schooling should, among other skills :

- (i) be able to sing simple melodies both in tonic solfa and staff notation with ease,
- (ii) be able to read staff notation,
- (iii) be able, at least, to play one musical instrument
- (iv) have basic knowledge in rudiments and theory of music.

#### 4.2.8 WHETHER MUSIC IS EFFECTIVELY TAUGHT

The opinion of respondents was that music was not effectively taught in schools. The reasons supplied for this ineffectiveness were:

- (i) the shortage of musically qualified teachers in schools,
- (ii) music is regarded as a non-examination subject, therefore, no serious supervision is given to the subject,
- (iii) there is a great shortage of music facilities.

#### 4.2.9 WHETHER THEORY OF MUSIC SHOULD BE COUPLED WITH MUSIC OF A PRACTICAL NATURE:

All respondents felt that theory cannot be divorced from practice since they complement each other. Theory of music re-inforces the fundamentals of music which are vital in the execution of practical music.

The response to question 3 was that music is sound, therefore, it needs to be experienced aurally, and should be responded to physically, for example, through body movement.

( Ref. appendix I )

#### 4.2.10 WHETHER EMPHASIS SHOULD BE ON AFRICAN OR WESTERN MUSIC.

The respondents revealed that emphasis should be on African music (folk material) in the very lower classes. Western music should be gradually introduced until both types are

treated equally. Music should be taught as a universal subject, that is, one's musical knowledge must apply universally.

#### 4.2.11 WHETHER COLLEGES OF EDUCATION ARE EFFICIENT IN THEIR TRAINING OF TEACHERS

The majority of respondents reported that colleges try their best to produce efficient teachers, but have so far failed.

This failure is clearly reflected when respondents who are not music teachers state that they observe no difference in behaviour between people who were taught music, and those who were not.

One respondent stated the following, in regard to college efficiency:

"There is no contact between schools and the society, therefore, it is hard to tell whether or not teacher training institutions are efficient. Schools need to sell their image."

#### 4.2.12 WHETHER TEACHERS FEEL INSPIRED TO TEACH MUSIC:

The majority of respondents did not feel inspired to teach music because they felt they were not adequately trained in music-teaching. They also reported that emphasis was put on examination subjects, and as a result thereof, they also had heavy loads on these 'examination' subjects. Another factor which discouraged prospective teachers was the fact

that many principals are not prepared to spend money on music equipment.

#### 4.3 QUESTIONNAIRES :

Questionnaires were divided into three types, that is, A, B, and C (cf. to chapter 3). These questionnaires were personally distributed and collected. All copies were returned. To save time, common questions will be simultaneously analysed and the statistics thereof compared. There are 56 copies of questionnaire A, 9 copies of B, and 200 copies of C, that were completed.

#### QUESTIONNAIRES A AND B

##### 4.3.1 MUSICAL INSTRUMENTS PLAYED

At present, this research has revealed that there are very few teachers and pupils in schools who play musical instruments. The figures revealed 26.5% of school teachers, 89% of college lecturers, and 9% of pupils could play musical instruments. Though approximately 80% of both school teachers and pupils read tonic solfa, only 8.5% were able to read staff notation. 100% of college music lecturers read tonic solfa with ease, and 79% were well versed with staff notation.

The musical instruments in question are recorder, piano, organ, and guitar.

#### 4.3.2 STANDARD OF MUSIC INSTRUMENT PLAYING

Most of the school teachers who play musical instruments stated that their standard of playing was average. With the college music lecturers, the figures were:

22% were beginners, 45% average players, and 33% were excellent players.

#### 4.3.3 INVOLVEMENT IN MUSIC OF A PRACTICAL NATURE

The survey revealed that 78% of college music lecturers, 57% of school teachers, and 49% of college students take part in music of a practical nature. This practical music was dominated by choral music, followed by dance and gospel music. The percentage of students involved in musical plays and traditional dance (ingoma) was significantly low.

#### 4.3.4 TEACHERS WHO DID MUSIC DURING THEIR TRAINING

82% of school teachers and 78% of college music lecturers did music when they trained as teachers. Only 49% of school teacher respondents were teaching music when this research was conducted. It transpired through interviews that many of the respondents had passed music through rote learning.

#### 4.3.5 SPECIAL MUSIC CERTIFICATES

It was discovered that only 6% of the primary and secondary school teachers had special music certificates. These certificates were predominantly those of Theory of Music,

grades 1 to 3, and a few individuals had grade 1 in Pianoforte. These theory and pianoforte grades are those of Royal Schools of Music, and Trinity College of Music.

67% of college music lecturers had special music certificates. The work prescribed for such certificates is Theory and Harmony of Music, instrumental and vocal music, and History of Music. Most of these lecturers also did music at university level in addition to music grades.

#### 4.3.6 CURRENT MUSIC STUDIES

It transpired that only a few teachers were still pursuing music studies. Only 4% of school teachers, and 11% (1) of college music lecturers are currently improving their music qualifications. This is an indication that the music knowledge teachers had missed at schools was never supplemented, and, as a result thereof, they have limitations in their music teaching. Question 9 of the prepared interview (cf. appendix 1) revealed that music is not effectively taught in schools because teachers lacked expertise therein.

Those teachers who were improving their studies were doing them in Theory of Music.



#### 4.3.7 MUSIC TEACHING EXPERIENCE

Among the school teachers who were randomly asked to fill in questionnaires, only 49% were teaching music. With colleges of education, only music lecturers were asked to fill in the questionnaires.

The analysis of the college music lecturers' teaching experience may be presented as follows:

Only one college lecturer (11%) had lower primary school music teaching experience, and this was less than two years' experience. A total of three lecturers (33%) had higher primary school music teaching experience. Out of the aforementioned three, two had 3-5 years' experience and the third one had over 11 years' experience. The remaining teachers (56%) had never taught primary school classes.

Only 23% of the school teachers said they enjoyed teaching music. The reasons stated by the teachers who do not enjoy teaching music were:

- (i) They feel incompetent to teach music because of their music background and knowledge.
- (ii) Music is a non-examination subject, therefore, they put emphasis on examination subjects.

Most of the music teachers and lecturers were found to have other subjects to teach in addition to music. Two college

lecturers (22%) taught music only. The remaining 78% shared music with subjects such as Education, English, Afrikaans, Biblical Studies, and Biology.

#### 4.3.8 SPECIAL MUSIC ROOMS

The study revealed that there are a few institutions that have special music rooms/centres which will allow sufficient space for music activities such as games, small ensembles, and choral practices. Only 12% of schools and 78% of colleges had special music rooms. One third of the rooms are attached to other classrooms. Even those rooms that are separated from the classrooms were found to be situated at a distance of not more than 40 metres away.

#### 4.3.9 MUSIC CLASS AVERAGE ENROLMENT

Many schools and colleges are over populated in classrooms. The research revealed that 49% of schools had an enrolment of more than forty five (45) pupils in class, 71% of colleges had a class enrolment of between 15 to 30 students and 29% between 31 to 45. There was no college with a class enrolment of less than fifteen students.

Colleges had an average of 193 music students taught by one music lecturer.

#### 4.3.10 CLASSES THAT ARE TAUGHT MUSIC

Our study highlighted that there is music teaching from SSA to Std 5. There were no respondents who had music teaching in their schools in standards seven (7) to ten (10). There was only one respondent who taught music in standard six (6).

#### 4.3.11 FAMILIARITY WITH PRESCRIBED MUSIC SYLLABI

There was only 29% of the school teachers who reported to be familiar with the syllabi of the classes they taught. 78% of college music lecturers were familiar with their syllabi.

Familiarity, here, refers to the good understanding, interpretation, and execution of the syllabi.

Few teachers reported to be following the prescribed syllabi as it is, for example, only 33% of college lecturers followed the syllabi per se. The reason given for the deviation from the set syllabi were that teachers lacked some of the practical music skills that form part of the syllabi, and they also had problems in interpreting some aspects thereof.

#### 4.3.12 BALANCE BETWEEN THE PRESCRIBED WORK AND ALLOCATED TIME

67% of college music lecturers felt that the allocated time was too little compared to the prescribed work. With schools the statistics were:

24.5% of teachers reported that there was too much work, and there was 33% that did not respond.

#### 4.3.13 RELEVANCE OF MUSIC SYLLABI

Only 33% of college music lecturers regarded the prescribed syllabi as totally relevant. The remaining 67% stated that the syllabi were partly relevant, with some shortcomings, for example, they were regarded too western oriented. This part-irrelevance was also reported to be revealed by the fact that music taught at school has no continuity with the music found within communities.

#### 4.3.14 NEED OF MUSIC TEACHING IN SCHOOLS

(cf. section 4.2.6)

All respondents (school and college staff) expressed an undisputed need of teaching all types of music in schools and that certain schools should take it as an examination subject. Many respondents expressed a deep desire to learn how to play musical instruments.

#### 4.3.15 EVALUATION IN MUSIC

According to the prescribed school music syllabi, there should be no evaluation conducted.

The research revealed that 27% of school teachers did not test pupils in Theory and Rudiments of music. 43% of teachers did not test pupils in practical music at all. Those teachers who tested, did their testing monthly and/or

quarterly. Practical music was tested through pupils' performance in school choirs as well as in concerts.

The study revealed that almost all colleges tested their students in Theory and Rudiments of Music at various intervals, for example, 33% were tested monthly, 22.2% quarterly, and 55.5% at the end of each music unit. Certain colleges used a combination of the aforementioned test intervals.

Most of the college music lecturers tried to measure their students' development in practical skills. There was no uniformity in the types of measures used, for example, some relied on the choir as the basis of measurement, others organised concerts or other arrangements.

#### 4.3.16 MUSIC TEACHING PRACTICE

Only 33.3% of colleges sent out their students for teaching practice in music. 3 colleges reported that their student teachers did only one criticism lesson per student over the whole PTD course, that is, over a period of three years.

#### 4.3.17 PRESCRIBED BOOK FOR MUSIC DIDACTICS

Many colleges had no book prescribed for Music Didactics. Three colleges reported to have a prescribed book. One college reported to be using Essentials of teaching elementary school music by Nye and Nye as their prescribed book. The other two colleges did not specify the books they prescribe.

#### 4.3.18 SCHOOL/COLLEGE CHOIR AND EXTRAMURAL ACTIVITIES

It was discovered that all college music lecturers and also many of the school music teachers were also responsible for their college or school choirs. They trained and conducted their choirs.

The majority of them also reported to be responsible for other extramural activities, such as the Student Christian Movement, Girl Guides, Boy Scouts, Athletics, and Netball and Soccer.

#### QUESTIONNAIRE C (College Students)

#### 4.3.19 MUSICAL INSTRUMENTS AND COMPETENCY IN SIGHT READING

The research revealed that there are very few students who play musical instruments - only 9% played any musical instrument. Though 79% of students could read tonic solfa, only 8.5% were able to read staff notation.

49% of college student respondents were reported to be involved in music of a practical nature, for example, choral music, dance, gospel, and musical plays. The popularity of music types was as follows:

63% respondents were involved in choral music, 20% dance, and 17% in gospel and other types of music.

The students' experience in this music varied markedly from one student to the other.

#### 4.3.20 THEORETICAL KNOWLEDGE (MUSIC LITERACY)

The data collected through questionnaires gave a good illustration of the college entrant's level of music literacy. Only 25% of students knew of the use of accidentals, that is, sharps and flats; 6% knew of the keyboard layout; 6,8% knew of the key signatures. (cf. table 4.3)

#### 4.4 OBSERVATION

Hereunder, follows the researcher's observation of music teaching in schools and colleges. This period of observation covers a period of over 20 years, during which the researcher both attended and taught in various schools.

The researcher's schooling and teaching experience covers the following areas: Durban, Eshowe, Alice, and King Williams Town. The researcher had also, in the past, had informal interviews and exchange of ideas in relation to music with many school personnel from various provinces and circuits.

As a college music lecturer, the researcher has regular contact with schools, in connection with music teaching. Through such contact, the researcher has observed that music lessons are normally recorded in preparation books but seldom taught.

It also transpired through these "exchange of ideas" and personal observation that:

(i) School music teachers are generally limited in their music teaching, and in methods thereof.

(ii) Schools, especially secondary schools, do not teach music; they concentrate on the examination subject, hence their supposed-to-be music teachers have full loads in these subjects.

(iii) Although 73% of school teachers had reported to give regular tests in Theory of Music, the researcher's observation makes this doubtful because:

(a) Many teachers in the circuits that the researcher has visited openly admitted that they were not teaching Theory of Music because of their limitations therein. They only recorded the lesson preparation just for record purposes.

(b) These teachers further stated that, on certain days, they ask pupils to sing whichever songs they know (when they are to teach songs).

The researcher has observed such a situation in the schools he has visited for teaching practice in music. Student-teachers normally experience problems when following the music teacher's work programme because, in most cases, what was recorded as had been taught was actually not taught.



## 4.5 ANALYSIS OF THE RESEARCH FINDINGS

### 4.5.1 THE CURRENT MUSIC BACKGROUND OF THE COLLEGE ENTRANTS

The opinion of the Black communities (as stated in section 4.2.7) is that college entrants are expected to have accomplished the following by the time they reach college:

- to be able to read, at least, simple melodies both in tonic solfa and staff notation in various keys,
- be able to play, at least, one musical instrument,
- be good in singing, especially, using tonic solfa.

(cf. 2.3)

4.5.1.1 At present, this research has revealed that there are very few teachers and pupils in schools who play musical instruments.

The collected data also revealed that college entrants are musically illiterate. (cf. 4.3.20 and also table 4.3) The students' music illiteracy may be a result of various factors that affect the teaching-learning situation of music in schools. Some of these factors are:

#### (a) Teachers

82% of school teachers did music when they trained as teachers and only 49% of the teacher respondents were teaching music when the research was conducted. It transpired

through interviews that many of the respondents had passed music through rote- learning.

Only 4% of the teachers were still pursuing further studies in music. This is an indication that the music knowledge that they had missed at school or college, was not supplemented, and as a result of this, they have limitations in their music teaching. Question 9 revealed that music is not effectively taught in schools because teachers lack expertise therein.

(b) Syllabi

The syllabi contribute to illiteracy because of the following:

(i) Evaluation: The prescription is that no evaluation should be done because Singing (Music) is a non-examination subject. This absence of evaluation promotes ineffective teaching because there is no way of assessing whether there is progress in the teaching done. Another implication of "no evaluation" is that the subject is not important, therefore, some teachers stop teaching it and teach their examination subjects during that music period.

(ii) Content: It also transpired that there was no balance between the prescribed content and the allocated time. This gross imbalance discourages many teachers from teaching music.

Each class (from Std 1 to 5) is expected to learn 10 new songs each year. No specific songs are mentioned. These songs are an addition to the other prescribed content. The prescribed time is too short to accommodate these songs, as well as train pupils in playing musical instruments. (cf 2.3.3 (ii)). Tuition in instrument playing needs individual guidance and a lot of time, in order to refine the skill.

The recommended teaching approach is that of practical music making. Many teachers were not familiar with the prescribed content, and lacked in music skills necessary for the interpretation of the content. Only about 8.5% of teachers understood staff notation.

#### (c) Equipment

Effective music teaching is not conducive in schools because of the lack of music rooms and equipment. (cf. 4.3.8)

Music deals with sound, therefore, for it to be better understood and loved, it must be experienced aurally. Pupils and teachers need to be familiar with the different tone colours of music instruments and also be able to perceive the sound of written music. For this to happen, schools need to be equipped with sufficient music instruments on which pupils would practise. There should be radios and records to be used for music playing.

Another important point here is the availability of a special music room/centre which will allow sufficient space for music activities. Only 12% of schools had such special music rooms. Other teachers are disturbed by the practical music classes if their classrooms are adjacent to classrooms used for music. These classrooms are not sound-proofed, and, as a result of this, some of the music teachers avoided letting their classes sing during music lessons because they did not want to disturb their colleagues.

(d) Administration

It was discovered, through observation and interview, that many teachers who teach music have other examination subjects to teach. Most of these teachers usually use music periods to teach other subjects in which pupils would be evaluated.

Many principals were found not to be prepared to spend money on music equipment. The defence given by principals was this:

- (i) Music equipment is expensive, and there is no safe space to store such equipment.
- (ii) It is also hard to get efficient and experienced music teachers, therefore, one may not buy instruments that may not be utilised effectively.

#### 4.5.1.2 MUSICAL SKILLS

The collected data revealed that college entrants lack in musical skills such as instrument playing and notation. It came out clearly that these music skills are relevant to the needs of the communities ( cf 1.9 ). 67% of college staff respondents stated that there was no balance between the amount of prescribed work and the allocated time. To further reveal the lack of practical music skills, it was found that only 6% of student respondents were familiar with the keyboard layout; 18% were used to the modulator ( in tonic solfa), and 9% played music.

#### 4.5.1.3 SINGING AND PLAYING OF INSTRUMENTS

In the light of what is expected by the syllabi : "college students should familiarize themselves with singing and playing of instruments, for example, xylophones, piano, or recorder."

The collected data revealed that students have no serious problem with singing using tonic solfa. About 80% of the respondents were familiar with tonic solfa. Students had no background of instrument playing. Colleges find it hard to teach individuals how to play instruments. This is caused by the fact that the first and second year students have only one (1) Music period per week. The music class enrolment is usually high; leading to a shortage of instruments on which to practise. Students get very little time

of actively listening to music (appreciation lessons). This is caused by the fact that teachers spend almost all teaching periods trying to 'cover up' the work that was to have been done in the primary and secondary schools.

#### 4.5.1.4 EVALUATION

According to the prescribed syllabi, "student-teachers are to be evaluated throughout the year so as to check upon their musical growth."

This study revealed that almost all colleges tested their students in Theory and Rudiments of Music at various intervals. The aspects that appeared to be inadequately evaluated were:

- (i) growth in practical music skills
- (ii) teaching practice.

Most of the college music teachers tried to measure their students' development in practical skills. There was no uniformity in the types of measures used. With all measurements used, not even one ensured the measurement of an individual student's development. This was attributed to time, the enrolment per class, and the availability of musical instruments.

According to the PTD Music Didactics syllabus, "at least one criticism lesson and two practical lessons per student over the last two years of this PTD training course" should be taught.

Only 33,3% of colleges sent out their students for teaching-practice in music. Student teachers who do no practice in music find it hard to conduct music lessons. Such teachers would lack self-confidence in an actual teaching situation and, as a result thereof, avoid music teaching by all means.

#### 4.5.1.5 COLLEGE MUSIC LECTURERS

The research data revealed that college music teachers are adequately qualified to teach music. The statistics were:

- (i) 89% could play one or more music instruments
- (ii) 78% could sight-read staff notation
- (iii) 100% could sight-read tonic solfa
- (iv) 78% took part in practical music
- (v) 78% did music when they trained as teachers
- (vi) 67% took Music as a major course

Armed with the above mentioned-skills, the college teachers are in a position of being very resourceful to their music students. If one's teaching experience is a contributory factor to one's effectiveness in teaching, it is appropriate to analyse the music teachers' teaching experience.

(cf. 4.3.7)

#### 4.5.1.6 BLACK COMMUNITIES' MUSICAL NEEDS

It was pointed out in Chapter 1 that:-

- (i) people want music which expresses their feelings as well as their culture.
- (ii) they also want to be exposed to Theory and Rudiments of Music so that such knowledge would be useful in practical music, for example, in singing and instrumental playing.
- (iii) they want to be exposed to many types of music so that they may have an aesthetic growth in music. Aesthetic growth refers to one's continuous development in being sensitive to the way different music elements are brought together in order to express the musical meaning. Once an individual has learnt how to aesthetically perceive and react to music, one is then in a position to differentiate between good and bad music.

The many types of music to which people need to be exposed include choral-, popular-, western-, ethnic-, gospel-, dance-, and other kinds.

#### 4.6 COMPARISON OF THE COMMUNITIES' MUSICAL NEEDS AND THE WORK PRESCRIBED FOR PTD MUSIC DIDACTICS

There are no marked differences between what communities need in music with what is prescribed for PTD Music Didactics.



The similarities include the following:

(i) The communities need relevant music which would be part of their culture and be expressive (ref 1.9.2). This need is accommodated in the PTD Music Didactics; PTD (Junior) specifies that ethnical music be given priority - teachers do their own selection of music. The use of indigenous music is also mentioned in PTD (Senior) syllabus.

(ii) Sections 4.2.5 and 4.2.6 point out that people should be socialized into both ethnical and western music. This is included in section A of the PTD (Junior) syllabus.

(iii) Section 4.2.1 points out that people should apply their music theoretical knowledge in practical situations. The interview response was that many people have a desire to learn how to play various musical instruments. The PTD syllabi include instrumental teaching and playing. Students are also encouraged to sing in college choirs.

(iv) Section 4.2.5 also indicates that people need to be given thorough training in rudiments of music, and also be helped in aesthetic development. The PTD syllabi include Rudiments of Music, for example, the PTD (Senior) syllabus prescribes 60 periods to the theoretical section of music. Aesthetic sensitivity is accommodated in music aspects such as listening, creativity, and in performance.

The subtle differences include the following:

(i) The PTD (Senior) syllabus does not cater much for indigenous music.

(ii) The PTD Music syllabi are not intensive to cater for those students who wish to be music specialists, that is, people who intend making music their vocation.

## CHAPTER 5

### CONCLUSION AND RECOMMENDATIONS

#### 5.1 INTRODUCTION

In this final chapter the research findings are summarized by drawing conclusions and then giving recommendations. The recommendations will be given as suggested solutions to encountered problematic areas.

The first chapter implied that music teaching is very unsatisfactorily handled in South African Black schools. Part of the blame for this unsatisfactory performance was assumed to be the result of the ineffectiveness of Colleges of Education. The PTD Music syllabi were also considered to have gross imbalances between the prescribed work and allocated time. Certain parts of these PTD syllabi were also considered irrelevant to Black communities.

The second chapter dealt with the general trends in Music Education as applied all over the world. These trends were compared to the prescribed music syllabi. The PTD music syllabi were analysed and summarized.

In the third chapter the instruments that were used to study the current state of music teaching and learning in black communities were discussed. The opinion of people, in regard to the need of music teaching in schools and colleges was looked into. The relevance and effectiveness of the PTD Music syllabi were researched.

The fourth chapter tabulated the findings.

Whereas the relevance and effectiveness of the PTD Music Didactics syllabi were investigated, the recommendations covered the ground from primary schools to colleges. Focus was given to primary and secondary schools expected musical foundation that is to be laid by these schools. Without sound musical background, college music teaching would be ineffective.

## 5.2 CONCLUSIONS DRAWN FROM THE COLLECTED DATA

The investigation into relevance and effectiveness of the PTD Music Didactics Syllabi revealed to us a network of factors that led to the current state of music in colleges, as well as in schools. We shall now conclude the chapter by checking into the relevance and effectiveness of these syllabi.

### 5.2.1 RELEVANCY

The current PTD Music Didactics syllabi are relevant. These syllabi are relevant in the fact that most musical aspects and skills needed by Black communities are prescribed, for example, instrument playing, notation, singing, listening, movement, and creativity. (cf. 1.9)

100% of college music lectures (as well as respondents from other sectors) expressed the fact that music must be taught in schools both as an examination subject and also for

general knowledge. About 78% of these respondents believed that the PTD Music syllabi were generally relevant though there were a few things to be attended to, to make them more relevant.

What tended to overshadow this relevancy was the administration of these syllabi. The way in which a programme is administered, either causes that programme to be effective or ineffective. The same applies to our Music syllabi because they are basically sound in conception but ineffective in practice.

#### 5.2.2 EFFECTIVENESS:

The current PTD Syllabi are ineffective. The ineffectiveness is a product of several contributory factors. The ineffectiveness is clearly explained by the following:

##### 5.2.2.1 MUSICAL BACKGROUND OF COLLEGE ENTRANTS:

The PTD Music Didactics syllabi were compiled for students who had previously done Music/Class Singing in primary and secondary schools. During the first year, students are to revise Theory of Music, and also improve both their theoretical and practical music skills. In short, students have to polish up their music, and also improve in creativity, listening, notation, history of music, and other branches. The second and third years are set aside for training student-teachers as to how they are to teach music in primary schools. These years are to be dominated by teaching prac-

tice and demonstration lessons of how various materials may be taught to pupils. Skills in choir training and conducting are also to be developed here.

Unfortunately, PTD syllabi are not effective because the majority of college entrants come to college with minimal music experience (if any). College lecturers, therefore, have to start afresh in teaching what was to have been taught from SSA to Std 10. College lecturers resort to this teaching (starting from scratch) because they cannot train student-teachers to teach what they (students) do not know.

Simpson (1976) has this to say:

music teachers in colleges of education find that the great majority of their entrants have no discernible musical literacy, and that not a few of the men in particular cannot even sing. (p 95)

These student-teachers would leave colleges with little Music Didactics, as well as having rote-memorized (in most cases) information on theory and rudiments of Music.

The above is best illustrated by Thembela (1968) when he gives his observation:

A vicious circle is then created, where teachers leave the training schools without the necessary preparation to handle pupils who will also arrive at the training school without the necessary background for effective training. (p 22)

#### 5.2.2.2 ALLOCATED MUSIC TIME (cf. 2.5.1)

PTD 1 and 2 (junior) have one period per week, respectively.

PTD 3 (junior) have two periods per week.

PTD 3 (senior) have four periods per week. (NB. They only start doing Music at third year level).

The research finding showed that 67% of college music teachers felt that the time allocated to music was too little compared to the prescribed work. If we were to consider the students' musical experience and competency when they enter college, we would then conclude that the situation is worse than that reported by college staff.

It was pointed out in the previous chapters how the college music lecturers spend the allocated time; what makes matters worse is that, during the first two years, music is allocated a single period per week. This arrangement breaks the continuity of the lessons because, by the time the following music period comes, students would have forgotten about the previous work. Paynter (1982) states:

One thing is fairly certain, and that is that if we are to make any significant impact educationally with music, a single 35-minute period once a week is not much use ....

Yet how often are we guilty of creating 'weak teachers' by asking them to do the impossible; to generate enthusiasm for music and a genuine involvement with music in mixed ability classes on 40 minutes once a week? If there was ever an undertaking that required skill in handling, it is surely the single-period once a week music lesson. There is so little time to develop even the simplest of ideas. The bell goes and the impetus is lost. Next week the whole process must begin again - and because we made such little headway in the previous week we may well have actually lost ground. Progress is slow, pupils become bored, and the teacher feels he/she is fighting a losing battle. (p 149)

Themabela (1968) sums up the problem in these words:

The greatest difficulty for a music teacher in a training school is to find time to

- (i) develop students as practical musicians;
- (ii) give students useful knowledge and understanding of music.



- (iii) help them to acquire a repertoire of music suitable for children at various ages and stages;
- (iv) help them to acquire a technique of presenting this music;
- (v) acquaint students with notation and
- (vi) teach students how to release their pupils' creative potential in music. (p 22)

The effects of this shortage of allocated time is illustrated by Van der Stoep (1984) :

In order to cope with demands of comprehensive teaching content, teachers of [MUSIC] all over the world ignore the practical aspects which must be dealt with .... because this would take too much time. The teaching of these subjects (i.e. practical subjects) not only loses in quality; their essential nature is jeopardized because the subject does not come into its own right. This means that the meanings and values contained within these subjects are only partially exposed. The effect is that pupils' command of these subjects is inadequate because memorization replaces insight. In the end, the aim is merely to pass the examination - within this context, the child's actual insight and understanding are therefore irrelevant..... A large group of pupils develops resistance to this kind of study. (p. 205)

To conclude this problem of time, it is appropriate to point out that student-teachers lose a lot because they do not get time for didactics and teaching-practice. Boney and Rhea (1970) discuss the importance of student teaching in music. They point out that students are provided "an opportunity to observe and to work actively in various aspects of the music teaching field..... student teaching marks the beginning of one's career."

The lack of thorough guidance in student teaching leaves students feeling 'insecure of their approach to music' (Poole, 1979). This insecurity eventually leads to a negative attitude towards music.

#### 5.2.2.3 MUSIC PHILOSOPHY (cf. 2.2.5)

The current PTD syllabi are issued without any accompanying philosophical foundations. A well-formulated philosophy would guide the teacher in almost all his teaching. It is this philosophy which would be the foundation of music love and positive attitude. Teachers who have a positive attitude towards Music normally try their best to equip their students with music that can be put into practice - all the skills, knowledge, understanding, and appreciation that are acquired by the student must be transferred to the home and the community.

#### 5.2.2.4 CLASS ENROLMENT ACCOMMODATION

According to the PTD syllabi, students must be developed in such musical skills as instrument playing, singing, and listening.

The research revealed that 71% of colleges had a class enrolment of between 15 to 30 students, and 29% between 31 to 45 students. There was no college with a class of less than 15 students. 78% of colleges also had special music rooms and one third (33.3%) of these special music rooms are attached to other classrooms. Even those rooms that are separated from other classrooms were found to be situated at a distance of not more than 40 metres away. This close proximity of music rooms to the other classrooms leads to the disturbance of other classes by music 'noise' caused by singing, instrument playing, records and tapes, and other musical activities that might be conducted. The avoidance of such disturbance leads some teachers to avoid practical skills and activities, and only concentrate on theory of music.

The numbers are so high in classes that teachers find it hard to teach instruments. Most of the musical instruments need individual tuition, and it is hard to afford this because of time, accommodation, and also manpower. One teacher cannot afford coaching more than 100 students per week. (refer to Table 4.4)

Almost all the colleges do not have spacious music rooms or centres that make it easy for conducting music games. In fact, most such rooms are even too small for effective choir rehearsals.

Therefore, high class enrolment and poor accommodation tend to weaken the effectiveness of PTD Music Didactics syllabi.

#### 5.2.2.5 ADMINISTRATION OF MUSIC DIDACTICS

Another factor which contributes to the ineffectiveness of Music Didactics is the manner in which this is administered in colleges and in schools.

##### 5.2.2.5.1 Teaching Loads:

The research study revealed that only 22% of the music teachers taught only music. That, at times, was caused by the fact that many people regard music teaching as comprising of only theory of music and singing. In fact, many colleges (and schools) regard competency in choir training as the important criterion of advertizing teaching positions for music teachers. Usually, teachers who are overloaded with work and also teach other subjects in addition to music, tend to sacrifice music teaching for these subjects.

In the minds of people (including quite a few Heads and education administrators), the image of the school music teacher is that of the

'Director of Music' conducting choirs, orchestras, or bands, and organising concerts. Class teaching he is expected to take in his stride, and it is generally assumed that this will not particularly be demanding; a little 'music appreciation', perhaps, or some class singing and 'theory'.

...a teacher who tries to maintain a high level of general music activity in class lessons but is well aware that, from point of view of the administration, it is the band (or whatever) that really matters, can easily find himself seriously overworked. (Paynter, 1982, pp 149-150)

#### 5.2.2.5.2 Inadequate Music Facilities:

According to B7 of Junior Primary Subject Didactics : Music, colleges must acquire instruments such as the following:

piano, karimba, recorders, drums, and bells.

It was discovered that most colleges do not have such instruments because of meagre financial resources and, also because of the unavailability of time and accommodation to use such facilities. Hence, students end up without getting a chance of using such instruments, and thus lose practical music experience.

The findings were that the PTD Music Didactics syllabi are relevant in the sense that their contents are those needed by Black communities. These syllabi were found to be ineffective. This was mainly attributed to:

- (i) musical background of college entrants,
- (ii) time allocated for music teaching,
- (iii) music class-enrolment and accommodation, and
- (iv) general administration of music didactics.

These findings affirmed:

Hypothesis 1 (section 1.3.1). It is better to note that music lecturers revealed their eagerness to share whatever music skills and knowledge they have with their students; only time inhibits this.

Hypothesis 2 (section 1.3.2) It was found that there is a lot of work to be covered within a limited period of time.

Hypothesis 3 (section 1.3.3) was negated by the findings of the investigation. All the work prescribed in the music syllabi was found to be part of what the Black communities need.

### 5.3 GENERAL RECOMMENDATIONS

For Music Didactics to be effective in colleges, there needs to be serious music (Class Singing) teaching from SSA to Std

10. Secondary (junior and senior) schools should be actively involved in music teaching. The research revealed that there is virtually no music teaching in junior and senior secondary schools. Most of the primary school teachers indicated that they get discouraged in their teaching because what they do has no continuity to secondary schools.

If possible, within a circuit, there should be a chain of special schools that would do Music as an examination subject. This chain can be as follows:

Lower primary A.....Higher primary B.....Junior secondary C..... Senior secondary D.

Lower primary A would teach music and refer its music pupils to higher primary B upon completion. Higher primary B would continue from where A ended. B will in turn feed C with music students which will then proceed to D until they go to colleges and universities. By the time these students reach college, they would be musically literate.

The Department of Education and Culture should also explicitly accept Music as a subject worth teaching. So far, the picture that is painted is that music is not an important subject - this is revealed by the fact that there is no serious supervision of Music. Music is not usually included in the panel inspections conducted in schools.

More time should be given to music teaching, both at school and college level.

#### 5.4 PRIMARY AND SECONDARY SCHOOL MUSIC TEACHING

The interviews highlighted that primary schools do attempt to teach music (Class Singing) but secondary schools (junior and senior) have no music teaching what-so-ever. It is at this secondary school level that the interest in music-learning is totally destroyed. Only school choirs are made to flourish.

To make music teaching to be effective at the primary and secondary school phases, the following are recommended:

##### 5.4.1 Clear Philosophy of Music

The Philosophy of Music adopted by Kwa-Zulu Department of Education and Culture should be clearly stated so that teachers would know exactly what is regarded as music at school. They would also be guided as to why they need to teach, how to teach and whom to teach.

This philosophy of music can be issued together with music syllabi. It should also be emphasised by the teacher-training institutions, as well as in-service centres. A well-formulated philosophy would act as a foundation of all music teaching that is to be done. The writer suggests the following philosophy of music education for schools and colleges in Natal and KwaZulu: *the development of aesthetic sensitivity to music* (cf. 2.2.5.)



#### 5.4.2 Music Teachers.

To overcome the shortage of music teachers who love and are dedicated to their subject, both primary and secondary schools are to: - have particular teachers who will be responsible for music teaching in the school, for example, teacher X may be assigned to teach music (as a specialist) in the whole school, or part thereof, depending on his duty load as well as school enrolment.

House (1973) recommends this idea when he states that some classrooms teachers in the primary schools may have to teach music to more than one classroom, while their colleagues handle other subjects for them.

Such an arrangement may benefit both students and teachers because such teachers will be concentrating on their particular subjects, and they tend to improve due to specialisation.

Where possible, music-teaching posts should be created and be advertised so as to draw suitably qualified music teachers.

- To increase the number of Music specialists, the

Department of Education may open a programme of Music upgrading, for example, a limited number of teachers may be given study-leave for a year, during which they may go to colleges to do intensified work in Music teaching - as it is

done with Library Science and Physical Education in the Transvaal College of Education. With such a programme available, more teachers can come forward and teach music.

#### 5.4.3 Music Administration:

Whereas Class Singing is a non-examination subject, it has to be taught to all children. When all children are taught music (Class Singing), there will be a need for more music teachers.

Mulder (1986) and Paynter (1982) emphasizes the idea of exposing all children to music-teaching-learning situation. This would challenge the pupils and it would also encourage them to proceed with music learning to higher levels.

Elke leerling in die skool behoort om klasmusiek te ontvang....en daar behoort genoeg onderwysers vir klasmusiek opgelei te word om in alle hoerskole se behoeftes te voorsien, anders kan klasmusiek nie suksesvol aangebied word nie. (Mulder bl. 35)

If the child in the early stages learn a considerable number of songs of a simple character, he has more chance of developing the musical sense. (Paynter, p 10)

To avail more floor space for music activities, special music centres should be provided. Where such a centre/room

is not available, furniture should be arranged in a way that will suit the type of prepared activities.

Music can only be challenging when it accomodates both the theoretical and practical aspects. Usually, classrooms that are full of desks which are heavy to be moved about, are only conducive to lecture methods of teaching. Normally, in music, the lecture method leads to boredom and hatred of the subject.

Schools should be encouraged to buy musical instruments and other facilities that would promote music teaching-learning situation. These musical instruments and equipment like taped cassettes and records would help fuse theory and practical music.

Like in other subjects, there should be thorough supervision and guidance given to music teachers. The Department of Education and Culture may help by availing funds and resources that would promote music. This promotion may be brought about by music inspectors and music advisers (employed by the Department), whose work may be to check if music is taught, and to give guidance and in-service training in areas where problems arise. School inspectors are also to help principals and H.O.Ds to supervise and encourage music teachers.

This encouragement may also be brought about by scouting for possible sponsors who may donate in the following ways:

(a) Building music rooms (even music schools, where possible).

(b) Sponsoring programmes that may help upgrade music teacher's experience, for example, through seminars, exchange programmes, and also music scholarships.

(c) Sponsor music material that can be used by the whole circuit for example, have facilities like music libraries, and equipment that may be used by all schools.

Principals may help by organising the administration of music within their schools. They may also supply the music material that may be needed by teachers. For effective music teaching, principals must ascertain which class teachers are capable of such teaching, and assign them the task. In many cases, this will mean that some class teachers in the primary grades will be teaching music in more than one class.

## 5.5 COLLEGES OF EDUCATION

Whereas music was ineffectively offered in the primary and secondary schools, colleges should not despair, but take the current state of affairs as a challenge to them. With the type of manpower that is available in colleges, certain improvisations that can improve the effectiveness of the PTD Music syllabi should be afforded.

To improve the effectiveness of the PTD Music syllabi, the following are recommended:

#### 5.5.1 Allocated Music Time

In order to supplement (actually start afresh) the music theoretical and practical work that was done (or supposed to have been done) in the primary and secondary schools, the college Music Structure should provide music teaching with more time, at least, three periods for PTD 1 (Junior) per week. At three periods a week, colleges may spend the first year intensifying their teaching in Music theory and practice.

The specialisation done by PTD 3 Senior in Music, should, at least, commence at their second year level of study, as was done before the implementation of the 1985 Structure. If this specialization commences at second year level, student teachers would get sufficient time for observation and teaching-practice in music. Again, at this level, students are not over-anxious about the work pressure they have and there is no threat posed by the prescription of a new subject to them. (cf. section 2.5.1, subject breakdown)

In addition to the allocated time, music teachers may still sacrifice their time for extra tuition in music, where possible. (Most of the music teachers are already sacrificing).

### 5.5.2 Class Enrolment

Though it cannot be disputed that there is a shortage of colleges of education, over-enrolment in classes normally brings about adverse results - poor teaching, leading to a high rate of failure.

Music is a practical subject and, as such, students need to have (where possible) individual guidance and tuition in musical instruments. Small manageable numbers are also better for guidance in choir training and other choral activities. If each student-teacher is to be actively involved in practical work, small numbers of about 25 students per class (at most) are recommended.

The control in class-enrolment may ease the shortage of floor space.

### 5.5.3 Music Rooms/Centres

It was pointed out that, practical music activities such as songs, and games disturb other classes. To overcome this problem, it is recommended that colleges have special music centres that are detached from other classrooms. Such rooms should be big enough to be used for choir practices and other music activities that are part of the prescribed work. There should also be facilities of storing music equipment, for an example wall cabinets with locks are ideal for individual student use.

Such rooms/centres are usually conducive to effective music teaching, and they promote freedom in the execution of practical work.

#### 5.5.4. Music Teachers

Most of the colleges are at present staffed by suitably qualified music teachers, in as far as music knowledge and skills are concerned. Very few of these college teachers had primary school teaching experience. As a result thereof, most of the teachers theorize when guiding student teachers in the art of presenting music to primary school pupils. There is usually a difference between what ought to be done and what actually happens. Exposure to a primary school teaching situation puts a teacher in a better teaching position when guiding student teachers in didactics that is relevant to primary schools.

It is then recommended that the music teachers in colleges that offer PTD, should preferably have primary school teaching experience, in addition to their music qualifications.

It is then recommended that the music teachers keep strong contact with the primary schools in their vicinity so that they know of developments of interest in their field and, as a result thereof, bring about continuity of what was taught at college with what is found in schools.

The college music teachers should also be well versed with the philosophy of music adopted in the education system

under which they fall. This clarity would facilitate their interpretation of the prescribed PTD Music syllabi.

It is then recommended that the Department of Education and Culture (and also DET) issue a clearly formulated Music philosophy.

#### 5.5.5 Teaching-Practice

It is recommended that student-teachers be offered intensive guidance in the teaching methods appropriate to music. The effectiveness of these methods will be revealed when the student-teachers are actively involved in the teaching-learning situation during their teaching-practice.

PTD (Junior) music students should undertake, at least, three criticism lessons and nine daily (ordinary) lessons in music over a period of three years. PTD (Senior) should also try the same number of lessons as recommended for junior though recommendation 5.2.1 should be the priority.

#### 5.5.6 Music Supervision and Guidance

It is recommended that the Department of Education offer assistance to music teachers in the form of clear and proper guidance as to what is to be taught - for example, clear music philosophy.

There should also be specific songs that are prescribed to be taught at colleges. These are the songs that will help show



teachers the type of songs that ought to be chosen.

The Departments of Education, through its officials, should organise in-service training for college music-teachers.

#### 5.5.7 Assistance from Other Sectors

The assistance of business and private sectors in the promotion of music teaching should be sought. This assistance may be in the form of cash, equipment, and bursaries for music.

The colleges can also have close working contact with local and cultural organisations - this may offer students chances of performing their music and also that of gaining practical experience.

#### 5.6 SUMMARY OF RECOMMENDATIONS

The following recommendations are given in response to the findings of the conducted research.

1. There should be, at least, a primary school and a secondary school that offer Music as an examination subject in each circuit. This arrangement will ensure that pupils who had started music in the primary schools continue with it up to college level. Such pupils would reach colleges fully equipped with music knowledge and skills.

All other pupils, who are not taking music as an examination subject, should do general music (Class music) for general music understanding and appreciation.

2. There must be a well-formulated philosophy of Music distributed to schools by the Department of Education and Culture, KwaZulu. Such a philosophy would help guide teachers as to why music needs to be taught. The suggested philosophy of music education is that of helping each individual pupil to be aesthetically sensitized to music. Music should be taught for meaningful enjoyment's sake.

3. Primary and secondary schools should promote the idea of subject teaching in music, that is, having a teacher(s) specialising in music. Music posts should be opened and advertised.

4. In-service training should be organised for music teachers, who should also be given a chance of upgrading themselves in the subject. College music lecturers should be asked to help with the in-service training in each circuit. Music workshops should also be organized by circuits.

5. Music theory must be taught in conjunction with music of a practical nature, hence a need for music instruments and bigger accommodation. Singing and different musical instruments should be the ground for applied music.

6. Music rooms should be detached from other classrooms so as to minimize the music noise that may disturb other classes. Such rooms should be big enough to be used for choral practices, small ensembles and other orchestral works. The

rooms should also have locked-up built-in cupboards that would be used for the storage of music equipment.

7. There must be thorough supervision and guidance by Music advisers and other personnel given to music teachers. Such guidance should be aimed at letting teachers improve in their music teaching. During inspections, music should also be featured.

8. The college PTD Music Didactics curriculum should be given more time, so as to satisfactorily treat all the prescribed work. At least three periods ( 3 x 40 minutes) a week should be given to music teaching. This time will also accommodate the practical aspects of music as well as teaching practice.

9. Student enrolment per class should not be more than 25, if music teaching is to be effective. The low enrolment would help teachers give individual attention to students. Each student would also be afforded sufficient time for class teaching practice.

10. In appointing college PTD Music lecturers, preference should be given to those teachers who have primary school teaching experience in addition to the university music qualifications.

11. Student teachers should be given more time (than what is currently allocated) to do teaching-practice in music.

At least two criticism and four ordinary lessons should be taught each year during the second (2nd) and third (3rd) year-level of study. The teaching practice periods help students in refining their teaching skills.

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SYLLABI: CLASS SINGING

DET Substandards A and B 1983

- " Standard 1 1983
- " Standard 2 1983
- " Standard 3 1985
- " Standard 4 1985
- " Standard 5 1985
- " Standard 6,7, and 8 1983
- " Standard 9 and 10 1981

DET Primary Teachers' Diploma (Junior Primary)  
...Didactics, 1985 Structure.

DET Primary Teachers' Diploma (Senior Primary)  
...Didactics, 1985 Structure.

Natal Education Department Music Syllabi 1982.

MUSIC RECORDS:

- (a) JULUKA: 1. Musa ukungilandela MINC(E) 1100
- 2. Work for all MINC(L) 1070

(c) BLACK MAMBAZO AND PAUL SIMON:

Graceland WBC 1602

## Appendix I

## Interview

1. Is there any musical instrument you play? Do you read your music?
2. Do you take part in practical music? Mention.
3. Were you taught music at school, and as well as when you trained as a teacher?
4. Have you improved your music qualification since you left school?
5. Do we need to teach Music in our schools? Justify your answer.
6. Which types of music should be taught? Mention and justify.
7. As you are aware that there are Music (Class Singing) syllabuses for SSA to std. 10; what would you consider to be reasonable music knowledge of post-matriculants. Mention the things you expect them to know at this level.
8. Do you attempt to teach music following the prescribed syllabus per se.
9. Do you think Music (Class Singing) is effectively taught in all school classes as expected by the prescribed syllabuses? Justify your answer.
10. In your opinion, how long would it take you to teach:  
(i) 30 nursery rhymes (ii) 20 nursery rhymes (iii) 10 S.S.C. songs.
11. Are you familiar with the music syllabus(es) of the class(es) you teach?  
-comment on the balance between the amount of the prescribed work and the time allocated.
12. Should Theory of Music always go hand in glove with Music of a practical nature? Justify your answer.
13. "Classes should be taught music practically and there should in fact be instrument playing to produce sound and rhythm."  
-what have you to say on this?
14. If more stress were to fall on practical music, how do you think we could face this demand since most of our teaching staff are underqualified in practical music?
15. Should the stress of taught music be on African or Western Music? Justify.
16. How do you judge Colleges of Education in the production of Music teachers?  
-Are they producing efficient music teachers? Justify.
17. Do you feel inspired and challenged to teach Music? Justify.
18. AS a principal of a school, how do you cope with the scarcity of music teachers?

[illegible]

## Appendix II

### Questionnaire A (SSA to STd 10 teachers)

Kindly answer all questions as fully and honestly as you can. Your responses will be treated as confidential. Where applicable, kindly respond with a YES or NO.

1. (a) Do you play any musical instrument? YES/NO. If yes, name it (them)  
.....  
(b) Do you read your music in (i) staff notation? YES/NO.  
(ii) tonic solfa? YES/NO.
2. Judge your standard of playing against each instrument. Write down only the letter name. A: Beginner B: Average C: Excellent (e.g. if poor, A)  
.....  
.....
3. Do you take part in music of a practical nature such as singing, dance, musical plays etc.? YES/NO.  
If yes, mention the type of music and the number of years' experience therein.  
.....  
.....
4. Did you do music when you trained as a teacher? YES/NO.
5. Do you have any special Music certificates? YES/NO.  
If yes, state.....  
.....
6. Are you undertaking any Music studies at present? YES/NO.  
If yes, state.....
7. Do you teach music at present? YES/NO.
8. Do you enjoy teaching Music? YES/NO.  
If no, why? State.....  
.....
9. Do you have a special Music room/centre where you conduct your lessons? Y/N.
10. How big is your largest music class? CROSS THE APPROPRIATE LETTER.  
A: 5-15 pupils; B: 15-25 pupils; C: 25-35 pupils; D: 35-45 E: 45 and over
11. Which music classes do you teach? Also mention the number of periods per week and the duration of each lesson.  
e.g. SSA....4 periods per week x 25 minutes.  
.....  
.....
12. Are you familiar with the prescribed music syllabus(es) of the classes you teach? YES/NO.

Questionnaire A (continuation)

- [illegible]

Thank you for your co-operation.

### Appendix III

#### Questionnaire B: (colleges of Education - staff)

Kindly answer all questions as fully and honestly as you can. Your responses will be treated as confidential. Where applicable, kindly respond with a YES/NO.

1. (a) Do you play any musical instrument? YES/NO. If yes, name it (them)  
.....  
(b) Do you read your music in (i) staff notation ? YES/NO.  
(ii) tonic solfa ? YES/NO.
2. Judge your standard of playing against each instrument. Write down only the lettername.  
A: Beginner B: Average C: Excellent (e.g. if poor, A)  
.....  
.....
3. Do you take part in music of a practical nature such as singing, dance, musical plays etc.? YES/NO.  
If yes, mention the type of music and your experience in years.....  
.....  
.....
4. Did you do music when you trained as a teacher? YES/NO.
5. Do you have any special Music Certificates? YES/NO. Mention, if yes.....  
.....
6. Are you undertaking any music studies at present? YES/NO. State if yes.  
.....  
.....
7. How long have you taught Music?.....years.  
(i) experience in lower primary schools.....years.  
(ii) experience in higher primary schools.....years.
8. Which other subjects do you teach at present?.....  
.....
9. Approximately how many music students do you have in your college?.....  
.....
10. How many Music lecturers are there at the college?.....
11. What is your average class enrolment? (write down only the average figure)  
.....
12. Do you have a special music room (centre) ? YES/NO.
13. If yes (12), where is it situated in relation to the other classrooms?  
A: Separated from the other classrooms.  
B: Linked / adjacent to the other classrooms.  
C: Next to the library.  
D: Other (specify).....

### Appendix III

#### Questionnaire B: (colleges of Education - staff)

Kindly answer all questions as fully and honestly as you can. Your responses will be treated as confidential. Where applicable, kindly respond with a YES/NO.

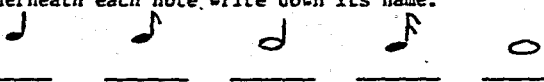
1. (a) Do you play any musical instrument? YES/NO. If yes, name it (them)  
.....  
(b) Do you read your music in (i) staff notation ? YES/NO.  
(ii) tonic solfa ? YES/NO.
2. Judge your standard of playing against each instrument. Write down only the letter name.  
A: Beginner B: Average C: Excellent (e.g. if pcor, A)  
.....  
.....
3. Do you take part in music of a practical nature such as singing, dance, musical plays etc.? YES/NO.  
If yes, mention the type of music and your experience in years.....  
.....  
.....
4. Did you do music when you trained as a teacher? YES/NO.
5. Do you have any special Music Certificates? YES/NO. Mention, if yes.....  
.....
6. Are you undertaking any music studies at present? YES/NO. State if yes.  
.....  
.....
7. How long have you taught Music?.....years.  
(i) experience in lower primary schools.....years.  
(ii) experience in higher primary schools.....years.
8. Which other subjects do you teach at present?.....  
.....
9. Approximately how many music students do you have in your college?.....  
.....
10. How many Music lecturers are there at the college?.....
11. What is your average class enrolment? (write down only the average figure)  
.....
12. Do you have a special music room (centre) ? YES/NO.
13. If yes (12), where is it situated in relation to the other classrooms?  
A: Separated from the other classrooms.  
B: Linked / adjacent to the other classrooms.  
C: Next to the library.  
D: Other (specify).....

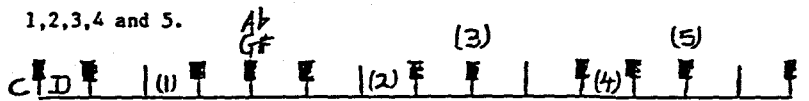
## Appendix IV (a)

### Questionnaire C (college students)

The aim of this questionnaire is to find out your music background, so that we shall know where to start with our teaching. Please answer the following to the best of your ability.

It is not necessary to write your name.

1. (a) Do you play any musical instrument? YES/NO.  
If yes, mention.....  
(b) Do you read your music in (i) staff notation? YES/NO.  
(ii) tonic solfa? YES/NO.
2. (a) Do you take part in music of a practical nature e.g. singing, dance, musical plays etc. ? YES/NO.  
(b) If yes, for how long have you been involved? Mention the type of music and experience in years.  
.....  
.....
3. In music, notes (and keys) are named after the first \_\_\_\_\_ letters of the alphabet.
4. A (semitone/tone) \_\_\_\_\_ is a distance in pitch (sound) between two adjacent notes.
5. What function is served by the following signs:  
(i) a sharp (#) \_\_\_\_\_ a note by one \_\_\_\_\_ in pitch.  
(ii) a flat (b) \_\_\_\_\_ a note by one \_\_\_\_\_ in pitch.
6. Underneath each note, write down its name.  
  
 \_\_\_\_\_
7. Give the meaning of the following time-signatures:  
(i)  $\frac{3}{4}$  .....  
(ii)  $\frac{6}{8}$  .....  
(iii)  $\frac{3}{2}$  .....
8. A dot \_\_\_\_\_ (adds/subtracts) \_\_\_\_\_ (quarter/half) the value of the note it follows.
9. Sharpened or flattened notes that are not part of the given key-signatures, are called \_\_\_\_\_.
10. Complete the following keyboard by writing the letter names of the notes marked 1, 2, 3, 4 and 5.



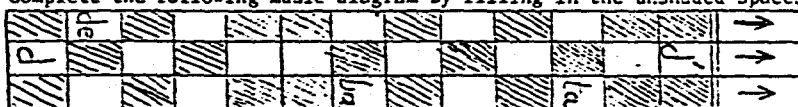
(1) \_\_\_\_\_ (2) \_\_\_\_\_ (3) \_\_\_\_\_ (4) \_\_\_\_\_ (5) \_\_\_\_\_



Questionnaire C (continuation)

11. What name do we give to a practice of bridging from one key to the other in a song? \_\_\_\_\_

12. Complete the following music diagram by filling in the unshaded spaces.

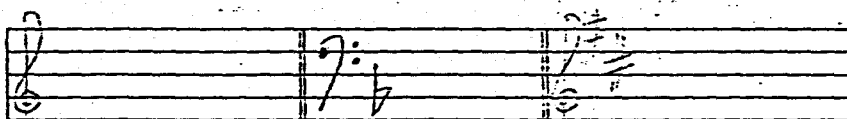


THIS SIDE UP

13. Put a cross on the alphabet that represents a music composer.

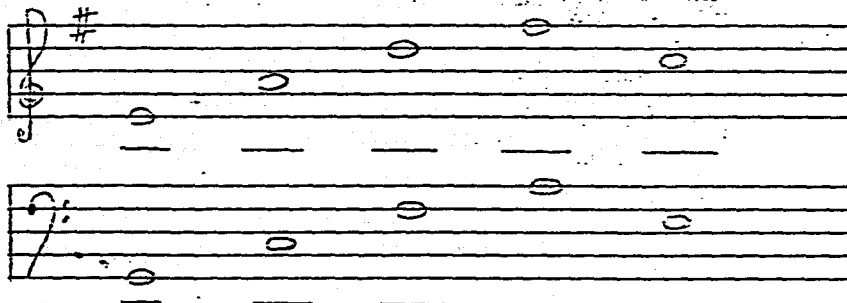
- |                       |                       |
|-----------------------|-----------------------|
| A: William Blake      | B: Johannes Bach      |
| C: Newman Sibisi      | D: Khulekani Magubane |
| E: Sibusiso Nyembezi  | F: Lawrence Mabuya    |
| G: John Milton        | H: Richard Strauss    |
| I: James Hardly Chase | J: Bob Marley         |

14. Write down the keys represented by the following key-signatures:



key \_\_\_\_\_ key \_\_\_\_\_ key \_\_\_\_\_

15. Write down the letternames of the following notes:



16. Write down the meaning of the following terms and signs:

- i) .....
- ii) Andante .....
- iii) *mf* .....
- iv) .....
- v) D.C. ....

=====

Thank you for your co-operation.

Appendix IV (b)

Exercises

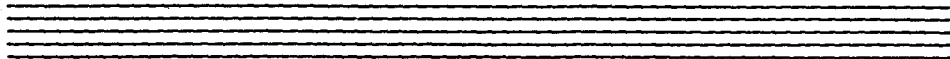
① Key: D

| s | m | r | d | r | r | m | - | <sup>A</sup><sub>5</sub> | d | f | m | d | <sup>3</sup> | d | t | d | - |  
 | d | s | f | m | <sup>5</sup> | r | m | f | - | f | s | m | d | <sup>7</sup> | d | t | d | - | <sup>6</sup> ||

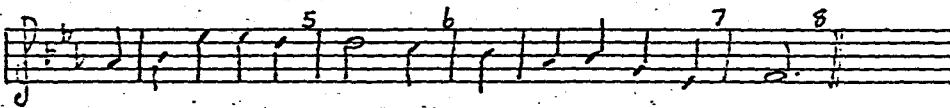
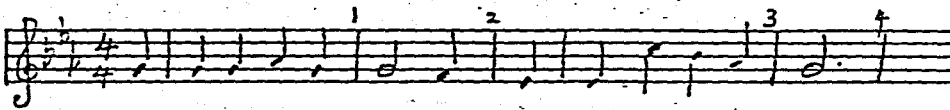
② Key: G

| d | - | d | t | - | <sup>2</sup> | s | f | - | <sup>3</sup> | f | m | - | - |  
 | s | - | <sup>5</sup> | m | r | <sup>6</sup> | f | <sup>7</sup> | d | - | m | r | d | - | - ||

③



④



## Appendix V

DEPARTMENT OF EDUCATION AND TRAINING  
PRIMARY TEACHERS' DIPLOMA (JUNIOR PRIMARY).  
SYLLABUS FOR  
JUNIOR PRIMARY SUBJECT DIDACTICS : MUSIC

A. AIM OF THE SYLLABUS

To train students to teach music in the Lower Primary classes, taking into consideration the special approach to music required when dealing with the young child. (*child-centred education*)

To guide the student towards a better insight into ethnical and Western music.

B. INTRODUCTION TO THE SYLLABUS

1. Ethnical music should receive priority but can be supplemented by Western music material to develop the following musical skills:

- 1.1 Singing
- 1.2 Movement
- 1.3 Instrumental playing
- 1.4 Listening
- 1.5 Creativity
- 1.6 Notation.

2. The course is designed to bring enrichment to the students' knowledge and experience of music. Emphasis must also fall on broadening the students' theoretical knowledge by fostering their basic musical skills and by giving attention to the development of teaching skills specifically needed in the Junior Primary School.

3. Singing should form the basis of the music education. Elements like memory, aural skills, creativity and expression by means of rhythmic and creative movement should grow in the first place from the use of vocal music.

4. The teaching and experience of theoretical concepts must be approached through the medium of practical music-making, whether vocal or instrumental. *Learn by doing*

5. During this course emphasis should be directed to the establishment of an elementary (basic) knowledge of notation. Solfa will initially be the point of departure. Staff notation and Solfa must be taught simultaneously. Students should also become acquainted with the added signs used in Staff notation for the rendering of Indigenous Music.

6. Every student must become familiar with the playing of instruments. (preferably with one which has a fixed pitch, e.g. a karimba, (log) xylophone or piano). Other useful instruments are the recorder

their spare time.

7. It is important that students gain a wide musical experience. For this reason colleges must acquire the following:

- 7.1 Record player and records for introducing different instruments and different types of music.
- 7.2 Radio
- 7.3 Tape-recorder
- 7.4 Piano (which must be tuned regularly)
- 7.5 Karimba
- 7.6 Log xylophone
- 7.7 Xylophone
- 7.8 Chime bars
- 7.9 Drums
- 7.10 Wood blocks and two-tone blocks
- 7.11 Sleigh bells, hand bells or Indian bells
- 7.12 Triangles
- 7.13 Recorder

8. The use of indigenous music for didactic purposes, supplemented by Western music, should receive priority.

9. During the course students should be provided with as many musical experiences as possible e.g.

- 9.1 Auditory discrimination
- 9.2 Rhythmic movement and dance
- 9.3 Improvisation and creativity in music and movement.

10. A workbook (omnibus) must be compiled featuring all the usable material worked with during the course; i.e. songs, pictures, methods, descriptions of learning aids and instruments. The workbook must be provided with an index.

11. In the first year one period per week is allocated for this syllabus, one period in the second year and two periods in the third year, (preferably a double period)

12. The allocation of periods for each of the different components of the syllabuses of each year is left to the discretion of the lecturer.

#### C. CONTENT OF THE SYLLABUS

##### FOR FIRST YEAR

#### 1. SONGS AND SINGING

- 1.1 Short songs needed for mastering Tonic Solfa and its related Staff notation
- 1.2 Suitable songs to teach in each of the Lower Primary classes
- 1.3 Religious songs
- 1.4 Due attention should be given briefly to:

- 1.4.1 Hand signs
- 1.4.2 French Time Names
- 1.4.3 Modulator work

How to teach a song

- 1.4.5 Criteria for selecting songs
- 1.4.6 The rounding off of songs

Students should become familiar to aspects such as diction, breathing, the value of pronunciation, self-discipline in music.

#### 1.5 Omnibus (optional)

Collection of three different graded songs in the home-language (i.e. nursery songs, singing games etc.) suitable for each of the Lower Primary classes. Students will have to be given guidance in the collection of suitable songs and dances. It is advisable to make a collection of loose sheets and then to file them correctly into themes. A cassette, containing the songs and their background, must be ready and available for the moderator.

#### 2. MOVEMENT

As many musical experiences as possible, in rhythmic movements and dance, should be incorporated and practised. The ethnical song is ideally suited for expression through body movements.

#### 3. INSTRUMENTAL PLAYING

3.1 Introduction to playing a keyboard instrument: recognition of the layout of a keyboard. Letternames. Determining semi-tones and tones from any key on the keyboard

3.2 An elementary knowledge of the playing (use) of instruments (with and without pitch)

3.3 Matters that should receive attention are:

- 3.3.1 An elementary knowledge of the nature of sound and the way that sound is produced by the instrument selected
- 3.3.2 Guidelines for groupwork and self-instruction
- 3.3.3 The handling and storing of instruments.

#### 4. ACTIVE LISTENING TO MUSIC

Active listening of appropriate sound material to illustrate aspects of singing, movement, instrumental playing, creativity and notation.

#### 5. CREATIVITY

Creating songs or sections of songs. Improvisation and creativity in music and movement must be developed in all aspects of music-making and music teaching.

#### 6. NOTATION

• • • The rudiments of Solfa and Staff Notation to be taught simulta-

6.2 Students should be able to transcribe from staff notation to solfa and vice versa to have access to the vast notated sources in staff notation

6.3 Rudiments of Tonic Solfa

Elementary knowledge of:

6.3.1 Pitch

6.3.2 Pulse

6.3.3 Transitions - with bridge notes which are non-chromatic

6.3.4 Recognition of the layout of sheet music

6.3.5 Simple transposition to staff notation.

6.4 Rudiments of Staff Notation

6.4.1 The identification in staff notation of the position of "soh" or "doh" given on any line or space of the staff (sight reading purposes and deduction of the other solfa notes)

The staff can be with or without a clef

6.4.2 The treble clef and letternames. Writing and identifying notes on the treble staff, ledger lines not exceeding two above and two below the staff; the sharp, flat and natural.

(Optional : Bass clef)

6.4.3 The following notes/rests and their relative values: semibreve, minims, crotchets, quavers, semiquavers (dotted and tied notes excluded). Their corresponding names (half note, quarter note etc.) should also be known.

6.4.4 The simple time-signatures 2 3 4 and an elementary arrangement of the above notes and rests within them.

6.4.5 The scales and key-signatures of C, G and F major and A, E and D minor (natural-form only). The intervals of the major second, major and minor third, perfect fourth and perfect fifth formed above the tonic in each of the specified keys. All degrees of the scales must be named in their solfa names, numerals, letter names and technical names. Students must be acquainted with the basic construction of the scales.

Optional : A, E and D minor (harmonic form) added

6.4.6 Writing and identifying the tonic triad in close position on the treble staff in the keys specified in 6.4.5

Optional : Writing and identifying the subdominant and dominant triads on the treble or bass staves in the keys specified in section 6.4.5

6.4.7 Transcription into Tonic Solfa

#### EVALUATION

1. Rudiments should be tested regularly.
2. An internal examination will be written at the end of the year.
3. The June examination must form part of the year mark.

#### Allocation of Year Mark

Assignments (minimum of 2)	100
Tests and June examination	100
Total	200
	50

It is recommended that marks be allocated as follows:

4.1 Year Mark	50
4.2 Examination	50
Total	100

#### SECOND YEAR

#### CONTENTS OF THE SYLLABUS

#### 1. SONGS AND SINGING

1.1 Short songs needed for mastering Basic Solfa and its related Staff notation

1.2 Suitable songs to teach in each of the Lower Primary classes. Those for Substandard A to Substandard B should preferably have a compass of 2-5 notes. Those for Standards 1 to 2 can vary up to 8 or 9 notes. From Standard 1 simple two-part songs will be introduced.

1.3 Due attention should be given briefly to:

- 1.3.1 Hand signs
  - 1.3.2 French Time Names
  - 1.3.3 Modulator work
  - 1.3.4 How to teach a song
  - 1.3.5 Criteria for selecting suitable songs
  - 1.3.6 The rounding off of songs
- Students should become familiar with aspects such as diction, breathing, the value of pronunciation, self-discipline in music.

1.4 Omnibus (optional)

Students should be given guidance on how to go about collecting songs and dances suitable for use in the Junior Primary School. It is desirable to collect loose sheets and then to file them correctly in these sections.

The section devoted to the vernacular should be as complete as possible.

Lecturers should keep a master copy of information collected and compiled by student teachers, and add regularly to it.

A copy hereof, supplemented by a cassette of the recorded music, should be made available to the moderator.

## 2. MOVEMENT

As many as possible musical experiences in rhythmical movements and dancing should be incorporated and practiced. The ethnical song is ideally suited to expression through body movements.

## 3. INSTRUMENTAL PLAYING

Continuation of work done in the first year:

3.1 Introduction to playing a keyboard instrument: recognition of the layout of a keyboard. Letternames. Determining semi-tones and tones from any key on the keyboard

3.2 An elementary knowledge of how instruments (with or without pitch) are played

3.3 Matters that should receive attention are:

3.3.1 A brief outline of the nature of sound and sound production for the specific instrument(s)

3.3.2 Guidelines for groupwork and self-instruction

3.3.3 The handling and storing of instruments

3.4 Related exercises for playing those instruments (where applicable).

## 4. ACTIVE LISTENING TO MUSIC

Active listening of appropriate sound material to illustrate aspects of singing, movement, instrument playing, creativity and notation.

## 5. CREATIVITY

Creating songs or sections of songs. Improvisation and creativity in music and movement must be developed in all aspects of music-making and music teaching.

## 6. NOTATION

Continuation of work done in the first year.

6.1 The Rudiments of Solfa and Staff Notation to be taught simultaneously and in relation to each other.

6.2 To have access to the vast notated sources of staff notation, students should be able to transcribe from staff notation to solfa and vice versa

6.3 Rudiments of Tonic Solfa

Basic knowledge of:

6.3.1 Pitch



- 6.3.2 Pulse  
Simple, duple, triple and quadruple time; Compound duple, triple and quadruple time

#### 6.4 Rudiments of Staff Notation

- 6.4.1 Identification in staff notation of the position of "soh" or "doh" given on any line or space of the staff (for sight reading purposes) and deduction of the other solfa notes. The staff can be with or without a clef.

- 6.4.2 The treble clef, bass clef and letternames. Writing and identifying notes on the treble and bass staves, ledger lines not exceeding two above and two below the stave; the sharp, flat, natural.

- 6.4.3 The following notes/rests and their relative values: semibreve, minin, crotchet, quaver semiquaver, dotted minin, dotted crotchet; tied notes. Their relative names indicating duration (e.g. half note, quarter note, etc.) should also be known.

- 6.4.4 The simple time signatures  $\frac{2}{2}$ ,  $\frac{3}{2}$ ,  $\frac{4}{2}$  and their corresponding compound time signatures  $\frac{3}{4}$ ,  $\frac{6}{4}$  and  $\frac{12}{8}$  and an elementary arrangement of the above notes and rests within them.

Optional: All simple time signatures in duple, triple and quadruple time. In simple time adding the time-signature to a given bar and adding bar-lines to an unbarred phrase.

- 6.4.5 The scales and key-signatures of C, G and F major and A, E and D minor (natural, harmonic and melodic forms).

The intervals of the major second, major and minor third, perfect fourth and perfect fifth formed above the tonic in each of the specified keys. All degrees of the scales must be named by their solfa names, numerals, letternames and technical names. Students must be acquainted with the basic construction of the scales.

Optional: D, A, B<sup>b</sup>, E<sup>b</sup> major and B, F-sharp, G and C minor (harmonic form only) added.

- 6.4.6 Writing and identifying tonic, sub-dominant and dominant triads in close root-position on one stave (treble or bass) in the keys specified in 6.4.5.

- 6.4.7 Transcription to Solfa

- 6.4.8 General music terms of speed, dynamics and repetitions.

## 7. TEACHING METHOD

7.1 A study of the schemes and syllabuses in use in substandards A and B.

7.2 The preparation of lessons for substandards A and B.

7.2.1 Singing

- Voice exercises
- Hand signs, modulator work, etc., time names
- The learning of a song or part of a song.

7.2.2 Instrumental activities  
Percussion

7.2.3 Singing games and dances

7.2.4 Musical appreciation lessons

- records
- the interest table

7.3 At least two practical lessons and one criticism lesson per student must be taught during the year.

## 8. CONDUCTING

General principles and techniques concerning conducting and choir training .... an introduction.

## D. EVALUATION

1. Rudiments should be regularly tested

2. An internal examination will be written at the end of each year.

3. Allocation of Year Mark

Tests (and June examination)

100

Assignments (minimum of 2)

100

200 ÷ 4

50

4. It is recommended that marks be allocation as follows:

4.1 Year Mark

50

4.2 Examination

50

100

## C. CONTENT OF THE SYLLABUS

### THIRD YEAR

1. SONGS AND SINGING

1.1. Short songs needed for mastering notation. (Tonic Solfa and its related Staff notation). Students must also become acquainted with the added signs used in Staff notation for rendering Indigenous Music.

1.2 Songs suitable for teaching in each of the Lower Primary classes.

- 1.3.1 Hand signs
- 1.3.2 French Time Names
- 1.3.3 Modulator work
- 1.3.4 Reading exercises, containing the subject matter set out in 6.3 and 6.4.

#### 1.4 Omnibus

A workbook (omnibus) must be compiled, incorporating all the usable material built up during the course; i.e. songs, pictures, methods, descriptions of learning aids and instrument. The workbook must be provided with an index. It is desirable to make collections of songs and dances on loose sheets and then to file them correctly under themes. The section devoted to the vernacular should be as complete as possible. A copy of the first two or three bars of the song should accompany each title.

Lecturers should keep a master copy of the information collected and compiled by student teachers, and should add to it regularly. A copy hereof, supplemented by a cassette of the recorded music, should be available to the moderator.

#### 2. MOVEMENT

As many musical experiences as possible, in rhythmic movements and dance, should be incorporation and practised. Students should be familiar with:

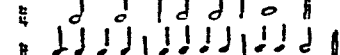
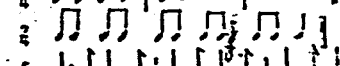
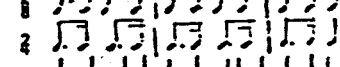
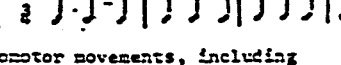
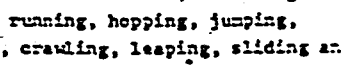
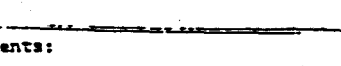
- 2.1 Exploration of sounds in the environment, e.g. a clock ticking, and reproducing them by clapping hands or tapping feet.

#### 2.2 Rhythmic speech patterns

#### 2.3 Body percussion

#### 2.4 Follow-my-leader games

#### 2.5 The six basic tempos in the primary school:

- 2.5.1 Slow walk: 
- 2.5.2 Walk: 
- 2.5.3 Quick walk or run: 
- 2.5.4 Skip: 
- 2.5.5 Gallop: 
- 2.5.6 Swing: 

- 2.7 Developing and exploring locomotor movements, including walking, climbing, marching, running, hopping, jumping, skipping, galloping, rolling, crawling, leaping, sliding and trotting.

#### 2.8 Non-locomotor or axial movements:

- 2.8.1 Swinging and swaying
- 2.8.2 Bending and stretching

- 4.8.4 Rising and falling
- 4.8.5 Twisting and turning
- 4.8.6 Shaking

4.9 Creative movements exploring space and time

4.10 Musical dramatisations

### 3. INSTRUMENTAL PLAYING

3.1 Continuation of work done in the previous years

3.2 Developing, through music, the following basic concepts in the young child, using instruments (home-made or manufactured) as an extension of the body:

- 3.2.1 fast - slow
- 3.2.2 high - low
- 3.2.3 long - short
- 3.2.4 soft - loud
- 3.2.5 sound(s) - silence

### 4. ACTIVE LISTENING TO MUSIC

4.1 Active listening to appropriate sound material illustrating aspects of singing, movement, instrumental playing, creativity and notation

4.2 The music corner/table

4.3 Eurhythmics

### 5. CREATIVITY

Creating songs or sections of songs. Improvisation and creativity in music and movement must be developed in all aspects of music-making and music teaching.

### 6. NOTATION

Continuation of work done in previous years.

6.1 The Rudiments of solfa and Staff Notation to be taught simultaneously and in relation to each other

6.2 To have access to the vast notated sources in staff notation, students should be able to transcribe from staff notation to solfa and vice versa.

6.3 Rudiments of Tonic Solfa

Basic knowledge of

6.3.1 Pitch

Chromatic notes included

6.3.2 Pulse

Simple and Compound Time

6.3.3 Transitions, making use of bridge notes and chromatic notes

given scales in 6.4.5 on the keyboard. Optional:  
Determining the chords mentioned in 6.4.6 on the  
keyboard.

## 7. TEACHING METHOD

### 7.1 Fundamental objectives, concepts and principles of teaching school music

- 7.1.1 A short introduction to Dalcroze
- 7.1.2 A short introduction to Kodaly
- 7.1.3 A short introduction to Orff

### 7.2 Identifying and understanding the musical needs of young children in the various stages of their mental, physical and emotional development

### 7.3 Techniques and materials used in exploring the elements of music through singing, playing melodic and rhythm instruments, bodily movement and creative activity

### 7.4 The content of music lessons for classes from Substandard A to Standard 2, and the allocation of time for the development of basic musical concepts and skills

### 7.5 The planning of lessons for each of the classes in the Junior primary school, by the lecturer in collaboration with the student teachers.

Such lessons will include:

#### 7.5.1 Basic musical concepts and games

#### 7.5.2 Notation (from Standard 1)

The presentation of lessons for classes in Standard 1 and 2 involving the uses, as required, of:

- hand signs
- modulator
- exercises written on the chalkboard in tonic solfa and in staff notation
- individual sight-singing books, together with theory of music, where appropriate
- time rhythms

### 7.6 Songs - Method

#### 7.6.1 The teaching of songs

#### 7.6.2 The development of basic musical elements and concepts in the pupils with regard to pitch, rhythm and beat, aural development and training, creative activities and elementary instrumental playing through songs and other means (see par. 2 'Movement').

### 7.7 Criticism lessons

At least two practical lessons and one criticism lesson per student must be taught during the year

supervision of the lecturer. The following projects are recommended:

- 7.8.1 Type A: Elementary instrument-making, i.e. fabricating a series of cheap melodic or percussion instruments out of ordinary household objects, for use in the classroom - or the making of other indigenous instruments
- 7.8.2 Type B: The preparation of flash cards in staff notation (or tonic solfa) of subject matter prescribed in the syllabuses above, e.g. time patterns
- 7.8.3 Type B (compulsory): The collection of at least 8 traditional songs and their history
- 7.8.4 Type D (compulsory): The compilation of a musical file/omnibus as stated in the Introduction, par. 10 and Third Year Content, par. 1.4

#### 7.9 Basic musical skills (for practical external moderation)

- 7.9.1 Solfa singing with and without words, transitions
- 7.9.2 Staff singing with and without words
- 7.9.3 Hand signs and key-finding
- 7.9.4 Clapping and recognition of rhythm patterns
- 7.9.5 Singing of scales: chromatic notes
- 7.9.6 Musicianship: singing of a short song

#### 8. CONDUCTING

Continuation of general principles and techniques concerning conducting and choir training

#### 9. EVALUATION

1. An internal examination (with external moderation) will be written at the end of the year

Marks are to be allocated as follows:

1.1 Theory and Method (examination)	- 100 marks
1.2 Teaching practice (subject to external moderation)	- 50 marks
1.3 Projects (subject to external moderation)	- 50 marks
1.4 Practical skills (subject to external moderation)	- 50 marks
1.5 Year Mark	- 50 marks
<b>Total</b>	<b>- 300 marks ± 3 = 100 marks</b>

2. Teaching practice (1.2) i.e. a cumulative mark for 2 practical lessons and one criticism lesson 50 marks

3. Projects (= 1.3) evaluated as follows:

3.1 Teaching and flash cards	- 10 marks
3.2 Self-made instruments	- 10 marks

3.4 Collection of traditional songs - 10 marks  
(Note copies must be available for the moderator)

Total: - 50 marks

4. Practical skills (=1.4) evaluated as follows:

4.1 Solfa singing, without words - 10 marks  
4.2 Solfa singing, with words - 10 marks  
4.3 Singing of bridge notes in transition - 10 marks  
4.4 Staff singing without words - 10 marks  
4.5 Staff singing with words - 10 marks  
4.6 Hand signs - 10 marks  
4.7 Clapping of rhythmic patterns/recognition of rhythms - 10 marks  
4.8 Singing of scales/chromatics - 10 marks  
4.9 Musicianship: singing of a short song - 20 marks

Total: 100 marks ÷ 2  
= 50 marks

5. Allocation of year mark:

5.1 Assignments and practical work 100

5.2 Tests and mid-year examination 100

Total: 200 ÷ 4

Total: 50

6. Promotion mark:  $1.1 + 1.2 + 1.3 + 1.4 + 1.5 = 300 \div 3 = 100$

7. A candidate must obtain at least 50% to pass this subject and 75% to obtain a distinction.

## Appendix VI

DEPARTMENT OF EDUCATION AND TRAINING  
PRIMARY TEACHERS DIPLOMA (SENIOR PRIMARY)

SYLLABUS

FOR

MUSIC

(SENIOR PRIMARY SUBJECT DIDACTICS)

GROUP I SUBJECT

1985 STRUCTURE



## Syllabus For Music

### A. AIM

The objectives of this course are:

1. To train students to teach music in Standard 3 to 5, taking into consideration the special demand of the special group;
2. To encourage students to enjoy music for its own sake.

### B. INTRODUCTION

1. During this course the theoretical knowledge of the student must be broadened considerably as well as the development of his own musical skills.
2. Equal attention must be given to develop his teaching abilities in music and specifically techniques used in the Senior Primary School.
3. A work book must be compiled of every usable material built up during the year, i.e., songs, pictures, methods and description of learning aids and instruments. This must be provided with an index.
4. The students should enrich their musical experience by means of active listening as well as regular participation in musical programmes e.g. singing in the college choir.
5. Five periods per week are allocated for this course.

### C. CONTENT

1. General Musical Knowledge
  - 1.1 Tonic Solfa
    - 1.1.1 Hand signs
    - 1.1.2 The modulator
    - 1.1.3 Scales: Major; Minor (melodic) chromatic.  
Scales to be done ascending and descending.
    - 1.1.4 Horizontal exercises in 2-pulse, 3-pulse, 4-pulse and 6-pulse measure, involving the notes and rests of the value of a half, one, two, three and four, including notes which overlap from one bar to the next, and in addition:
      - a) notes to the value of one-and-a half pulses followed by a half-pulse:  
d :-s m :-d m :- -i-
      - b) quarter-pulse notes in groups of four; at the same pitch, e.g.  
d.d.d.d:d m.m.m.m.m.  
and in sequence, e.g.  
d.r.m.f.s s.i.m.r.r
      - c) thirds of pulse, e.g. triplets e.g.  
d,d,d:d c,r,m:r
      - d) combinations of half-and quarter-pulse at the same pitch or in sequence; e.g.  
d :d.d.d.d :-  
d :d.d.d.d :-  
d :d r,m;r :r.m.f m :etc.  
d :d, r,m;r :r,m.f m :etc.
  - 1.1.5 A detailed study of transition.
  - 1.1.6 The zigging of chromatics from the modulator and horizontal exercise.
  - 1.2 Staff notation (treble and bass clefs) (40 periods)
 

NOTE: Tonic Solfa must be used in conjunction with lessons in Staff Notation.

    - 1.2.1 The position of notes on the staff and up to two ledger lines above or below the staff. The names of the lines and spaces must be memorised.
    - 1.2.2 The keyboard. Construction of the major scale, according to C Major.
    - 1.2.3 Key signatures: Eb, Eb, F, G, D and A.

- 1.2.4 The following notes and rests as well as their corresponding time names (rhythm names): The crotchet (quarter note), the minim (half note), the crotchete (whole note), the quaver and minim, the quaver (eighth note), tied notes and the semi-quaver (sixteenth note).
- 1.2.5 Time signatures:  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{6}{8}$
- 1.2.6 The content of bars, using time signatures in 1.2.5 above and notes and rests in 1.2.5 above and notes and rests in 1.2.4 above.
- 1.2.7 Accidents: sharps, flats, natural and other necessary accidents in conjunction with re, fa, so, la and mi-ba-se-l
- 1.2.8 The technical names of the scale.
- 1.2.9 Intervals: Major, Perfects and Minor in key C only and within the octave, reading upwards from the notes of the scale: excluding the minor seventh.
- 1.2.10 Written work should include the transcription of simple melodies involving subject matter above from tonic solfa into staff notation and from staff notation.
- 1.3 Musical Terms. (Period allocation included in Session of Staff Notation.)  
Terms for speed, volume and interpretation including those which appear in songs which are studied.
- 1.4 Dictation. (Period allocation included in Sections and 1.2 Notation.)  
Practice in the correct writing of tonic solfa and staff notation for unison and part singing, with or without words, involving subject matter set in the syllabus above, with special reference to the content of bars, including single and compound time and the grouping of notes and pulses.
- 1.5 Listening to narrative music of different styles and periods. (6 periods)  
A written work undertaken in this connection should be by both lecturer and students as part of the workwork.
2. Practical Work (34 periods)
  - 2.1 Songs. The learning of a minimum of 16 songs, representing both the mother tongue and official languages, i.e. six graded songs for the Higher Primary classes. They should not be too lengthy, covering the various aspects of the syllabus.
  - 2.2 Voice Training  
The learning and regular practice of voice exercises and techniques to develop tone quality; breath control; flexibility of voice; diction; intonation; expression and resonance in unison and/or in parts.
  - 2.3 Development of Basic Musical skills.
    - 2.3.1 Solfa singing (with words, chromatics and transitions)
    - 2.3.2 Staff singing (with words)
    - 2.3.3 Hand signs.
    - 2.3.4 Key finding/Tuning fork techniques
    - 2.3.5 Clapping of rhythmic patterns/ Time names.
    - 2.3.6 Singing of chromatic notes/ scales.
    - 2.3.7 Beating time.

#### 2.4 Dictation

The writing down of elementary tunes and time patterns and indigenous music.

#### 2.5 Projects/workbook

The making of teaching aids by the student teacher under supervision of the lecturer. The following projects are recommended.

2.5.1 TYPE A: Elementary instrument-making, i.e. fabricating a series of cheap different melodies or percussion instruments out of ordinary household objects for use in the classroom or the making of other indigenous instruments.

2.5.2 TYPE B: The preparation of flash cards in staff notation (or tonic solfa) of certain basic subject matter prescribed in the syllabus above, e.g. time patterns.

2.5.3 TYPE C: (Compulsory) The writing down/collection of at least six traditional songs and their history.

2.5.4 TYPE D: (Compulsory) The compilation of a musical file/workbook as set out in paragraph B3, Introduction.

#### 3. Didactics of Senior Primary Teaching. (40 periods)

3.1 Fundamental objectives, concepts and principles for teaching school music.

A short introduction to:

3.1.1 Dalcroze

3.1.2 Kodaly

3.1.3 Orff

3.2 Identifying the musical needs of children in the different stages of development, with special emphasis on the Senior Primary phase.

3.3 The development of basic musical elements and concepts in the pupils with regard to pitch, rhythm and beat, aural development and training, creative activities and elementary instrumental playing through songs and other means.

3.4 The content of music lessons for classes from Standard 5 to Standard 8, covering the various aspects and aims of these syllabuses.

3.5 The planning of lessons for each of the classes in the Senior Primary school, by the lecturer in collaboration with the student teachers.

3.6 Songs  
The teaching of songs:

3.6.1 by imitating the teacher

3.6.2 by reading from the writing board

3.6.3 by reading from individual copies

3.6.4 other methods

3.7 Voice exercises

3.7.1 Rules regarding the training of children's voices.

3.7.2 The selection and practice in class of exercises

### 3.9 Criticism lessons

At least two practical lessons and one criticism lesson per student must be conducted during the year.

### D. EVALUATION

1. THIS is a credit subject. The marks as to be allocated as follows:

1.1 Theory and Method .....	120 marks
1.2 Teaching Practice .....	50 marks
1.3 Projects .....	50 marks
1.4 Practical Skills .....	80 marks
<b>TOTAL</b>	<b>300 marks</b>

2. Reduce marks to a percentage

- 2.1 A. 1 1/2 hour examination paper must be written in theory and Method, with the following mark allocation:

2.1.1 Solfa and terms .....	30 marks
2.1.2 Staff notation .....	40 marks
2.1.3 Method .....	50 marks
<b>TOTAL</b>	<b>120 marks</b>

- 2.2 Teaching Practice, i.e. a cumulative mark for 2 normal lessons and criticism lesson .....

50 marks

- 2.3 Projects, evaluated as follows:

2.3.1 Teaching Aids and flash cards .....	10 marks
2.3.2 Instruments built .....	10 marks
2.3.3 Music file and Workbook .....	20 marks
2.3.4 Collection of traditional songs/didaction .....	10 marks

Note: copies must be available for the moderator.

50 marks

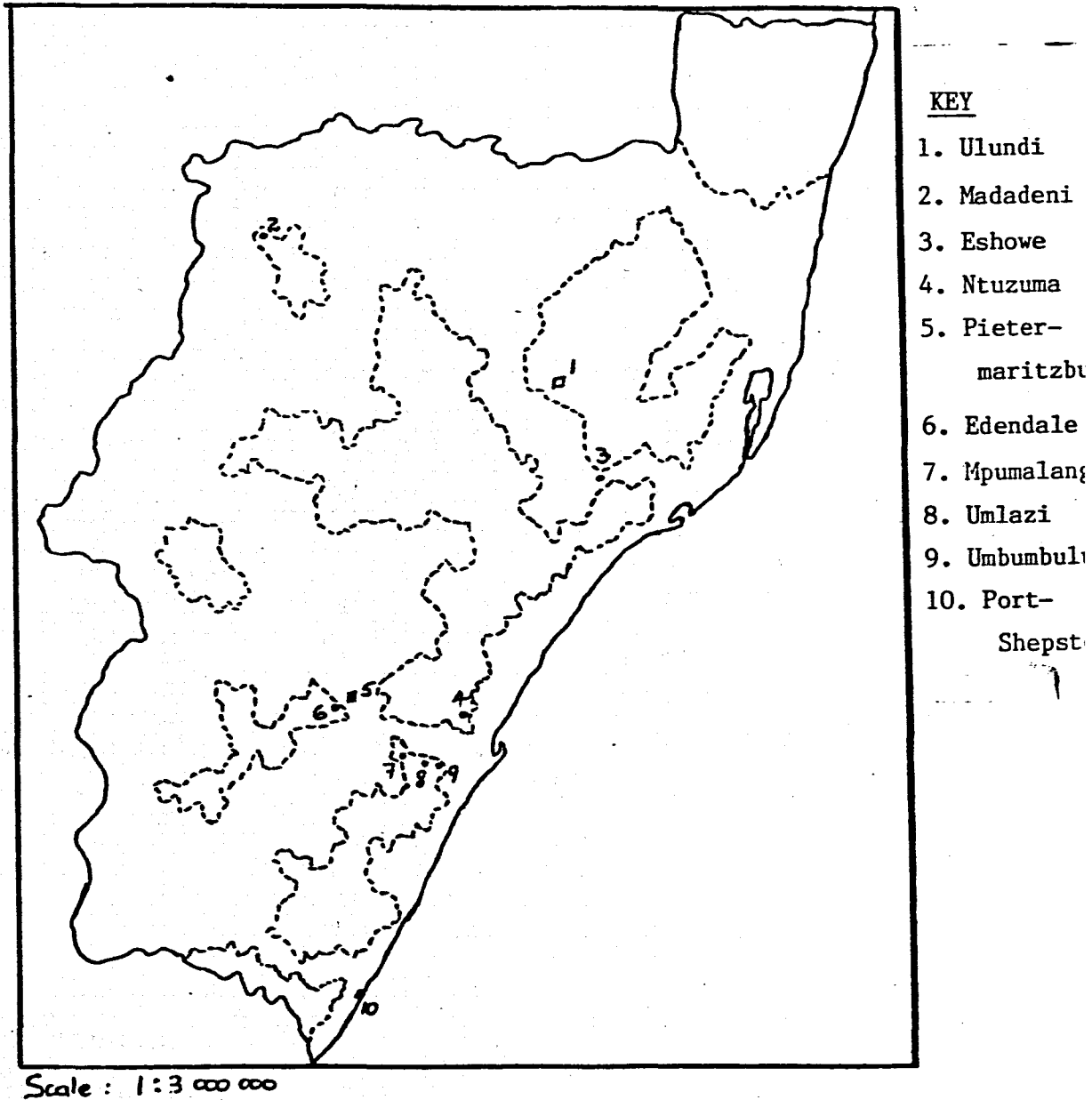
### 2.4 Practical Skills:

2.4.1 Solfa singing, without words .....	5 marks
2.4.2 Solfa singing, with words .....	10 marks
2.4.3 Solfa singing, transitions .....	5 marks
2.4.4 Staff singing, without words .....	5 marks
2.4.5 Staff singing, with words .....	10 marks
2.4.6 Singing of intervals, scales, chromatics .....	5 marks
2.4.7 Tuning fork technique/key finding .....	5 marks
2.4.8 Conducting technique/ beating time .....	10 marks
2.4.9 Clapping of rhythmic patterns .....	5 marks
2.4.10 Musicianship : singing of a short song .....	20 marks
	<b>80 marks</b>

The mark allocated for the practical work will be moderated. A candidate must obtain at least 50% to pass this credit.

Figure 1

Map of Natal and KwaZulu showing education circuits where the research was conducted.



**PRIMARY TEACHERS' DIPLOMA (SENIOR PRIMARY)**  
1985 SUMMARY

Subjects	Periods per week		
	Year	1	2 3
<b>Group I: Professional Subjects</b>			
1. Education	5	5	5
2. Teaching Science	3	4	5
3. Classroom Practice	2	0	0
4. *Senior Primary Didactics	16	19	20
5. Teaching Practice	—	—	—
<b>Group II: Academic Subjects</b>			
1. First Language	3	3	3
2. English A or Afrikaans A	3	3	3
3. Afrikaans B or English B	3	3	3
4. Mathematics	3	3	3
5. Biblical Studies	2	2	0
6. Biology or Physical Science or History or Geography	3	3	3
<b>Group III: Background Subjects</b>			
1. Student Guidance	1	0	0
2. Library Orientation	1	0	0
	45	45	45
<b>*Senior Primary Didactics</b>			
1. First Language	2	2	3
2. Second Language (English and Afrikaans)	2	2	4
3. Mathematics	2	2	3
4. General Science	0	0	4
5. History	4	0	0
6. Geography	0	4	0
7. Health Education	1	1	1
8. Religious Education	0	2	1
9. Needlework or Gardening	4	0	0
10. Art and Crafts	0	4	0
11. Physical Education or Music	0	0	4
12. Guidance	1	0	0
13. Book Education	1	0	0
	16	19	20

**GENERAL**

1. Competence in Teaching Practice is to be graded as follows:

- A: 80 — 100%  
 B: 70 — 79%  
 C: 60 — 69%  
 D: 50 — 59%  
 E: 40 — 49% Fail  
 F: 30 — 39% Fail

**PRIMARY TEACHERS' DIPLOMA (JUNIOR PRIMARY)**  
1985 SUMMARY

Subjects	Periods per week		
	Year	1	2 3
<b>Group I:</b>			
1. Education	5	5	5
2. Teaching Science	2	3	5
3. *Junior Primary Subject Didactics	13	14	18
4. Teaching and Classroom Practice	7	7	0
<b>Group II:</b>			
1. First Language	3	3	3
2. English A or Afrikaans A	3	3	3
3. Afrikaans B or English B	3	3	3
4. Mathematics	3	3	3
5. Environment Study and Health Education	2	2	2
6. Biblical Studies	2	2	2
<b>Group III:</b>			
1. Student Guidance	1	0	0
2. Library Orientation	1	0	0
	45	45	45
<b>*Junior Primary Subject Didactics</b>			
1. Religious Education	1	1	1
2. Music	1	1	2
3. Physical Education	0	2	2
4. First Language	2	2	3
5. Second Language (English and Afrikaans)	2	2	2
6. Mathematics	2	3	3
7. Handwriting	2	0	0
8. Environment Study and Health Education	1	1	1
9. Art and Crafts	2	2	2
10. Needlework or Gardening	0	0	3
	13	14	18

Plate 1

Plate 1

Table 4.1

Questionnaire A - Summary

Teachers who play musical instruments .....	26.5%
Teachers who read staff notation .....	8.5%
Teachers who read tonic solfa .....	79%
Teachers who take part in practical music .....	57%
Teachers who studied music at college/university .....	82%
Teachers with special music certificates .....	6%
Teachers who currently pursue music studies .....	4%
Teachers who are currently teaching music .....	49%
Schools with special music rooms/centres .....	12%
Teachers who are familiar with music syllabi .....	29%
Music classes of more than 45 pupils .....	49%
Too much work and less time .....	24.5%
( 33% did not respond )	
No testing of theory of music .....	27%
No testing of practical skills .....	43%
Music to be an examination subject .....	X

( Many did not respond here. This was best covered by interviews. )

NB: No. of persons who played each musical instrument:

Recorder = 1 ; Organ = 1 ; Piano = 4 ; Guitar = 2 ; melodica/  
unspecified keyboard = 5 ; Saxophone = 1 .

Special music certificates : Grade 1 Pianoforte ; grade 2 Theory of Mus.

Studies currently done : Grade 2 Theory of Music ;

Table 4.2

Questionnaire B - Summary

Music lecturers who play musical instruments .....	89%
Music lecturers who sight read staff notation .....	78%
Music lecturers who sight read tonic solfa .....	100%
Music lecturers who take part in practical music .....	78%
Music lecturers who studied music at college/university ....	78%
Music lecturers who have special music certificates .....	67%
Music lecturers who do further studies in music .....	11%
Music lecturers with lower primary school teaching experience	11%
Music lecturers with higher primary sch. teaching experience	33%
Music lecturers who teach only music .....	22%
Colleges with special music rooms .....	78%
Teachers who feel the need of music teaching .....	100%
Lecturers familiar with prescribed syllabi .....	78%
Lecturers who follow the syllabi as prescribed .....	33%
Lecturers who regard syllabi as relevant .....	33%
Lecturers who regard syllabi as having time-imbalance .....	67%
Colleges with prescribed Music Didactics book .....	33%
Colleges with Music Teaching Practice .....	33%

NB: No. of lecturers who played each musical instrument:

Piano = 8 ; Piano accordion = 1 ; Organ = 2 ; Guitar = 2 ;  
Recorder = 1 ; Percussion = 1

Music certificates : Gr. 5 Theory of Music = 2 ; Gr. 6 Theory = 2

Bachelor's degree in Music = 7 ; A.T.C.L. (Singing) = 1



Table 4.3

Questionnaire C - Summary

Students who play musical instruments .....	9%
Students who sight read staff notation .....	8.5%
Students who sight read tonic solfa .....	80%
Students who take part in practical music .....	49%
Students who know about the 7 basic letternames .....	36%
Students who know about the tones and semitones .....	25%
Students who know the use of sharps and flats .....	4.5%
Students who know the names of notes and their values ...	12%
Students who know about time signatures .....	6%
Students who know the use of a dot ( used in note values)	30%
Students who know about accidentals/chromatics .....	2.5%
Students who know the keyboard layout .....	6%
Students who know the practice of transition (modulation)	15.5%
Students who know the modulator ( in tonic solfa ) ....	18%
Students who are familiar with mentioned composers ...	23.5%
Students who know about key signatures .....	6.8%
Students who know the letternames of given notes ....	11%
Students who know the musical terms and signs .....	14%

Out of 200 students, only 4 played piano, 5 guitar, 1 flute, 1 melodica and 1 piano accordion.

Practical music was split as follows:

(i) choral music 53% (ii) dance 20% (iii) gospel 17%

Table 4.4

enrolment of music students per college

College	A	B	C	D	E	F
Col. mus. enrolment	340	230	174	294	200	265
Average class enrol	35	37	45	44	26	25
No. of Mus. teachers	2	2	*	1	1	2
Criticism lessons (3yrs)	2	1	1	1	1	1

\* There was no music lecturer during the research period - the former lecturer had resigned.

Accompanying audio cassette

<u>Example</u>	<u>Title of the song</u>
1	Thula mntwana ( lullaby )
2	Thula mntwana ( lullaby ) 2nd version
3	Iqhude ( wedding song )
4	Wenduna ayihlome ( war song )
5	Isililo ekuseni ( war song )
6	Wawuyaphi empini ( war song )
7	Ufile umthandi wempi ( war song )
8	O! ukikizile umfazi ( burial song )
9	Abelungu o damn ( work song )
10	Thina bantwana be Afrika ( political song )
11	Sifun'umsebenzi ( sung in Zulu and English)
12	Asimbonanga ( sung in Zulu and English )
13	Homeless ( sung in Zulu and English )